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Rubini was an Italian tenor, as famous in his time as Enrico Caruso in a later day. His ringing and expressive coloratura dexterity in the highest register of his voice, the tenorino, inspired the writing of operatic roles which today are almost impossible to cast. As a singer Rubini was the major early exponent of the Romantic style of the bel canto era of Vincenzo Bellini and

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Rubini is remembered as an extraordinary bel canto singer, one of the most famous

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Giovanni Battista Rubini (1794–1854) was a legendary tenor and the first 19th-century non-castrati male singer to become an international star of opera. The previous two centuries had been

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the era of the castrati,
with tenors and basses
relegated to character
and supporting roles in
the operas of their
time.

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Rubini, (born April 7,
1794, Romano,

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1854, Romano), Italian tenor remembered as the major early exponent of the Romantic style of Vincenzo Bellini and Gaetano Donizetti. Musical Origins: Fact or Fiction? Flamenco originated in Spain.

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Excerpted from The
Origins of Modern
Tenor Singing.

Giovanni Battista
Rubini Ruled as the
Paragon of Virtuoso
Tenors, King of the
High Fs. by Stefan
Zucker. Rubini was
Bellini's favorite tenor.
In a letter to his friend
and confidant
Francesco Florimo, the

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composer observed,
“You have good reason
to say that at the
entrance of Rubini [in Il
pirata] it seemed to
you as if you were
seeing an angel, for he
said it [the music] with
an incomprehensible
divineness....”.

Giovanni Battista Rubini: Last of a Breed - Bel Canto Society

Rubini, Giovanni
Battista Born Apr. 7,

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1794 (according to some sources, 1795), in Romano di Lombardia; died there Mar. 2 or 3, 1854. Italian tenor. Rubini made his debut on the opera stage in 1814. He performed in many countries, including Russia, where he sang with an Italian opera company from 1843 to 1845 and in 1847. He was one of the best ...

Giovanni Rubini |

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History ...**

The collaboration began in May 1827 and, by August, the music was being written. By then, the composer was aware that he was to write music for his favourite tenor Giovanni Battista Rubini and the soprano was to be Henriette

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Méric-Lalande. Both singers had starred in Bianca e Fernando in the original 1826 production.

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