**Biography**

**Pavel Černoch – tenor**

Born in Brno, Pavel Cernoch has earned professional accolades for his performances at such international theaters as the Opéra National de Paris, Berlin State Opera, Deutsche Oper Berlin, Teatro di San Carlo in Naples, Teatro Real in Madrid, Théâtre Royal de la Monnaie in Brussels, Zürich Opera, Bavarian State Opera in Munich, Teatro alla Scala in Milan, Hamburg State Opera, and Cologne Opera. In the current season, Cernoch makes his debut at the Teatro dell’Opera di Roma as the title role in **La Damnation de Faust**. He began the season with his return to the Opéra National de Paris as Don Carlos, and he will soon appear as Jenik in **The Bartered Bride**at the National Theatre Prague and as Cavaradossi in **Tosca**at the Greek National Opera in Athens. In future seasons, he will make debuts at the Metropolitan Opera, Royal Opera House – Covent Garden, and Canadian Opera Company.

Pavel Cernoch studied at the Janacek Academy in Prague and continued his vocal studies with Paolo de Napoli, who remains his mentor today. He made his professional debut in his native city of Brno in **Die Zauberflöte**, and in 2004 he began his association with the National Opera in Prague, where he has been heard in such works as **La Traviata**, **Don Giovanni**, Martinu’s **The Greek Passion**, and **The Bartered Bride**. Cernoch debuted with the Latvian National Opera in Riga as Steva in **Jenufa**, later returning as Alfredo in **La Traviata** and the Prince in **Rusalka**. He subsequently appeared at the Vienna Volksoper as Alfredo, Alfred in **Die Fledermaus**, and Lionel in **Martha**. Cernoch came to international attention when he sang his first performances of **Rusalka**at the Greek National Opera in Athens, and important debuts followed in rapid succession. He appeared opposite Anja Harteros in **La Traviata**at both the Hamburg State Opera and the Deutsche Oper Berlin. He also appeared in Hamburg in **La Boheme** and made his debut at the Berlin State Opera in **La Traviata**, opposite Marina Poplavskaya. Cernoch then returned to Stuttgart as Boris in **Katya Kabanova**, debuted in Helsinki in **Faust**, and appeared at the Glyndebourne Festival in **Rusalka**.

Cernoch began the 2011/12 season with his debut as the title role in **La** **Damnation de Faust** in Stuttgart. He then made his Spanish operatic debut at the Teatro Real in Madrid as Vaudemont in Tchaikovsky’s **Iolanta**, directed by Peter Sellers and conducted by Teodor Currentzis. In March of 2012, Cernoch debuted at the Théâtre Royal de la Monnaie in Brussels as the Prince in **Rusalka**, and later that spring he returned to the Bavarian State Opera as Pinkerton in **Madama Butterfly**. In the fall of 2012, Cernoch made his French operatic debut as Gabriele Adorno in **Simon Boccanegra** with Opéra de Nice. During the course of the 2012/13 season, he also returned to Munich in **Jenufa** and made his Italian Stage debut as the Prince at the Teatro di San Carlo. In the fall of 2013, Cernoch sang Likov in the Berlin State Opera’s new production of **The Tsar’s Bride**, directed by Dmitry Cherniakov and conducted by Daniel Barenboim. He subsequently made his debut at the Teatro alla Scala in Milan in the same work. In the 2013/14 season, Cernoch returned to the Berlin State Opera as Boris in the new production of **Katya Kabanova**, under Sir Simon Rattle, and to the Zürich Opera as Steva in **Jenufa**. He also sang Gabriele Adorno in **Simon Boccanegra** with Opéra de Lyon.

In the summer of 2015, Cernoch returned to the Glyndebourne Festival for his debut as Don José in **Carmen**. During the course of the 2014/15 season, he also appeared as the Prince in **Rusalka** at the Opera Bastille in Paris, Albert Gregor in **The Makropoulos Case**at the Bavarian State Opera, Laca in **Jenufa** at the Stuttgart Opera, and Pinkerton in **Madama Butterfly** for his debut at the Cologne Opera. Cernoch also made his North American debut in concerts of **The Bells** with the Boston Symphony Orchestra, conducted by Andris Nelsons, under whose direction he also made his London Proms debut in Beethoven’s**Symphony No. 9**with the City of Birmingham Symphony Orchestra. He began the 2015/16 season with his debut in the title role of Verdi’s **Don Carlos**at the Hamburg State Opera, in its original French version. Cernoch then returned to the Stuttgart Opera as Laca in **Jenufa** and to the Bavarian State Opera as Albert Gregor in **The Makropoulos Case**. Cernoch also sang Vaudemont in a concert version of **Iolanta** in St. Petersburg and made his debut with the Tonhalle Orchestra in Zürich in Janacek’s **Glagolithic Mass**. In the summer of 2016, he debuted at the Bregenz Festival in the first major international staging of Franco Faccio’s **Amleto**.

Cernoch’s engagements for the 2016/17 season included his debut at the Dutch National Opera as Vladimir Igorevich in **Prince Igor**, Lensky in **Eugene Onegin** at the Opéra National de Paris, Don José in **Carmen**at the Hamburg State Opera, Steva in **Jenufa**at the 2017 Munich Festival, the title role in **La Damnation de Faust**at the National Theatre Prague, Dvorak’s **Stabat Mater**with the Rotterdam Philharmonic and Mahler’s **Das Lied von der Erde**with the Czech Philharmonic.

Cernoch has collaborated with such eminent conductors as Daniel Barenboim, Andris Nelsons, Kirill Petrenko, Jiri Belohkavek, Gennado Rozdestvensky, Sir Simon Rattle and many others. Other roles in his developing repertoire include Roméo in **Roméo et Juliette**, Des Grieux in **Manon**, the title role in **Werther**, and Erik in **Der Fliegende Holländer**.