

Frankfurter Rundschau

Prêt-à-Porter and the violin

BY STEFAN SCHICKHAUS

Words such as “sin” and “beauty” were mentioned in a Süddeutsche Zeitung newspaper critic’s description of his first encounter with violinist Natasha Korsakova. He was not even referring to her visual appeal, or at least not that alone – the young virtuoso’s performance on the violin was a “sinfully beautiful listening experience,” to quote the critic in full. As with almost every violinist in her generation, the visual aspect does play a role in Natasha Korsakova’s performance; her homepage gallery shows photo portraits of the musician presenting her violin as if it were more of a fashionable accessory than an actual musical instrument. Natasha Korsakova, a musician of Russian and Greek descent living in Germany and Italy, is living publicity for the Laura Biagiotti fashion label – she sports outfits from the Prêt-à-Porter collection at every performance.

If you’re wondering how she manages to play the violin without snagging on those long robes, you might like to see her play in Mainz today and tomorrow. The trendy violinist – whose hobbies include writing whodunits and rock climbing for sport – will be playing a solo with the Mainz Philharmonic Orchestra conducted by Catherine Rückwardt. The concert programme will include Alban Berg’s violin concerto *To the Memory of an Angel*. Judging by her interest in this epic work alone, there is much more to Natasha Korsakova than a model on a violin.

The former Saschko-Gawriloff student’s whole repertoire reflects her generous appreciation for works of the twentieth century; she played Kurt Weill’s *Concerto for Violin and Wind* in Verona and Szymanowski’s second violin concerto in Milan. A surprisingly talented inner beauty lurks beneath Natasha Korsakova’s seductive visual aura.