



Pavel Černoč Tenor



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One of the leading tenors today, Pavel Černoč regularly appears on the most important opera stages including Teatro alla Scala, Vienna, Paris, Dutch National Opera, Royal Ballet and Opera and the Salzburg and Glyndebourne Festivals. A hugely versatile artist, he is particularly acclaimed for his interpretations of the Czech and Slavic repertoire but is equally at home in French and Italian roles. He works frequently with the worlds most acclaimed conductors such as Daniel Barenboim, Kirill Petrenko, Simon Rattle, Andris Nelsons, John Eliot Gardiner, Charles Dutoit and Semyon Bychkov.

This 2024-25 season sees Černoč sing Sergey *Lady Macbeth of Mtsensk District* in a new production which opens the season at Gran Teatre del Liceu; and Boris in a new production of *Katja Kabanova* at Bayerische Staatsoper, a role he also sings for the Gewandhausorchester Leipzig under Andris Nelson. On the concert stage he sings Janáček *Our Father* with the Prague Philharmonic Choir in New York; *Beethoven Symphony no.9* with Boston Symphony Orchestra and Andris Nelsons; and Janáček's *Glagolitic Mass* with the Czech Philharmonic.

Highlights of last season included his signature role The Prince in *Rusalka* at the Wiener Staatsoper and in a new production at Staatsoper Berlin; his company debut with the Lyric Opera of Chicago as Laca *Jenůfa*; and returns to the Opéra national de Paris as Albert Gregor in *The Makropulos Affair* and to Hamburg State Opera as Sergei *Lady Macbeth of the Mtsensk District*.

In recent seasons Černoč ventured into the German repertoire and took on the roles of Apollo in Romeo Castellucci's new production of *Daphne* and Florestan *Fidelio* both at Staatsoper Berlin and Max *Der Freischütz* at Bayerische Staatsoper. He also sang the title role of *Faust* at Staatsoper Hamburg, as well as performing one of his most beloved roles: Cavaradossi *Tosca* at Staatsoper Hamburg, La Monnaie and The National Theatre Opera in Prague. Other highlights include The Prince *Rusalka* in new productions at Semperoper Dresden, Canadian Opera Company and Dutch National Opera; Vladimir in Barrie Kosky's new production of Borodin's *Prince Igor* at Opera National de Paris; the title role of *Don Carlo* at Staatsoper Hamburg and Opera National de Paris; Giasone *Médée* at the Salzburg Festival; Sergei *Lady Macbeth of the Mtsensk District* at Opera de Paris; Boris *Katja Kabanová* at Royal Ballet and Opera; Don Jose *Carmen* at Greek National Opera, Staatsoper Hamburg and Glyndebourne; Lensky *Eugene Onegin* at the Bayerische Staatsoper, Opera National de Paris and Wiener Staatsoper; Laca *Jenůfa* at Bayerische Staatsoper, Dutch National Opera, Staatsoper Stuttgart and Theater an der Wien; Jenik *The Bartered Bride* at The National Theatre in Prague and Opera National de Paris; Lykov *The Tsar's Bride* at Berlin Staatsoper and Teatro alla Scala; Rodolfo *La bohème* at Staatsoper Hamburg; Pinkerton *Madama Butterfly* at Berlin Staatsoper, Oper Köln and Staatsoper Hamburg; and a staged production of *La Damnation de Faust* at Teatro dell'Opera di Roma.

As much at home on the concert platform, he appears regularly with leading orchestras like the Gewandhausorchester Leipzig, City of Birmingham Symphony Orchestra, Boston Symphony Orchestra and Bamberger Symphoniker. Notable performances include Černoč in the title role of *La Damnation de Faust* with the Norwegian National Opera under the baton of Edward Gardner, Beethoven's *Ninth Symphony* with the Gewandhausorchester, Mahler's *Das Lied von der Erde* with the Prague Philharmonic, Rachmaninov's *The Bells* with the Boston Symphony Orchestra and Verdi's *Requiem* at the Bergen Festival.

Černoč made his professional debut in his native city with *Die Zauberflöte*, followed by appearances in Prague, Riga, Cagliari, Athens, Graz and Wiener Volksoper. He studied at the Janacek Academy Brno and went on to continue his vocal studies in Italy with Paolo de Napoli, who remains his mentor today.

Pavel Černoč is represented by MWA Management worldwide.
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