

# Ialcic, Roman - Bass-Baritone

## Biography



German bass-baritone Roman Ialcic, born in Chisinau, received his vocal training at the Lyceum of the Conservatory in Minsk (Belarus), the Conservatory in Chisinau (Moldova), and later at the Richard Strauss Conservatory in Munich (Germany). He began his career as a soloist with the Opera Studio and Young Artists Program at the Moldovan National Opera. He also took part in the International Master Class and Opera Festival with Gisela Auelmann and Charles Riecker in Germany, as well as the Wagnerian Voices Project in the United States.

Over the years, Roman has studied with renowned artists such as Nicolai Ghiaurov, Kurt Moll, Charles Riecker, Vladimir Dragos, Nikolaus Hillebrand, Gisela Auelmann, and Luana De Vol.

His upcoming and recent engagements include **Jochanaan** in *Salome* (R. Strauss) in Sassari, Italy, as well as **Scarpia** in Puccini's *Tosca*, the **Captain** in Britten's *Peter Grimes*, and **Golaud** in Debussy's *Pelléas et Mélisande* at Theater Trier in Germany.

Roman's repertoire already spans a wide range of roles, including **Nick Shadow** (*The Rake's Progress* by Stravinsky), **Philip II** (*Don Carlo* by Verdi), **Figaro** (*Le nozze di Figaro* by Mozart), **Bartolo** and **Basilio** (*Il barbiere di Siviglia* by Rossini), **The Dutchman** (*Der fliegende Holländer* by Wagner), **Rocco** (*Fidelio* by Beethoven), **Samuel** (*Un ballo in maschera* by Verdi), **Lodovico** (*Otello* by Verdi), and **Tomsky** (*Pique Dame* by Tchaikovsky), among many others.

# Repertoire

## Opera

<b>Belinni, V.</b>	Norma	<i>Oroveso</i>
	I Puritani	<i>Sir Giorgio Valton</i>
	La sonnambula	<i>Rodolfo</i>
<b>Bizet, G.</b>	Carmen	<i>Escamillo</i>
<b>Borodin, A.</b>	Prince Igor	<i>Konchak</i>
		<i>Prince Igor</i>
<b>Donizetti, G.</b>	Anna Bolena	<i>Enrico</i>
	La favorita	<i>Baldassare</i>
	Liucia di lammermoor	<i>Raimondo</i>
<b>Gounod, Ch.</b>	Faust	<i>Mephistopheles</i>
<b>Mozart, W.A.</b>	Le nozze di Figaro	<i>Bartolo, Figaro</i>
	Don Giovanni	<i>Don Giovanni</i>
		<i>Leporello</i>
	Die Zauberflöte	<i>Sarastro</i>
		<i>Sprecher</i>
<b>Mussorgsky, M.</b>	Boris Godunov	<i>Boris</i>
		<i>Pimen</i>
		<i>Varlaam</i>
<b>Orff, C.</b>	Die Kluge	<i>Der Bauer</i>
<b>Puccini, G.</b>	L Boheme	<i>Colline</i>
	La fanciulla del West	<i>Jack Rance</i>
	Tosca	<i>Angelotti</i>
		<i>Scarpia</i>
	Turandot	<i>Timur</i>
<b>Rachmaninov, S.</b>	Aleko	<i>Aleko</i>
<b>Rubinstein, A.</b>	Demon	<i>Demon</i>
		<i>Old Servant</i>
<b>Rimskij-Korsakov, N.</b>	Sadko	<i>The Varangian Guest</i>
<b>Rossini, G.</b>	Il barbiere di Siviglia	<i>Bartolo</i>
		<i>Basilio</i>
	Il viaggio a Rheims	<i>Lord Sidney</i>
		<i>Don Profondo</i>
<b>Saint-Saëns, C.</b>	Samson et Dalilla	<i>High Priest of Dagon</i>
		<i>Old Hebrew</i>
<b>Stravinsky, I.</b>	The Rake's Progress	<i>Nich Shadow</i>
<b>Strauss, R.</b>	Salome	<i>Jochanaan</i>
		<i>1. Soldat</i>
		<i>2. Soldat</i>
	Die Schweigsame Frau	<i>Sir Morosus</i>
<b>Tchaikovsky, P.</b>	Eugene Onegin	<i>Gremin</i>
	The Queen of Spades	<i>Tomsky</i>
<b>Verdi, G.</b>	Aida	<i>Ramfis</i>
		<i>Il Re</i>
	Don Carlo	<i>Filippo II</i>
	Ermani	<i>De Silva</i>
	Falstaff	<i>Pistola</i>
	La forza del destino	<i>Padre Guardiano</i>
	Nabucco	<i>Zaccaria</i>
	Macbeth	<i>Banco</i>
		<i>Dottore</i>
	Rigoletto	<i>Sparafucile</i>
	Simon Boccanegra	<i>Fiesco</i>
	Il trovatore	<i>Ferrando</i>
<b>Wagner, R.</b>	Die fliegende Holländer	<i>Daland</i>
		<i>Holländer</i>
		<i>Hagen</i>
	Götterdämmerung	<i>Hagen</i>
	Lohengrin	<i>König Heinrich</i>
	Die Meistersinger	<i>Hans Sachs</i>
	Parsifal	<i>Gurnemanz</i>
	Das Rheingold	<i>Fafner</i>
		<i>Fasolt</i>
		<i>Wotan</i>
	Siegfried	<i>Fafner</i>
		<i>Wanderer</i>
	Tannhäuser	<i>Landgraf Hermann</i>
		<i>Wolfram</i>
	Tristan und Isolde	<i>Marke</i>
	Die Walküre	<i>Hunding</i>
		<i>Wotan</i>
	Der Freischütz	<i>Kaspar</i>



## Reviews

### **Tosca, Theater Trier, 2022**

Doch es muss gesagt werden: Diese *Tosca* lebt sehr von ihrem Bösewicht! Zwar tritt der Baron Scarpia erst gegen Ende des ersten Aktes auf und im dritten Akt gar nicht mehr, indes haben Puccinis Librettisten Guiseppe Giacosa und Luigi Illica mit dem sadistischen Polizeichef einen Schurken geschaffen der nur mit der Shakespear'schen Elle zu messen ist – nicht umsonst vergleicht er sich indirekt mit Iago – und der durch die Rücksichtslosigkeit und Besessenheit, mit der er die Regimegegner verfolgt und Tosca manipuliert eigentlicher Treiber der tragischen Handlung ist. Und Roman Ialcic, der schon als Philipp II. In Verdis „Carlos“ vollauf zu überzeugen vermochte (lokal berichtet), verkörpert diesen Exponenten eines Polizeistaates der Napoleonischen Ära, durch den die *Tosca* so prophetisch auf die Schrecken des 20. Jahrhunderts vorausweist, perfekt, wobei ihm freilich seine imposante, stattliche Erscheinung sehr zupass kommt, durch die er schon rein physisch die Bühne dominiert.

- *lokal.de*

<https://lokal.de/artikel/279537/ein-traum-von-rom-premiere-der-tosca-am-theater-trier/>

### **The Flying Dutchman, Bilbao, 2020**

Finally, I want to mention that Bryn Terfel suffered a major mishap the same day as the last performance and was replaced by Roman Ialcic, who was in Bilbao waiting to cover for Terfel if necessary. I was lucky enough to listen to him and I loved Ialcic, already known during his season in Bilbao and endowed with a beautiful voice and a great singing class, things that are not always united. He would have been a terrific starting Dutchman had it not been for the dazzling Terfel, and ABAO is likely to consider an upcoming return for a major role already. That a fatality like the one that befell Bryn Terfel is resolved in this way is noteworthy. Very good grade.

- *mundoclasico.com*

<https://www.mundoclasico.com/articulo/33205/Wagner-regresa-a-Bilbao-con-un-gran-Holandés>

### **La fanciulla del West, Mexico City. 2019**

The performance of Román Ialcic deserves a special mention: the depth of his recording made the public experience the words of the malicious Sheriff firsthand, pitying Minnie on several occasions and enjoying, at the same time, each entrance of the Belarusian on stage, since he did not lose opportunity to highlight a clean voice, polished in all aspects (let's not forget that he even took master classes with the legendary Kurt Moll), and all the extension of his range and versatility in his vocal technique, which have allowed him to debut roles that they range from Verdi, Wagner, Rossini, Mussorgsky, von Weber and Tchaikovsky throughout his career. This, moreover, complemented perfectly with his stage presence and rigorous expressiveness that revealed a singer not only with a long career, but also with mastery of the character.

- *mexicanadearte.art*

<https://mexicanadearte.art/2019/10/05/triunfa-la-fanciulla-en-bellas-artes/>

### **The Flying Dutchman, Miami Music Festival, 2020**

Moldavian bass-baritone Roman Ialcic was a commanding presence as the Dutchman. Tall and imposing in a long grey coat, Ialcic sang the monologue “Die Frist ist um” in rounded, molten tones. At times on his knees, he radiated the protagonist's despair at his cursed existence with mesmerizing intensity. When singing softly, there was warmth, richness and depth in his superbly controlled voice.

- *southfloridaclassicalreview.com*

<https://southfloridaclassicalreview.com/2019/07/miami-music-festival-fills-a-wagner-void-with-viv-d-flying-dutchman/>

