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The Incomparable

NATASHA KORSAKOVA

VIOLINIST



Natasha Korsakova

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BIOGRAPHY



Virtuoso violinist Natasha Korsakova, of Russian-Greek decent, is one Europe's "best kept secrets".

The German Süddeutsche Zeitung describes her ability to play the violin as a "sinfully beautiful listening experience". The German FAZ speaks of her as an "exceptional violin talent". The attractive young violinist, who speaks six languages, mastered the transition from praised wunderkind to mature artist. She currently is a coveted soloist internationally with orchestras, music festivals and performing arts series.

Natasha Korsakova stands for "perfected technique, bold stylistic sense and musical intuition" (FAZ) as well as for a charisma that is without equal.

After a concert with her congenial piano partner José Gallardo in March 2005 in New York, Anthony Aibel wrote for the New York Concert Review: "This fantastic pair of performers needs to come to New York again soon. Carnegie Hall, are you listening?"

Korsakova was born into a music family in Moscow and began playing the violin at the age of 5. She is a descendant of the composer Nikolai Rimsky-Korsakov and her first teacher was her grandfather Boris Korsakov. He was followed in her musical education by her father, the well-known Russian violin virtuoso Andrej Korsakov. Her mother is the pianist Yolanta Miroshnikova-Caprarica. After the early death of her father, Natasha studied under the tutelage of Ulf Klausenitzer in Nuremberg and then later with Saschko Gawriloff in Cologne.

Maestra Korsakova has appeared in some of the world's most prestigious concert halls such as the Grand Hall of the Moscow Conservatory, the Berlin

Philharmonic, the Gewandhaus in Leipzig, Tokyo's Santory Hall, the Cologne Philharmonic, the Concertgebouw of Amsterdam, Wigmore Hall in London, the Accademia di Santa Cecilia in Rom and the Alte Oper in Frankfurt. She has also appeared at renowned festivals such as the Ludwigsburger Festspielen, the Liechfield-Festival, the Mecklenburg-Vorpommern Festival, the Schleswig-Holstein Festival and upon Gidon Kremer's invitation, the Lockenhaus-Festival. Upon invitation from Irina Schostakowitsch, Natasha Korsakova appeared in 2000 in Paris as part of a festival concert honoring Dmitri Schostakowitsch.

Among the renowned conductors Natasha Korsakova has performed with are Mstislav Rostropovich, Alun Francis, Marc Soustrot, Philippe Auguin, Georg Fritzsch and Vassilij Sinaisky. She also plays with the Philharmonic Orchestra of the Dutch Radio Broadcasting, the Classic Philharmonic of Bonn, the Bavarian Chamber Orchestra, the Russian State Orchestra, the Moscow Philharmonic, the Orchestra da Camera di Mantova, the European Union Chamber Orchestra, the Orquestra Sinfonica del Estad de Mexico and the Orquesta Sinfónica de Chile.

As an enthusiastic chamber musician, Natasha Korsakova plays together with musicians such as Saschko Gawriloff, Salvatore Accardo, José Gallardo, Kira Ratner, Norman Shetler, Ira Witoschynskyi and Francoise Groben.

In 1998 she was the "Artist of the Year" in Chile and also teaches master courses at the University for Music in Santiago.

Further concerto engagements in 07-08 include Düsseldorf, Frankfurt, Wiebaden, Krems and Vienna. She will debut in Spain with the "Oviedo Filarmonia" under the baton of Friedrich Haider, as well as appearances at the chamber music festivals in Verona, Asolo and Bergamo.

In 08-09 Korsakova will be touring Iceland with the Iceland Symphony Orchestra, and Italy with the Orchestra Sinfonica di Milano Guiseppe Verdi.

Natasha Korsakova has also been an avid writer for some time now. Her first publication was the short story "Bergonzis Mysterium" and was published in 2003/2004 by Edition Aramo in "Top 22, the only way is up", released by Wolfgang Kuhn. Natasha Korsakova is currently writing a crime thriller.

Natasha Korsakova is currently playing on a violin by Vincenzo Panormo (app. 1770). This violin is on loan from the Sinfonima Foundation on behalf of the Mannheimer Versicherung. Natasha Korsakova currently resides in Germany.

Natasha Korsakova has personally endorsed the designer Laura Biagiotti for over a year now and exclusively wears outfits from the Laura Biagiotti Prêt-à-Porter collection during her performances.

CRITICAL ACCLAIM



in concert

How About Another Glass of Champagne?

Sparkling, light and tasteful: Bavarian Chamber Orchestra's New Year Concert at the City's Theatre

"... Natasha Korsakova has made the transition from teenager violinist to celebrated international star, with a dazzling performance in Fürth, she gave a fast and furious, finger-testing paraphrase of "The Tales of Hoffmann". The unrestrained soulful melody sounded simple, but several passages of double-stopping made this a technically complex and difficult piece. Korsakova completed the tour de force with perfect control and composure, and the Bavarian Chamber Orchestra supported her with vitality and precision..."

Fürther Nachrichten, 08.01.2007

Sinbad's Ships and Jacques Offenbach's Ghosts

The New Year Gala of the Bavarian Chamber Orchestra Bad Brückenau with Natasha Korsakova

"... Natasha Korsakova, the great-great grand niece of the Russian composer, interpreted the concert's highlight, the fantasia on "The Tales of Hoffmann" by Jacques Offenbach. The violinist gave a virtuoso, spirited performance. Whenever Hoffman's ghostly narrative required it, she descended into trance-like, indulgent yearning or obsessive fantasizing..."

Main-Post, 08.01.2007

Natasha called – everyone followed

Light and Sound

"Natasha called, and everyone followed – that is how you might describe the packed audience. The performance of the Russian-Greek violinist Natasha Korsakova – her fifth in Seligenstadt – turned into a triumph, exactly as in 1993 in the oppressive and stifling heat of the mega auditorium ... Over the past three years, Natasha Korsakova has

become a star who is at home on all the world's major stages. She has remained true to her winning and natural charm, and has none of a star's airs and graces. The audience was unanimous that her playing is not only a pleasure to listen to – and no less – a delight to watch ..."

Offenbach-Post, 11.08.2006

Perfect Seasons

Concert Delights at the Thuringia Philharmonic Gotha-Suhl Whitsuntide Festival

"... The programme included Natasha Korsakova, ... whose virtuoso violin tuned up for another fascinating performance, with all the resonant, tonal hues of these seasons to listen out for: beautifully vivacious exchanges with the base tones of the earthier sounding viola in Spring, then out of a whispering, burbling, melting and sweltering episode, the ecstatic moment of release in a summer storm; brashness in autumn, and finally, winter's tingling cold ... Korsakova's powerful and dynamic playing was pure musical delight, not to mention the joy of listening to a perfectionist and a precision-artist of high class ..."

Thüringer Allgemeine, 06.06.2006

Rousing musical performance

Brandenburgisches Staatsorchester Frankfurt at "Wiener Klassik" BREMEN, Grosser Saal der Glocke

"... When playing the two romances for violin and orchestra by Ludwig van Beethoven, Natasha Korsakova convinced with an incredibly vivid, sensuous and intelligent interpretation which was able to give a gestural character to even the most trivial musical phrase. Refreshingly tight tempi were being chosen. What was convincing was the unsentimental approach, neither orchestra nor soloist were bathing in shallow beauties of melodic characteristics..."

Weser Kurier, March 2006

"... After this followed Mozart's violin concerto in G-major which was being carried by the charming personality of Natasha Korsakova who delivered one of the first highlights with her subtly nuanced and precisely intoned play. The warmth of her gestures and facial expressions let all the hearts surrender to her charms... Her perfection in play and musicality were captivating especially in the two cadences which she expressed wonderfully ..."

Mainpost, March 2006

Karol Szymanowski's violin concerto with Kiel Philharmonic Orchestra, conducted by Charles Olivieri-Munroe

With a passion for tonal brightness

"... With Natasha Korsakova one could see a soloist whose charisma was directly communicated. The russian-greek violinist delivered an interpretation of Karol Szymanowski's 2nd violin concerto op. 61 to her audience which was touching at every moment. It was fascinating how she gave different contours to the tone of her instrument, changing from roughness to delicacy, from delicacy to lavishness. The singing character of her play remained as constantly as the attraction of her interpretation. Often the soloist herself seemed to be astonished by the content of the score...Great applause for exciting twenty minutes – and the violinist thanked it with a polished sample of Johann Sebastian Bach's E-Major partita BWV 1006."

Kieler Nachrichten, January 2006

Schostakowitsch Concerto No. 1 with Thüringen Philharmonie, conductor Alun Francis.

A soloist who is brilliant on her instrument and a successful journey into the East – what more do you expect from a concert

"... Natasha Korsakova fired the audience with D.Schostakowitsch's 1st violin concerto – not an easy piece of work, but played on this evening by the soloist with technical refinement without losing any of its expressional force. Already at the beginning when playing the g-string she felt a truly mystical atmosphere, and slowly she proceeded into the higher tonal space. Extensive melodic phrases, an enormous pressure on the strings – Korsakova's play was

powerful and animated. She knew how to show the dark music in dark tone colours on her instrument (1st movement) or to excite with fast runs (2nd movement). The cadence was technically impressing ..."

Freies Wort, April 2005

"... For the two Mozart works the virtuoso found this delicate mixture of an unpretentiously slender tone, musical warmth and an absolute precision of intonation only which makes Mozart's music become a true delight ..."

Frankfurter Allgemeine Zeitung, June 2004

Pure joy of play

Vivaldi's "Four Seasons" with Bavarian Chamber Orchestra

"... Natasha Korsakova impresses with a colourful tone and a virtuosity that is always in service of the music. The audience was spellbound by the bow with which the violinist controlled her instrument as if she was at one with it. Vivaldi's work sparkled and hissed through the auditorium like a firework. The interpretation created was very colourful and allowed a deeper insight into the beauty of this score ..."

Brückenauer Anzeiger, May 2004

What a bit of luck – here plays a happy violinist!

Natasha Korsakova plays A. Dvorak's violin concerto with the Klassische Philharmonie Bonn, conducted by Heribert Beissel, at the Musikhalle Hamburg.

"... The born Muscovite, girlishly dainty, does not play with a pained frown on her face, she does not show signs of hard work like a number of her violin playing colleagues, she plays with concentrated, almost serene cheerfulness. Eagerly she listens to the voices of the orchestra, she even smiles. An artist who obviously feels her profession to be a gratifying experience ..."

DIE WELT, March 2004

"... The internationally celebrated "Mozart-specialist" Natasha Korsakova played both Concertos with superb technic, tonal colorings and captivating interpretation ..."

Frankfurter Allgemeine Zeitung, February 2004

"... Particularly since with Natasha Korsakova there was not only a technically experienced virtuoso at work, but rather appeared a mature musical personality who avoids well-trodden paths and who lends her concerts a new quality through individual expression. The soloist, whose gestures and facial expressions were at one with the music, seemed transported into another world. As if she wanted to tell stories on her violin..."

Schweinfurter Tagblatt, 22.06.2003

When a Composer Pays Homage to a Colleague

Natasha Korsakova plays violin concertos by Mozart and Viotti at the Seligenstadt Convent garden

"... Natasha Korsakova played both works with technical brilliance, sure instinct for style and musical sensitivity, accompanied by the Werneck Chamber Orchestra, conducted by Ulf Klausenitzer, the ideal choice for Mozart, as the orchestra has demonstrated on earlier occasions ..."

Frankfurter Allgemeine Zeitung, June 2001

Committed and colourful

Lalo "Symphonie Espagnole" with Nuremberg Symphonic Orchestra

"... With Natasha Korsakova the Nurembergers won an exceptional soloist. The young, stunningly beautiful violinist has a stupendous technique and - even more importantly – a great, wide, radiant tone. Edouard Lalo's murderous "Symphonie Espagnole" was mastered by the violinist technically in highest perfection, meeting the Iberian folkloristic elements always with elegance. Mellifluousness without kitsch, sentiment without sentimentality made

this work a fine musical appetizer. The solo encore was unavoidable ..."

Nürnbergger Zeitung, November 2000

"... If we didn't know that Natasha Korsakova's father was the violin virtuoso Andrej Korsakov, we would have believed that she is a direct descendant of the famous "Devil's violinist" Paganini, such was the virtuoso and artistic manner with which she knew how to play her instrument ..."

Nürnbergger Nachrichten, October 2000

Young Virtuoso Violinist is Inspirational at 4th Symphony Concert

"The young violin virtuoso, Natasha Korsakova, is now no longer a newcomer on the music scene. Felix Mendelssohn-Bartholdy's violin concerto was played to perfection, with the violinist finding the piece's true aesthetic quality. Mendelssohn's violin concerto is justifiably regarded as the finest among his compositions. As elfin and light as the violin's main theme sounds, so, too, the accompanying orchestration seems overpowering. And out of this apparent paradox, flowing melodies emerge in perfectly structured form."

Kronen Zeitung, January 1999

"... Whoever believed to know Mozart and to have categorised him, following the collector's passion, had to realise that from time to time one has to reopen such pigeon-holes when people like Natasha Korsakova come and open completely new perspectives, who besides the serene cheerfulness of the surface sound the depths of the music which in everyday concert business easily fall into bad ways!"

Wertheimer Zeitung, 1998

Mozart's Violin Concertos with the Bavarian Chamber Orchestra, conducted by Ulf Klausenitzer A Phenomenon, The Violinist Natasha Korsakova in Seligenstadt

"Now and then, there are such things as magical moments in the concert world, times when one scarcely believes one's ears. ... Her Mozart interpretations – the D Major Violin Concerto, KV 218 and also in D Major, KV 271a, quite obviously reworked in the 19th century – were (and one hardly dares use the idea) – sheer perfection ..."

Frankfurter Allgemeine Zeitung, 1995



Natasha Korsakova

in recital

Exotically Coloured Farawy Kingdoms, Sensual Encounter

Natasha Korsakova and Jose Gallardo Make A Convincing Duo with "Opera Fantasies, Grand Tango" in Höhenried

"... The narrative approach that Korsakova adopted to conjure her unique violin playing is probably explained by the fact that she is also a budding author. After the brilliantly contrived allegro, a delicate and yet passionate andante was unravelled that Gallardo embellished with richness of tone. It was a sheer delight to listen to the aesthetically pleasing technical accomplishment of the acclaimed and award-winning pianist... The allegretto and finale also developed into fireworks that were not showy, but full of bright flashes of light. They soon faded when Beethoven's C Minor Sonata Op. 30/2 created a dramatic turning point. Here, too, an image of Greek plasticity was crafted, held with excitement and aroused emotion... Throughout the adagio, Gallardo unveiled sensitive warmth, within which Korsakova was able to define an intimate song culminating in a scherzo with a strong feel for emotional rhythm. Gallardo especially mastered the energetic and fiery dimension. But in Beethoven's allegro finale, Korsakova also signalled the theme for the second half: bravado in all its diverse hues. Jascha Heifetz, the legendary violinist, had arranged the five fragments from "Porgy and Bess" by George Gershwin for a duet by violin and piano. Exactly as in Paganini's famous piece, it was mainly about putting on show the full range of different virtuoso violin-playing techniques – and Korsakova achieved the same, although thoughtfully. She sought differentiation, not instant effect, and was in harmony with the magnificent piano part played by Gallardo ..."

Süddeutsche Zeitung, 17.03.2007

Revelation in the "Back Room" - Natasha KORSAKOVA and Robert POBITSCHKA give a concert at Grosser Ehrbarsaal, Vienna

"... If you wish to experience world class, which you often bitterly miss at the great concert halls, you should from time to time cast a look at Wien's side scenes! A concert hall which has become more frequently a place of great surprises during the last few years is the Grosser Ehrbarsaal in Mühlgasse.

The Russian-Greek violinist Natasha Korsakova and the Austrian pianist Robert Pobitschka surprised the audience with a concert of exceptional class! In an ensemble play, carried by an inspired conception of themselves, the two artists hypnotized their audience from the very first note. Bach's Sonata No. IV in c-minor resembled in places a magic incantation, focusing Bach's nature like a beam into the hall: Bach is a composer made of flesh and blood! The following Sonata-Ballad by Eugene Auguste Ysaye for violin solo was captivating in the violinist's equally rhapsodic and transparent conception, her technical mastery was remarkable. Beethoven's Sonata op. 12 No. 1 seemed in some places to be slightly overdone concerning the tempi. But someone's heart, excessively full of artistic intention, can overflow a little from time to time! After the interval Robert Pobitschka's own composition "Kyrie" was played, dedicated to nature and having had its premiere at the United Nations in Vienna at the International Day of the Earth 2002. Pobitschka's work is a declaration of belief in love, but also an outcry in the face of the destruction of our planet. The composition is formally classical but doesn't shrink back from dissonances where these describe the state of the earth. The composer is always in search of a harmonic solution. The audience reacted both pleasantly surprised and amazed. The following Sonata in G-major op. 78 by Johannes Brahms was a great success of the two artists. The perfectly synchronous play of them was filled with burning passion and at the same time inscrutably deep, like the master from Hamburg himself might have been..."

Der Neue Merker, February 2006

Magnificent ensemble playing of an extremely talented duo

"Stylistically and technically as well as musically accomplished the duo Natasha Korsakova and José Gallardo showed the perfect, rousing range of their skill at their appearance in Olpe: The two young artists presented a daring range from classical Sonatas and filigreed music of the late romantics to a firework of the contemporary "Tango nuevo" - and convinced all along the line with this richly varied programme.... In the third movement of Mozart's Sonata B-major KV 378 the impression of Korsakova as a celebrated Mozart-interpreter was to be strengthened once and for all, because here she proved together with her partner a precise and jaunty play without becoming shallow or arbitrary.... Even more in their element the artists threw themselves into Beethoven's great Sonata c-minor. Dramatic in its conception this Sonata proves to be an enormously heroic and captivating piece of music especially in the first and last movement. There was a noticeable tension between the violinist and her accompanist during the mysterious first theme of the exposition, transmitting to the no less fighting second theme. In the great coda at the end of the Allegro con brio the interpreters emphasized the completely different colouring of this music in contrast to the rippling Mozart. But even here Gallardo restrained himself in spite of the full fingering of the piano score. And at what a marvellous price: The audience heard and saw an exceptional violinist who mastered this great Sonata!"

Westfälische Post, 26.09.2005

Castle Festival Season, with Stunning Finale

"... It was sheer brilliance: the violinist, Korsakova's contribution to the evening embraced the concert hall with her intoxicating charisma. Her mimicry was rapturous one minute, and resolute, even reserved the next, only revealing her extraordinary empathy and great presence. Her final piece, "D'un Matin de Printemps" by Lili Boulanger, was a sensational triumph. The Korsakova/Witoschynskyj duet outshone each other with their inspirational and captivating sense of drama, although they were also restrained, until they each finally raised the stakes, unleashing a stunning finale with unbelievable intensity. The two artists achieved unbelievable, almost perfect harmony, sheer excellence, and they are evidently also genuine and delightful personalities, who each deserved the audience's adoration, the cries of bravo, the encores, and the tumultuous applause. The final evening of the Castle Festival Season was a resounding success."

Allgemeine Zeitung, 13.09.2005

Great art with violin and piano

"... It is admirable how the depth of Brahms' emotional life was expressed: There was no slip into inappropriate drama or sentimental mawkishness – rarely has Brahms' very own sentiment captivated and touched me so much.... A completely different character had Beethoven's Sonata c-minor. In the first and last movement Beethoven's typical force changed with heartfelt vocal passages. Remarkable the pianist's sensitive rendering of semi-quaver passages and rumbling tremuli in the first movement. Here as in the fourth movement a convincing mastery of technique with an impressing faithfulness to the original were combined ... Great art, an impressing, cultivated play."

Siegener Zeitung, September 2005

A truly special concert

"... The duo Korsakova - Gallardo enchanted the audience for about two hours with polished tonal variations of great masters: Mozart, van Beethoven, Brahms and Piazzola were being performed in symphonic perfection. Musical sensitivity, artistic ability of interpretation and perfect intonation combined on the highest level... Be it Beethoven's Sonata c-minor, Brahms' or Piazzola's "Grand Tango" - Korsakova and Gallardo managed to present these uncompromisingly demanding masterworks with such lightness that one might assume they had never done anything different. With unique elegance the violinist almost flew over the notes and transformed them as if mechanically into a melodious work of art that couldn't have been more moving. The audience

thanked with thunderous applause for these impressing hours which were truly a special concert."
Westfälische Rundschau, September 2005

Natasha Korsakova, violin
Jose Luis Gallardo, piano

Caspary Auditorium The Rockefeller University

11.03.2005

"Natasha Korsakova is an exceptionally talented violinist. She performs with utmost insight into the works she plays, interpreting with a gift for feeling what the composer most likely felt and transmitting it to the audience. Those in attendance on March 11th were in awe of Korsakova's excellent technique, but even more enraptured and galvanized by her exquisite tone and great personality on stage. It didn't hurt that her pianist, Jose Luis Gallardo, was in perfect sync with her—both ensemble-wise and personality-wise. They gave consistently polished performances throughout their fantastic recital. In Beethoven's Sonata No. 8 in G, Korsakova played with a strong, velvety sound. Gallardo provided a light, but distinctive touch, bringing rhythmic excitement to the music without overpowering his partner. Their energy never lulled, a witty sense of humor prevailed throughout, and their phrases were rendered with elegance and finesse. The second movement in particular had an abundance of refined balances, color and tempo changes. The ritardando at the end of the second movement, for example, was perfectly timed—embellishment at all. In the solo work by Ysaye: L'Aurore from the Sonata in G, op. 27 No. 5, Korsakova sounded a bit more cautious, but she pulled off the tricky double stops and leaps without any problems. The following piece: the Heifetz arrangement of Gershwin's 5 Fragments from "Porgy and Bess" was brilliantly performed. Korsakova souped up the portamenti (slides) with both flair and taste. And she sounded as if she belonged on stage at the MET with the cast of the opera, as she sang Gershwin's inspired melodies on her fiddle with loyalty to the text of the original songs and the characters that sing them. She also belted out a big, lush sound. One of the reasons her beautiful sound projects so well is that throughout the program, she always applied a full bow—going from the very frog to the very tip. Naturally, she varied the degrees of the bow's speed and pressure, providing stylistic and coloristic contrasts that make her the interesting performer she is. The Gershwin was great, but it was amazingly topped by an electric performance of Sofia Gubaidulina's magnificent arrangement of Piazzolla's "Grand Tango". Their playing swayed, popped out and teased, but more importantly, it builded momentum from start to finish, with Gallardo adding climactic, virtuosic touches toward the end. He is a fabulous pianist and chamber music player—technically brilliant, yet both sensitive and energetic when he is not prominently on display. This fantastic pair of performers needs to come to New York again soon. Carnegie Hall, are you listening?"

New York Concert Review, March 2005

A stunningly beautiful listening experience

"In the play of the violinist Natasha Korsakova and the pianist José Gallardo resounds the fascination of strange worlds.".... This time it was the Russian exceptional violinist Natasha Korsakova and her congenial partner on the piano, José Gallardo, who set about blasting the concrete of firmly established opinions with an explosive programme of Tartini, Ysaye, Beethoven, Paganini, Saint-Saens and Franck. What appeared from beneath the surface was not only a stunningly beautiful listening but also an exciting aha experience. For when Natasha Korsakova caresses the strings of her violin, nothing remains the same. The grown-up child prodigy from Moscow gives composers and individual pieces of work back what the mechanisms of concert business all too often deny: their neglected, sometimes strange sides which are just as much their intrinsic nature. In this way ambivalence and transitions can be felt which are often being covered up by the standard nature of many concerts. The fruitful tension between baroque attitude, gallant embellishment and chromatic passion as it is expressed for example in Tartini's Devil's Trill Sonata. Natasha Korsakova does justice to all three facets of Tartini when she liberates him from the stigma of an Italian confectioner with an agreeably unpretentious Larghetto, interpreting him as a forfather of the musical Storm and Stress. It still has a moving, even touching

mellifluousness, but it doesn't develop into cloying sweetness. Or Natasha's ingenious transformation of Paganini: Under her magic hands the diabolic ecstasy becomes a singing angel whose "Cantabile" reveals the incredibly sensitive, melancholic gracefulness of the Italian who all too often is being misunderstood as a technocratic exhibitionist. Similarly she deals with Beethoven's Sonata in G-major, the festive melody of which she intersperses again and again with a dance-like wink and demonstrates with polished position changes that the supposedly introverted misanthrope is also capable of smiling. That Natasha Korsakova time and again accomplishes such unconventional perspectives is of course also because of her wonderful partner. José Gallardo is an ideal of an accompanist, a gentleman pianist: calm, discreet and with the subtle but interpretationally rich art of reduction of the all-rounder he prepares a stage, no: a cosmos of possibilities of development for Korsakova, provokes a dialogue with her, but doesn't shrink from taking control from time to time. This was wonderfully audible in Cesar Franck's Sonata in A-major, that stirring drama of the senses in which formally severe thoughtfulness and colourful impulsiveness of the musical language symbolically intensify each other.

Franck's message is also Natasha Korsakova's and José Gallardo's this evening: Under the surface of tradition and unambiguity always vibrates the fascination of unknown, strange worlds. Whoever wants to understand those needs courage - and good ears."

Süddeutsche Zeitung, October 1999

Natasha Korsakova and Oleg Poliansky in Wigmore Hall, London

"... Natasha Korsakova looks straight out of a painting by Augustus John, but there's nothing meretricious about her fastidiously sensitive playing. Opening with Bach's Chaconne, she brought out the grandeur and sweep of this daunting work - in which the violin must take on all the colours of the orchestra - with relaxed authority... After the interval, fireworks. Korsakova delivered Saint-Saens's bravura study, the valse Caprice, with impeccable precision and an impish smile. Ravel's sonata in G-Major made an exhilarating finale. They gave a Gershwin encore, and then a piece of Grapelli-style swing, as though the party was just getting into its stride. More, please! These charismatic performers should be brought back without delay!"

The Scotsman, March 1996

"... Natasha Korsakovas dynamic range, tone and intonation were worthy of the highest praise."

Yorkshire Post, 1996



in recording

"The young Russian violinist Natasha Korsakova, great-great grand niece to the composer Nikolai Rimsky-Korsakov, performs arrangements of well-known opera melodies. She plays adaptations of pieces from "Porgy and Bess", "Il Barbiere di Siviglia", "Les Contes d'Hoffmann", and "La Traviata" with stirring musicality, as if the melodies had originally been composed for the violin. With her exquisite sense of style and musical integrity, the beautiful Natasha plays with technical brilliance. This is quite an exceptional musical treat!"

Pizzicato, February 2007

Arrangements Pass with Flying Colours

"The world of classical music is hardly complaining at the moment about a lack of young and talented female violinists – they certainly include Russian-Greek talent Natasha Korsakova, who is now destined to make a name for herself with her latest interpretation of arrangements of famous opera melodies. These virtuoso concert pieces are played to full effect. The precision timing with piano accompanist Kira Ratner is impressive. But Korsakova's "special love" of George Gershwin's music is audible: the fantasia on "Porgy and Bess" shows her playful handling of sophisticated harmony, jazzy rhythms and singing melody."

Ensemble Magazine, February 2007

Natasha Korsakova: "Opera Fantasies"

"On her CD "Opera Fantasies" she both affirms and frees herself from her artistic roots: the CD tracks are not just a collection of showcase pieces for lighting fireworks on the violin. Instead, we are treated to a landscape tour through the art of witty adaptation of opera classics. Being a relative of a composer who himself once completed 15 operas, Korsakova approaches the pieces with perfect artistic dedication ... Natasha Korsakova has mastered a highly differentiated sound and compositional repertoire, compelling her audience to listen attentively because of her uncompromising play that never once lapses into bourgeois sentimentalities. St. Petersburg-born pianist Kira Ratner is an ingenious accompanist to the young Russian. The disciplined and also highly sensitive playing by Korsakova awakens our curiosity about how she would tackle a piece such as Ravel's "Tzigane", which belongs to a similar virtuoso tradition ..."

Codex Flores Onlinemagazin für alle Bereiche der klassischen Musik (online magazine for all genres of classical music), 12.01.2007

"... Young, outstanding violinists are truly not in short supply. Here is another artist who attracts our attention with her quite extraordinary feeling for the right note and the perfect phrase. Integrity is coupled with inspirational musicality. She is captivating and to the point, devious, and invitingly seductive (especially dazzling with Gershwin). Korsakova's weakness for designer fashion is certainly no PR stunt, but wonderfully complements her musical presence ..."

Neue Musikzeitung, December 2006

For the Music Lover

Virtuoso Violinist and Feminine Beauty Go Hand in Hand.

"... She is a picture of beauty, a Russian who speaks six languages and was once celebrated as a child prodigy, and she has made the transition to a mature artist who is to be taken seriously. This is obvious from her impressive album "Opera

Fantasies" (Sola Musica, SM 101), which features her playing opera arrangements together with her piano accompanist Kira Ratner. Ever since her first visit as a child to Moscow's Bolshoi Theatre, she has been fascinated by opera. Her special love of this music is tangible in every single recorded piece. The way that Natasha Korsakova knows how to play Gershwin's music making it seem light, lyrical, dreamy and full of swing (one "Porgy and Bess" arrangement by Jascha Heifetz, another by Igor Frolov), or how full of passion and inspiration she plays Verdi ("La Traviata", "Ernani"), Rossini ("The Barber of Seville") and Offenbach ("The Tales of Hoffmann") shows that she knows how to make her violin speak – her talent is in a class of its own ..."

Giessener Anzeiger, 15.11.2006

Recording One (two parts) Joan Sutherland turns 80: the best Arias from "La Stupenda"

"Opera Fantasies for violin ... On the photos, Natasha Korsakova looks like a model. But the impression inside the booklet of her CD "Opera Fantasies" is deceiving. When the violinist starts to play George Gershwin's variations "Porgy and Bess", any trace of superficiality fades away. The piece arranged by violin virtuoso Jascha Heifetz flows from the Russian violinist's instrument as if it were her own voice, sounding like a stream of classical music, blues and cabaret. On this CD, even Verdi and Rossini sound as if they had composed opera arias only for the violin ..."

dpa, 07.11.2006

Identical Review also in: Hamburger Morgenpost, 05.12.2006

NATASHA KORSAKOVA: Opera Fantasies (Classical) Opera Melodies ...

"... Opera Melodies (Verdi, Rossini, Offenbach, Gershwin) in transcriptions for violin and piano – that sounds like musical kitsch. Maybe some of it is. But when the young violinist Natasha Korsakova (piano: Kira Ratner) performs with such accomplishment, it becomes a delight to listen to."

Kurier, 15.10.2006

RECORDINGS

Opera Fantasies

On Themes of Rossini, Verdi,
Offenbach and Gershwin
Kira Ratner, piano



Violin Sonatas by W.A. Mozart, Franziska Lebrun,
Robert Kahn
piano: Kira Ratner



Crescendo CD
W.A. Mozart: Violin concerto B-
major KV 207, 3rd movement: Presto
Bavarian Chamber Orchestra
Conductor: Ulf Klausenitzer



Baden-Baden CD, Volume 1
Natasha Korsakova, violin
Francoise Groben, violoncello
Ira Maria Witoschynskij, piano
Daria Witoschynskij, flute



Baden-Baden CD, Volume 2
Natasha Korsakova, violin
Ira Maria Witoschynskij, piano
Joachim Draheim, piano
Jan Záček, guitar



Wolfgang Amadeus Mozart CD
– Violin concertos B-major KV 207,
A-major KV 219
Bavarian Chamber Orchestra
Conductor: Ulf Klausenitzer



Wolfgang Amadeus Mozart:
Violin concertos KV 271, KV 218
Bavarian Chamber Orchestra
Conductor: Ulf Klausenitzer



Wolfgang Amadeus Mozart:
Arrangements.
Overture to the opera "The Magic
Flute" (J. Wendt) Concerto d-minor
for piano and orchestra (C. Czerny)
Symphony g-minor (M. Clementi)

Artists:

Natasha Korsakova - violin; Kira Ratner - piano; Michael Faust - flute; Francoise Groben – violoncello; Ulrich Hartmann - viola; Claudia Kussmaul - viola



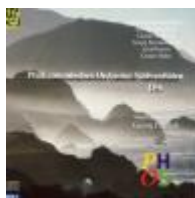
Registrazioni effettuate nella Sala Grande del Conservatorio

G. Verdi di Milano

F. Kreisler. Sincopy

H. Wieniawski: Mazurka

Yolanta Miroshnikova, piano



Adolf Busch: Concerto in a-minor Op. 20

Philharmonic Orchestra South-Westphalia

Conductor: Georg Fritzsch

Recorded live from Stadthalle Hagen (Westdeutscher Rundfunk)



Natasha Korsakowa - Andrei Korsakov

W.A. Mozart: Violin concerto A-major KV 219 (N.K.), G-major KV 216 (A.K.)

J.S. Bach: Concerto for 2 Violins d-minor

Russian State Chamber Orchestra, Ensemble Concertino



Vivaldi: "Four Seasons"

Bruch: Violin Concerto No. 1

Russian State Symphony Orchestra

Conductor: G. Rinkevicius

REPERTOIRE



Concertos and Pieces with Orchestra

Johann Sebastian Bach

- Concerto Nr. 1 in A Minor
- Concerto Nr. 2 in E Major
- Concerto for two Violins in D Minor
- Concerto for Violin and Oboe in D Minor
- Concerto in D Minor

Ludwig van Beethoven

- Concerto in D Major Op. 61
- Triple Concerto for Violin, Violoncello and Pianoforte
- Romances in G Major and F Major

Alban Berg

- Concerto

Giovanni Bottesini

- Grand Duo Concertant for Violin and Double bass

Johannes Brahms

- Concerto in D Major Op. 77

- Double Concerto for Violin and Violoncello

Max Bruch

- Concerto Nr. 1 in G Minor

- Concerto Nr. 2 in D Minor

- Scottish Fantasy Op. 46

Adolf Busch

- Concerto

Ernest Chausson

- Poème

Antonin Dvorak

- Concerto in A Minor

Igor Frolov

- Fantasia on George Gershwin's "Porgy and Bess"

Alexander Glasunow

- Concerto in A Minor

Reynaldo Hahn

- Concerto in D Major

Julius Konus

- Concerto in E Minor

Nicolai Rimsky-Korsakov

- "Scheherezade" Symphonic Suite Op. 35

Josef Martin Kraus

- Concerto in C Major

Eduard Lalo

- Symphony Espagnol

Felix Mendelssohn-Bartholdy

- Concerto in E Minor

- Concerto in D Minor

- Concerto for Violine and Piano in D Minor

W. A. Mozart

- Concerto Nr. 1 in B flat Major KV 207
- Concerto Nr. 2 in D Major KV 211
- Concerto Nr. 3 in G Major KV 216
- Concerto Nr. 4 in D Major KV 218
- Concerto Nr. 5 in A Major KV 219
- Concerto Nr. 7 in D Major KV 271
- Sinfonia Concertante in E flat KV 364
- Concertone for two Violins in C Major
- Rondo in C Major

Sergej Prokofiev

- Concerto Nr. 1 in D Major

Camille Saint-Saens

- Introduction and Rondo Capriccioso
- Havanaise

Dmitri Schostakowitsch

- Concerto Nr. 1 in A Minor

Franz Schubert

- Adagio and Rondo in A Major

Louis Spohr

- Concerto Nr. 8 in A Minor

Karol Szymanowski

- Concerto Nr. 2 Op. 61

Peter I. Tschaikowsky

- Concerto in D Major

- Meditation

- Serenade Melancolique

Henri Vieuxtemps

- Concerto Nr. 4 in D Minor

- Concerto Nr. 5 in A Minor

Giovan Battista Viotti

- Concerto Nr. 16 in E Minor

Antonio Vivaldi

- Concerto in G Minor

- Concerto in A Major

- The Four Seasons

Henryk Wieniawsky

- Concerto Nr. 2 in D Minor

- Fantasia on Charles Gounods "Faust"

Efrem Zimbalist

- Fantasia on N. Rimsky-Korsakovs "Le Coq d'Or"

RECENT & CURRENT TOURS

Concerto Performances

Oviedo Filharmonic Orchestra, Spain (2007)

Conductor: Friedrich Haider

J. Brahms: Double-Concerto with Adolfo Gutierrez (Cello)

Iceland Symphony Orchestra (2008)

J. Brahms: Concerto

Conductor: John Neschling

Orchestra Sinfonica di Milano G. Verdi (2008)

Conductor: Giuseppe Grazioli

Sala Grande del Conservatorio G. Verdi

E. Lalo: "Symphony Espagnol"

Bonn Philharmonic Orchestra (2000 - 2005)

Germany-Tour: Hamburg, Berlin, Bremen, Bonn, Stuttgart, Nürnberg, Wiesbaden etc..

Conducted by Heribert Beissel

A. Dvorak: Concerto

Mainz Philharmonic Orchestra, Germany (2008)

Conductor: Catherine Rückwardt

Mainz State Theater, Wiesbaden Kurhaus

W.A.Mozart: Sinfonia Concertante, E. Chausson: Poème

North Czech Philharmonic Orchestra (2008)

Conductor: Charles Olivieri-Munroe

Violin-Orchestra pieces by G. Gershwin, C. Saint-Saens

Pilsen Philharmonic Orchestra, Czech Republic (2006)

Beethoven: Concerto

Conductor: Jiri Malat

Netherlands Radio Philharmonic Orchestra (2004)

R. Hahn: Concerto

Concertgebouw, Amsterdam, Cologne Philharmonic Hall

Conducted by Philippe Auguin

Brabants Orchestra, Netherlands

Bruch: Violin Concerto Nr. 1

Conductor: Marc Soustrout

Kiel Philharmonic Orchestra, Germany (2006 – 2007)
Mendelssohn, Szymanovsky Concertos
Conductor: Georg Fritzsch

Kristjansan Symphony Orchestra, Norway (1997)
Tchaikovsky: Concerto
Conductor: Terije Mikkelsen

Nürnberg Symphony Orchestra (1999 – 2005)
Lalo, Mozart, Mendelssohn
Conductor: Ulrich Windfuhr, Günther Neidlinger, Georg Fritzsch, Georg Schmöhe

Russian State Chamber Orchestra (1992)
Japan, Russia, Italy, Belgium, Luxemburg tours with various programmes

“Orchestra Jeunesse Musicales”
Berlin Philharmonic Hall
Leipzig Gewandhaus
A. Glazunov: Concerto
Conductor: Leonid Nikolaev

Thuringen Philharmonic Orchestra, Germany
Vivaldi: 4 Seasons
Shostakovich Concert Nr. 1
Conductor: Alun Francis

Tirol Symphony Orchestra, Austria (2001)
Mendelssohn: Concerto
Conductor: Georg Schmöhe

Cologne Chamber Orchestra (2003 - 2004)
Germany Tour Conductor: Helmut Müller-Brühl
Vivaldi: 4 Seasons

Bavarian Chamber Orchestra (2000 – 2007)
Meistersingerhalle, Nürnberg etc..
W.A.Mozart: Violin Concertos Nr. 4 & 5

European Union Chamber Orchestra, England (1996)
Mozart: Concerto G-Major
Performance in England, forgot the name of the city!

Santiago Symphony Orchestra, Chile (1997 – 2007)
Various conductors and halls

Mendoza Philharmonic Orchestra, Argentina
Mendelssohn: Concerto
Conductor: David del Pino

Orchestra della UNAM, Mexico (2008)
Conductor: Alun Francis
Mexico City etc..
D. Shostakovich: Concerto N. 1

Orchestra Sinfonica del Estado de Mexico (1997 – 2003)
Conductor: Enrique Batiz
Toluca, Mexico City halls
Various programmes

Recitals:

Arts-History Museum, Vienna – “Artist in residence”, 2007
5 performances on the violin of Guarneri del Gesù “Ex-Menuhin”

Further concerts with the same violin coming up 2008: Rome, Milan, Berlin etc..

Palazzo Quirinale, Rome (2008)
Wigmore Hall, London (1996)
Bad Kissingen Winter Festival (2007)
Salzburg Summer Festival (2008 to be confirmed)
Schleswig-Holstein Festival (1997)
Verona Summer Festival (2007)
Bergamo Chamber Music festival (2007)
Ludwigsburg Summer Festival (2000)
Rockefeller University Hall, New York (2005)
Chamber music series in Chicago (2005)
Cervantino Festival, Mexico (2004)
Lockenhaus Summer Festival, Austria
Panateneum Pompeianne Festival, Italy