

Pavel Černoch

Tenor



One of the leading tenors today, Pavel Černoch regularly appears on the most important opera stages, including Teatro alla Scala, Wiener Staatsoper, Opéra national de 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 world's most acclaimed conductors, including Daniel Barenboim, Kirill Petrenko, Simon Rattle, Andris Nelsons, John Eliot Gardiner, Charles Dutoit and Semyon Bychkov.

Černoch's 2026/27 season includes Boris in Katya Kabanova with the Bayerische Staatsoper at the Janáček Brno Festival; the Prince in Rusalka at the National Theatre in Prague; Jeník in The Bartered Bride at the Wiener Staatsoper; Sergey in Lady Macbeth of Mtsensk at the Opéra national de Paris; Laca in Alex Ollé's new production of Jenůfa at the Gran Teatre del Liceu; and Ivan Lykov in The Tsar's Bride at Staatsoper Berlin. On the concert platform, he appears in a solo concert at the Latvian National Opera under Jaroslavs Kizlinks, Rachmaninov's The Bells with the Czech Philharmonic under Semyon Bychkov, and Beethoven's Ninth Symphony with the Gewandhausorchester Leipzig under Andris Nelsons as part of the Beethoven Festival Leipzig.

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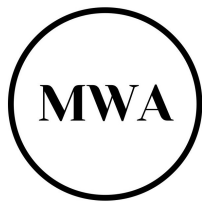
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Highlights of his 2025/26 season included his company debut with the Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari, returning to the title role in Don Carlo; Albert Gregor in The Makropulos Affair at the Wiener Staatsoper; the Prince in Rusalka at the Bayerische Staatsoper; and Jeník in Laurent Pelly's new production of The Bartered Bride at Teatro Real. On the concert stage, he appeared in Bruckner's Mass No. 3 in F minor with the Orchestra dell'Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano, Martinů's Christmas Cantata with the Prague Philharmonic Choir, Verdi's Requiem with the Prague Symphony Orchestra, the title role in Faust et Hélène with the Finnish Radio Symphony Orchestra, and Anatol in Barber's Vanessa with the Boston Symphony Orchestra under Andris Nelsons.

Highlights of his 2024/25 season included Sergey in a new production of Lady Macbeth of Mtsensk at the Gran Teatre del Liceu and Boris in a new production of Katya Kabanova at the Bayerische Staatsoper, a role he also performed with the Gewandhausorchester Leipzig under Andris Nelsons. On the concert platform, he performed Janáček's Our Father with the Prague Philharmonic Choir in New York and Janáček's Glagolitic Mass with the Czech Philharmonic. Further recent highlights included his signature role as 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 in Jenůfa; and returns to the Opéra national de Paris as Albert Gregor in The Makropulos Affair and to Staatsoper Hamburg as Sergey in Lady Macbeth of Mtsensk.

In recent seasons, Černoch ventured into the German repertoire, taking on the roles of Apollo in Romeo Castellucci's new production of Daphne and Florestan in Fidelio, both at Staatsoper Berlin, and Max in Der Freischütz at the Bayerische Staatsoper. He also sang the title role of Faust at Staatsoper Hamburg, as well as performing one of his most beloved roles, Cavaradossi in Tosca, at Staatsoper Hamburg, La Monnaie and the National Theatre in Prague. Other highlights include the Prince in Rusalka in new productions at Semperoper Dresden, the Canadian Opera Company and Dutch National Opera; Vladimir in Barrie Kosky's new production of Borodin's Prince Igor at the Opéra national de Paris; the title role in Don Carlo at Staatsoper Hamburg and the Opéra national de Paris; Giasone in Médée at the Salzburg Festival; Sergey in Lady Macbeth of Mtsensk at the Opéra national de Paris; Boris in Katya Kabanova at the Royal Ballet and Opera; Don José in Carmen at the Greek National Opera, Staatsoper Hamburg and Glyndebourne; Lensky in Eugene Onegin at the Bayerische Staatsoper, Opéra national de Paris and Wiener Staatsoper; Laca in Jenůfa at the Bayerische Staatsoper, Dutch National Opera, Staatsoper Stuttgart and Theater an der Wien; Jeník in The Bartered Bride at the National Theatre in Prague and Opéra national de Paris; Lykov in



The Tsar's Bride at Staatsoper Berlin and Teatro alla Scala; Rodolfo in La bohème at Staatsoper Hamburg; Pinkerton in Madama Butterfly at Staatsoper Berlin, Oper Köln and Staatsoper Hamburg; and a staged production of La Damnation de Faust at Teatro dell'Opera di Roma.

Equally at home on the concert platform, he appears regularly with leading orchestras such as the Gewandhausorchester Leipzig, City of Birmingham Symphony Orchestra, Boston Symphony Orchestra and Bamberger Symphoniker. Notable performances include the title role in La Damnation de Faust with the Norwegian National Opera under 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.

Černoch made his professional debut in his native city with Die Zauberflöte, followed by appearances in Prague, Riga, Cagliari, Athens, Graz and the Wiener Volksoper. He studied at the Janáček Academy in Brno and continued his vocal studies in Italy with Paolo de Napoli, who remains his mentor today.

Pavel Černoch is represented by MWA Management worldwide.
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