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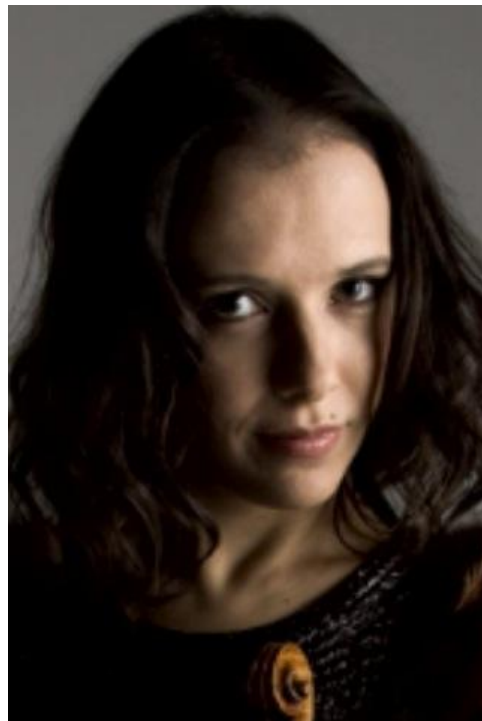
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## Natasha Korsakova, Violinist



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## Biography

Virtuoso Natasha Korsakova, of Russian-Greek decent, is one of Europe's "best kept secrets". The German *Süddeutsche Zeitung* describes her ability to play the violin as a "sinfully beautiful listening experience". The young violinist who speaks five languages is currently a coveted guest for national as well as international orchestras, music festivals and concert events.

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

Natasha Korsakova was born into a music family in Moscow and began playing the violin at the age of 5. She is descendant of the composer Nikolai Rimsky-Korsakov. 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 Korsakova studied under the tutelage of Ulf Klausenitzer in Nuremberg and then later with Saschko Gawriloff in Cologne.

She has appeared in some of the world's most prestigious concert halls such as the Auditorium di Milano, Grand Hall of the Moscow Conservatory, the Berlin Konzerthaus, the Gewandhaus in Leipzig, Tokyo's Santory Hall, the Cologne Philharmonic, the Concertgebouw of Amsterdam, the Wigmore Hall in London, the Accademia di Santa Cecilia in Rom and the Alte Oper in Frankfurt. She has also appeared at international festivals, among others such as Uto Ughi per Roma, the Ludwigsburger Festspielen, Incontri Asolani, the Schleswig-Holstein Festival and the Lockenhaus-Festival. Upon invitation from Mrs. Irina Schostakowitsch, Natasha Korsakova appeared in Paris as part of a festival concert honoring Dmitri Schostakowitsch.

Among the renowned conductors Natasha Korsakova has co-operated with are Mstislav Rostropovich, Alun Francis, Heiko Matthias Förster, Charles Olivieri-Munroe, Ernest Green and David Wiley. She plays with the Iceland Symphony Orchestra, the Orchestra Sinfonica di Milano G. Verdi, the Philharmonic Orchestra of the Dutch Radio Broadcasting, the Mainz Philharmonic, the Düsseldorf Symphony, the Russian State Orchestra, Filarmonica di Verona, the Plano Symphony Orchestra, the Orquestra Sinfonica del Estad de Mexico and the Cape Cod Symphony Orchestra.

As an enthusiastic chamber musician, Natasha Korsakova plays together with musicians such as Uto Ughi, Manrico Padovani, Kira Ratner, José Gallardo and Giovanni Angeleri.

In 1998, she was "Artist of the Year" in Chile.

In July 2008, she was awarded the «Preimo Sirmione Catullo», one of the most prestigious Italian awards given to musicians, politicians and journalists, and became «Artist of the Year» in Italy.

The same year followed a recital in Palazzo Quirinale and at the famous Piazza Campidoglio in Rome, both concerts were in the presence of the Italian State-President.

In November 2010, the violinist followed the invitation to the International Conference in Milan/Italy "21minutes Knowledge of Excellence". Among participants who held a 21minute speech, were David Gross (Nobel Physics Prize 2004), Woodrow Clark (Nobel Peace Prize 2007), Susan Polgar (Chess Grandmaster) and many others.

She is often invited for guest-appearances at the Italian TV-transmissions and talkshows for programs RAI and Sky.



The latest CD, featuring pieces by G. Gershwin, A. Dvorak, S. Coleridge-Taylor, R. Vinson and D. Schnyder, has been released by Arizona University Recordings. With North Czech Philharmonic Orchestra, conducted by Charles Olivieri-Munroe.

Internationally renowned composers such as the Daniel Schnyder and Robert Vinson has written and dedicated Ms. Korsakova the Violin Concertos "Mozart in China" and "Concerto in F - Tribute to G. Gershwin).

Since 2011, the violinist is a cultural ambassador of Fondazione Sorella Natura, Italy.

Natasha Korsakova is playing a violin by Giovanni Francesco Pressenda (1843), generously on loan from Mr. Giovanni Accornero's privat collection (Italy), and a violin by Vincenzo Panormo (1770), loaned by the Sinfonima Foundation on behalf of the Mannheimer Insurance.

The artist currently resides in Germany and Italy. She is Testimonial of Laura Biagiotti since 2006 and wears outfits from the Laura Biagiotti Prêt-à-Porter collection during her performances.

## Critical Acclaim

Back to the roots of Italian dance – delightfully jazzy, and a little eccentric

Armando Trovaioli's Puppert performed by the Orchestra di Padova e del Veneto conducted by Maffeo Scarpis at the Teatro Salieri in Legnago, Italy.

... Natasha Korsakova cast a spell on her precious eighteenth-century Panormo violin with her perfect performance. The excellent acoustics of the theatre hall together with the orchestra, always keeping subdued to a respectful background, provided an excellent stage for Korsakova to deliver the full beauty of her own sound, conveying a great depth of feeling and expression. Natasha's artistic performance has been ascending into more ambitious realms ever since we had the fortune to see her play in the Milan Auditorium for the first time two years ago. Natasha Korsakova is a musician well worth listening to – at the very next available opportunity...

### **-Il Foglio (February 2010)**

From I Mostri to Ciao Rudy – the original Trovaioli  
TEATRO SALIERI

Passionate applause in Legnago for the music of a famous Roman composer  
A gripping performance with crystal-clear sound and infectious enthusiasm by the Orchestra di Padova e del Veneto conducted by Maffeo Scarpis

.... A skilled musical interpretation by Russian-Greek violinist Natasha Korsakova, pianist Alessandro Cesaro and the Orchestra di Padova e del Veneto conducted by Maestro Maffeo Scarpis. The Teatro Salieri's programme included a piece of absolute music by Armando Trovaioli, the Puppert scherzo with a variety of influences for violin, piano, celesta, harp and percussion as well as the Serenata per Giuditta transcription for violin and strings so admired by Salvatore Accardo, performed to excellence by Natasha Korsakova.

Crystal-clear, confident sound emanated from Korsakova's violin with a pleasant hint of pathos unspoiled by any form of exaggeration. Korsakova overwhelmed the audience in every stroke of her bow with complete control of her violin in a precise and lively rendition ...

### **-L'Arena (February 2010)**

Beethoven's Violin Concert with the Zwickau-Plauen Philharmonic Orchestra

Sounds like heaven – with Natasha Korsakova

A successful debut for Arn Goerke – Beethoven in the superlative – resounding applause for Russian violinist

... Now an internationally experienced violinist, Natasha Korsakova put Webern into the past as she then performed Beethoven's Violin Concert in D major op. 61, sounds of paradise emanating from her violin...

Natasha Korsakova showed technique and control to match or even surpass virtuosos such as David Oistrach or Yehudi Menuhin, creating beauty and depth of sound to melt hearts.

Spontaneous applause erupted the moment after the end of the third movement – even from the orchestra. She surpassed herself in a challenging encore after mastering the cadences of the first and third movements to perfection ...

### **-Vogtland Anzeiger (June 2009)**

... Is it that aura of enthusiasm that makes her play so well, or does her enthusiasm come from the harmony she shares with her violin? That's a good question in view of her latest symphony concert performance together with the Plauen-Zwickau Philharmonic Orchestra. Natasha Korsakova, guest soloist at Plauen's Vogtland Theatre on Thursday and yesterday, soared high above the level of solid but uninspiring mediocrity at Ludwig van Beethoven's Violin Concert in D major; rising to the challenge in those lengthy passages once thought to be technically unplayable, she delivered every single note to perfection with a quality of performance no longer expected from a soloist, while striking a relaxed but controlled pose throughout. Indeed, this native Muscovite has not just kept her enthusiasm for music, but also that finesse and musical culture she learned in her studies ...

#### **-Zwickau (June 2009)**

Violin soloist wins bravos from audience

Brahms Konzert with Roanoke Symphony Orchestra conducted by David Stewart Wiley

.... A lot of American symphony orchestras would have loved to be in the Roanoke Symphony Orchestra's collective shoes Monday night.

At a time when many big-name orchestras are wondering how to keep the doors open, the RSO had its biggest opening night ever.

A capacity and record crowd of about 1,600 concert-goers showed up at the Roanoke Performing Arts Theater for a program that spotlighted a beautiful young violin soloist whose genealogy includes the great Russian composer Nikolai Rimsky-Korsakov.

...Natasha Korsakova played with authority beyond her years, handing in a performance that was by turns urgent and powerful and rhapsodic. In an era when there is no shortage of young performers with technique to spare but nothing to say, Korsakova played with mature insight and eloquent lyricism.

She played with a warm sumptuous tone and in the difficult passages filled with double stops, she played precisely and with great clarity.

Korsakova got an immediate standing ovation and was returned to the stage several times by an audience that was whistling and shouting bravos. RSO members shuffled their feet and stamped their approval, and Korsakova returned the gratitude with an encore of the „Giga“ movement from Bach's E-Major Partita for Solo Violin...

#### **-The Roanoke Times (October 2009)**

Tchaikovsky Concerto with Aachen Symphony Orchestra, conducted by Marcus Bosch  
“... A tribute to Tchaikovsky, Natasha Korsakova – a young, acclaimed virtuoso on the violin gave a brilliant, impassioned and wholehearted rendition of Tchaikovsky's Op. 35 violin concerto in D major, in the spirit of her father, Andrei Korsakov, at the glittering grand finale of the Kurpark Classix – the first time for a fourth event to be held at the Kurpark musical round.

... Marcus R. Bosch, his soloist and the orchestra were received with well-deserved applause for their excellent performance at the firework display under a star-studded sky – a marvellous end to an electrifying event!”

#### **-Aachener Nachrichten (August 2008)**



Four exciting 'B's open season of Tupelo Symphony Orchestra  
„... But the real fireworks began to pop when violinist Natasha Korsakova appeared onstage to solo in Max Bruch's enchanting Violin Concerto No. 1 in G Minor. What an artist! Korsakova, it seems, has everything: intense musicality, stunning beauty, electric charisma, a fabulous 19th-century Pressenda violin, plus aristocratic descent from the great

19th-century Russian composer Nikolai Rimsky-Korsakov.

And what a concerto! Completed in its present form in 1867, the G Minor was an immediate hit, but contains technical difficulties still capable of daunting any violinist brave or foolish enough to attempt it. Korsakova tossed off these intricate, unruly passages with a blend of mystical meditation and fiery passion that instantly confirmed her reputation as one of Russia's supremely great contemporary violinists. The third movement, with its scintillating double stops and ever-accelerating conclusion, can create the kind of musical wonder that leaves an audience breathless with amazement and delight. So it was with Natasha Korsakova and the TSO..."

**-Mississippi Daily Journal (November 2010)**

Annapolis Chamber Orchestra brings "Praise and Majesty" to stage

"... Under music director J. Ernest Green, the Annapolis Chorale and the Annapolis Chamber Orchestra presented a transcendent program of joyous masterpieces titled "Praise and Majesty" to open their 38th season. Green delivered a pre-concert lecture, introducing yet another extraordinary musical talent in Korsakova. Brahms' "Violin Concerto" presents a number of well-known challenges and demands great technique - which Korsakova has in abundance. She played with a poetic expressiveness that was most notable in the shimmering melody begun by a solo oboe. Korsakova was sensitively accompanied throughout by the orchestra in this powerful lyrical work. Her arms became an artistic visual element when paired with the glowing sound of her instrument. From the opening passage of the first movement, Korsakova played with a lyrical singing approach that was beautiful. Green's accompaniment was sensitive and well-shaped

... Another musical highlight was provided by Korsakova's gorgeous "Meditation" from Massenet's "Thais." This was given the most moving interpretation I have ever heard ..."

**-CHICAGO TRIBUNE (October 2010)**

"Opening Roanoke Symphony concert is rich, heartfelt!  
...Violinist Natasha Korsakova helped Maestro David Stewart Wiley and the Roanoke Symphony Orchestra inaugurate their shiny new 2010-11 season Monday night at the Roanoke Performing Arts Theatre. The soloist, who was a hit in last year's season opener, played the 1843 Giovanni Francesco Pressenda violin that's on loan from an Italian collector. ... When she and the orchestra got a few bars into Dmitri Shostakovich's great Violin Concerto No. 1. Like other Russian violinists before her, Korsakova tapped into the mystery at the core of this haunted work. The eerie first-movement nocturne was weirdly powerful. She was in command during the viciously difficult Halloween dance that is the second movement scherzo. The sad grandeur of the third movement passacaglia was heartbreakingly beautiful. I've heard more virtuosic readings, but Korsakova played with the most intense commitment. She and Wiley deserved the standing ovation they got ..."

**-The Roanoke Times (October 2010)**

Rich romantic Expressions from Cape Cod Symphony

"... Her interpretation of Max Bruch's Violin Concerto Nr. 1 was sensitiv and passionate. Ms. Korsakova has been playing the piece for many years now, but performed it with a freshness and intensity it demands. The Concerto begann softly, slowly, with a solo violin cadenza, drawing the listener in, as the orchestra gathered strenght. Ms. Korsakova was graceful and controlled on stage; her involvement in the music was visible... Adagio, one of the most-loved movements in classical music, featured slow, delicate high melodies, tenderly played, and richly expressive lower notes, bringing out the soulfulness of music. The Finale was intense, accelerated, and fiery, to the enjoyment of all..."

**-Falmouth Enterpreis (November 2010)**

## Discography

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 Witoschynskyj, piano  
Daria Witoschynskyj, flute

Baden-Baden CD, Volume 2  
Natasha Korsakova, violin  
Ira Maria Witoschynskyj, 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

# Orchestral 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 „Dem Andenken eines Engels“

Leonard Bernstein

- Serenade after Plato's „Symposium“

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

Samuel Coleridge-Taylor

- Legend

Antonin Dvorak

- Concerto in A Minor
- Romance in F Minor

Igor Frolov

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

Alexander Glasunow

- Concerto in A Minor

Philip Glass

- Concerto

Reynaldo Hahn  
- Concerto in D Major

Julius Konus  
- Concerto in E Minor

Erich Wolfgang Korngold  
- Concerto in D Major  
- 4 Songs from „Much Ado about Nothing“

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  
- Rondo in G Major

Sergej Prokofiev  
- Concerto Nr. 1 in D Major

Camille Saint-Saens  
- Introduction and Rondo Capriccioso  
- Havanaise

Daniel Schnyder  
- „Mozart in China“ for Violin and Strings

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

Armando Trovajoli

- Concerto „Puppets“
- Serenata „Per Giudita“

Peter I. Tschaikowsky

- Concerto in D Major
- Meditation
- Serenade Melancolique
- Scherzo
- Melody

Henri Vieuxtemps

- Concerto Nr. 4 in D Minor
- Concerto Nr. 5 in A Minor

Robert Vinson

- Concerto in F (Tribute to George Gershwin)

Giovanni Battista Viotti

- Concerto Nr. 16 in E Minor

Antonio Vivaldi

- Concerto in G Minor
- Concerto in A Major
- The Four Seasons
- Concerto in A Minor da „L’Estro Armonico“ for 2 Violins
- Concerto in F Major for 3 Violins
- Concerto in B Minor for 4 Violins

Kurt Weill

- Concerto Op. 12

Henryk Wieniawsky

- Concerto Nr. 2 in D Minor
- Fantasia on Charles Gounods "Faust"
- Legend

Efrem Zimbalist

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