DAVÓNE TINES, Bass-Baritone

“In a just world, one in which fame was proportionate to talent, Davóne Tines would be as big a name as Kanye West” proclaimed *KQED* following recent concerts given with the San Francisco Symphony. Breakout performances were given on both sides of the Atlantic in 2015-16 when Davóne Tines made a Dutch National Opera debut starring opposite French countertenor Philippe Jaroussky in the premiere of Kaija Saariaho’s *Only the Sound Remains* directed by Peter Sellars; the bass-baritone was exalted by *The Los Angeles Times* as “the find of the season,” for performances of works by Caroline Shaw and Kaija Saariaho with the Calder Quartet and with members of ICE at the Ojai Music Festival.

Performances of 2017-18 include a San Francisco Opera debut in the world premiere of *Girls of the Golden West* by John Adams and Peter Sellars, a debut at the Opéra national de Paris in Kaija Saariaho’s *Only the Sound Remains* directed by Peter Sellars, and a debut at the Brooklyn Academy of Music in the role he originated in a production of Matthew Aucoin’s *Crossing* directed by multi Tony Award-winning director Diane Paulus. Davóne Tines appears in Handel’s rarely staged serenata*, Aci, Galatea, e Polifemo* at National Sawdust in a new production by Christopher Alden that examines parallels between an 18th century telling of Ovid’s mythological tale and our own contemporary aesthetic driven by power, class, race, and the cruelty of thwarted desire. Other appearances of the season include a debut at the Baltic Sea Festival in Stravinsky’s *Oedipus Rex* conducted by Esa-Pekka Salonen, Schumann’s *Das Paradies und die Peri* under the baton of Gustavo Dudamel with the Los Angeles Philharmonic in a fully-staged production by Peter Sellars, and Beethoven’s Ninth Symphony with Gustavo Dudamel with the Los Angeles Philharmonic with performances in Los Angeles and on tour in New York, Washington, D.C., Paris, and London.

Highlights of the past season include John Adams’ *El Niño* under the composer’s baton with the London Symphony Orchestra in London and in Paris as well as with Grant Gershon conducting the Los Angeles Philharmonic, Bruckner’s Te Deum with Christopher Warren-Green and the Charlotte Symphony, Kaija Saariaho’s *True Fire* with the Orchestre national de France, and a program exposing the Music of Resistance by George Crumb, Julius Eastman, Dmitri Shostakovich, and Caroline Shaw with conductor Christian Reif leading members of the San Francisco Symphony at SoundBox. On the opera stage, Davóne Tines made debuts at Lisbon’s Teatro Nacional de São Carlos in a new production of *Oedipus Rex* led by Leo Hussain and at the Finnish National Opera in *Only the Sound Remains* directed by Peter Sellars. National Sawdust brought to the stage *Requiem for: A Tuesday*, a ceremony of music and dance created and administered by Davóne Tines with his collaborator, Helga Davis, during which the audience was invited to witness and face collective and individual engagements of mortality and fear in the context of racialized police brutality.

Mr. Tines performed with the Boston Pops in Symphony Hall and at Tanglewood where he was a Tanglewood Music Center Fellow. He has given performances of *La bohème* at the Royal Opera House Oman as well as *La fanciulla del West* and *Otello* all under the baton of Lorin Maazel. He was graduated from Harvard University and received a Master of Music degree from The Juilliard School.