

# Ialcic, Roman - Bass-Baritone

## Biography



German bass-bariton Roman Ialcic was born in Chisinau and has gained his education in singing at Lyceum of the Conservatory in Minsk, Belarus, in Conservatory in Chisinau, Moldova, and at the Richard Strauss Conservatory in Munich, Germany. He has been soloist in Opera Studio and Young Artists program at the Moldavioan National Opera and participated in the International Master Class and Opera Festival with Fisela Auelmann and Charles Riecken in Germany, also in Wagnerian Voices Project in USA. Roman has studied with Nicolai Ghiaurov, Kurt Moll, Charles Riecker, Vladimir Dragos, Nikolaus Hillebrand, Gisela Auelmann, and Luana De Vol.

Among his current and future projects are roles of **Scarpia** (Puccini's *Tosca*), **Captain** (Britten's *Peter Grimes*) and **Golaude** (Debussy's *Peleas et Melisande*) at the Theatre Trier in Germany.

Roman has performed roles as **Nick Shadow** (*Rake's Progress* by Stravisnky), **Philippo II** (Verdi's *Don Carlo*), **Figaro** (Mozarts's *Le nozze di Figaro*), **Bartolo** and **Basilio** (Rossini's *Il barbiere di Siviglia*), **Holländer** (Wagner's *Der Fliegende Holländer*), **Rocco** (Beethoven's *Fidelio*), **Samuel** (Verdi's *Un ballo in maschera*), **Ludovico** (Verdi's *Otello*), **Tomsky** (Tchaikovsky's *Pique Dame*), among many others.

## Repertoire

### Opera

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



## 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 Giuseppe 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 (lokalo berichtete), 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.

- *lokalo.de*

<https://lokalo.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 Belarussian 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-vivid-flying-dutchman/>

