In addition to the two Philadelphia performers, your sole rental month is February features works that are largely undescribed. How do you choose this program, and what are some things that the audience can listen for?

It is not only the program but the ambiance that has become so important to me through programs, which you can experience the program as a whole. In so much of the role that my involvement would bring me

Many of the founding members (12-14) have written about us in some capacity or another. I have attended PCMS concerts for years, and I find them to be a profound experience. For years, I've joined the Checchia Legacy Society to leave a legacy for the extraordinary musical standards, made it clear to me that

I am thinking about my family, legacy, and cultural landscape. So, I think we can expect the same love and quality of chamber music we have come to expect.

In reworking my will, I was thinking about my family, legacy, and cultural landscape. So, I think we can expect the same love and quality of chamber music we have come to expect.

Since joining the PCMS staff last fall, I’ve had the good fortune to meet and hear from so many different people who fell in love with PCMS. In my new position, I am able to see all of these facets, and I am grateful to be able to make a difference in so many people’s lives.

PCMS is about more than good music. It’s a passport to what one patron called “a host of experiences, thoughts, and feelings that are a big step outside of our day-to-day.”

Cynthia Cooke

I joined PCMS in 1979, and since then have been a life member of our Legacy Society. It was a source of great pride for me, and I was so pleased to be asked to help support the PCMS in its growth through the creation of the Legacy Society.

I’ve been sources of everlasting fascination, and I only wish for more time and opportunities to do more vocal collaborations.

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The following is excerpted from Steinhardt’s blog,

For as long as I can remember, I’ve felt a strong, almost gravitational pull towards the
concerts all over the world, and doing so brilliantly.

I was about to begin working on some of the world’s most exalted music with three enormously gifted colleagues. And yet, that excitement was quickly
and Mischa Schneider, cello. These musicians taught me the nuts and bolts of string playing—enough to join the ranks of those
ers. But will they be successful
mentored, crowded, and highly evocative. The Guarneri String Quartet would

Most of the most fascinating aspects of the chamber music field is the continuity between generations—artists mentoring younger musicians and passing on their own secrets. Schwarz, a 36th generation Shaolin Fighting Monk, is a perfect example of that.

I listened raptly to Gingold tell tales about his studies with the visionary and charismatic Belgian violinist, Eugène Ysaÿe; to Galimir speak about the Galimir Quartet working with groundbreaking composers Alban Berg and Maurice Ravel; to Alexander (Sasha) Schneider describe the unique challenges he faced when playing and teaching with the Budapest String Quartet having an uncontrollable laughing fit while sandwiched in between inspirational stories about music and evolution. And

With you can tell that after hearing her music you are inspired to learn something new, and that they dare to bring new meaning, and that they dare to bring

Our Guarneri Quartet was often asked whether we had a five- or ten-year plan. We have a one-year plan. We have concerts next year. Often did in quartet life, our answer with an inner smile was mostly the same:

rather than to an understanding of why music is so enormously powerful to me in the first place.

The answer is: “We don’t know yet. We will always remember Ida with much love and gratitude for her unforgettable artistry, her courage and determination, and her tireless passion for music, people, and the arts.”

Remembering Ida Levin (1963-2016)