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**MUSIC DIRECTOR DESIGNATE ELIM CHAN EXPANDS 2026-27
SCHEDULE WITH THE SAN FRANCISCO SYMPHONY CONDUCTING
TWO NEW PROGRAMS IN JANUARY AND JUNE IN ADDITION TO HER
SCHEDULED OCTOBER 29-31 PROGRAM**

October 29-31: Elim Chan Conducts Mendelssohn and Adams

Music Director Designate Elim Chan returns to conduct the San Francisco Symphony for the first time since her sold-out June 2026 performances, leading the Orchestra in Mendelssohn's Violin Concerto with Renaud Capuçon, Brahms's *Nänie* and the first SF Symphony performances of Arvo Pärt's *Magnificat* with SF Symphony Chorus, and the first SF Symphony performances of John Adams's *Doctor Atomic* Symphony

January 14-16: Elim Chan Conducts Elgar's *Enigma* Variations

Chan will replace Conductor Laureate Herbert Blomstedt for the January 14-16 program, conducting a new program including Noriko Koide's *Swaddling Silk and Gossamer Rain*, Mozart's Sinfonia concertante for Violin and Viola with SF Symphony Concertmaster Alexander Barantschik and Principal Viola Jonathan Vinocour, and Elgar's *Enigma* Variations

Maestro Blomstedt has regretfully withdrawn from his January program with the San Francisco Symphony on the advice of his doctors against long-distance plane travel

June 25–27: Elim Chan and Yefim Bronfman

Chan will conduct the final program of the 2026–27 Orchestral Series in June, leading Augusta Read Thomas’s *Sunlight Echoes*, Rachmaninoff’s Piano Concerto No. 3 with Yefim Bronfman, and Sergei Prokofiev’s Symphony No. 5

Gustavo Gimeno has graciously withdrawn from this program to allow for Elim Chan to appear for an additional Orchestra Series program in 2026–27

Additional San Francisco visits

In addition to her three weeks of performances, Chan will visit San Francisco for two additional weeks during the season for orchestra auditions, administrative planning, neighborhood visits, and to build ties with San Francisco and its community

Tickets for all of Elim Chan’s 2026–27 season performances are on sale now at sfsymphony.org/elimchan

SAN FRANCISCO, CA—Music Director Designate Elim Chan is expanding her performance schedule with the San Francisco Symphony during the Orchestra’s 2026–27 season, adding two programs to her schedule in January and June, in addition to her already scheduled October 29–31 program next month. Chan will also spend two additional weeks in San Francisco during the 2026–27 season laying the groundwork for her inaugural season as Music Director and visiting different neighborhoods around San Francisco, meeting with community and performing arts organizations, eating at local restaurants, and exploring the city.

“It is really important to me to be in San Francisco for a few additional weeks this season because we’re embarking on a very important new chapter together,” said Chan. “There is so much to do, and I cannot wait to get started, to dive into different repertoire, and to continue getting to know one another—to dance together. Every meeting helps me plan the coming seasons and to deepen my understanding of the orchestra and the city, so spending as much time as I can in San Francisco just feels completely natural.”

October 29–31: Elim Chan Conducts Mendelssohn and Adams

Elim Chan returns to Davies Symphony Hall on October 29–31 to conduct the San Francisco Symphony for the first time since her sold-out appearances in June. The program begins with Johannes Brahms’s poignant *Nänie* with the SF Symphony Chorus. The piece memorializes a beloved friend of the composer. Renaud Capuçon joins Chan and the Orchestra to perform Felix Mendelssohn’s Violin Concerto, a standard of the violin repertoire known for its lyricism and novel structure. The SF Symphony Chorus sings the first SF Symphony performances of Arvo Pärt’s a cappella *Magnificat*, written in the composer’s *tintinnabuli* style, named after the bell-like resonance produced by a triad.

“The standout element of this program is the San Francisco Symphony Chorus, which I’m really looking forward to working with,” said Chan. “The voice has always been central to my musical

life, going back to my earliest experiences growing up, and it's a medium I'm eager to explore further in my upcoming projects here. A piece like Pärt's *Magnificat* is perfect in that sense because it's completely a cappella, which is challenging, but also allows the chorus to truly showcase what it can do. Brahms's *Nänie* is a beautiful funeral song that echoes many of the sentiments found in the *Doctor Atomic* Symphony. While Adams's work reflects on Oppenheimer and humanity's capacity to destroy the world, Brahms grapples with questions of mortality and grief. The famous line, "Auch das Schöne muss sterben!" speaks to an idea that resonates deeply across both works. Nothing can escape death, and that theme runs through the outer pieces on this program. They are profound meditations on mortality."

Pärt's *Magnificat* will lead directly into John Adams's *Doctor Atomic* Symphony, based on the composer's opera about J. Robert Oppenheimer and the Manhattan Project. Chan will make her staged opera debut in February 2027 at the Opernhaus Zürich conducting *Doctor Atomic* in a new production. "I remember attending a performance of *Doctor Atomic* at the Met, conducted by Alan Gilbert, and I was completely gripped by the piece," said Chan. "The subject matter itself and the way John addresses these moral questions are incredibly powerful. The topic remains very relevant today. You see the human struggle behind the development of something that could ultimately kill thousands of people. What I find so powerful is that when you take away the words and hear *Doctor Atomic* Symphony, he translates the opera into purely symphonic terms, but you still feel so much of the psychology of what he was trying to describe and underline in the original work."

Prior to the October 29–31 concerts, Elim Chan will join Benjamin Pesetsky, Associate Director of Editorial and Inside Music Talks, to talk about her career and the evening's program. Inside Music Talks are presented on stage one hour before each concert and are free to all ticketholders.

January 14–16: Elim Chan Conducts Elgar's *Enigma* Variations

Conductor Laureate Herbert Blomstedt [has regretfully withdrawn](#) from his January 14–16, 2027, performances with the San Francisco Symphony on the advice of his doctors against long-distance plane travel. Maestro Blomstedt deeply regrets not being able to conduct in San Francisco this January and sends his warmest regards to the Orchestra and his faithful audience.

Chan was able to rearrange her schedule to be available for these performance dates and will conduct a new program: Noriko Koide's mesmerizing *Swaddling Silk and Gossamer Rain*, marking the San Francisco Symphony's first performances of the work; Mozart's Sinfonia concertante for Violin and Viola with SF Symphony Concertmaster Alexander Barantschik and Principal Viola Jonathan Vinocour, and Elgar's *Enigma* Variations.

"Noriko Koide is a composer I discovered at the BBC Proms back in 2023, when I conducted the UK premiere of *Swaddling Silk and Gossamer Rain*," said Chan. "I fell in love with the piece instantly and I still remember how magical it was. It has a totally unique sound world and atmosphere, and you can almost feel the rain falling on a wooden rooftop above you, the humidity in the air, and you can smell the incense, the smoke, and then this beautiful imagery of a Japanese funeral procession. It's extraordinary how she captures all that poetry in music. Koide is a composer I deeply believe in, and I'm excited to share that the San Francisco Symphony has commissioned her for a new work for my first season as Music Director. It felt important to introduce her to the Orchestra and our audiences through a work that means so much to me. I

hope this will be the beginning of a long-term collaboration, because her voice deserves to be heard and celebrated.

“It’s also absolutely vital to feature San Francisco Symphony musicians, who are at the heart of what we do. In the Mozart Sinfonia concertante for Violin and Viola, I’m glad to collaborate with our Concertmaster Alexander Barantschik and Principal Viola Jonathan Vinocour as soloists. Our musicians are the stars, and performing together like this creates a different chemistry while encouraging a wonderful sense of camaraderie within the Orchestra, and that’s a really special feeling. In that sense, Elgar’s *Enigma Variations* feels like a natural companion to the program, with its celebration of friendship—as the composer’s inscription says: ‘To my friends pictured within.’”

June 25–27: Elim Chan and Yefim Bronfman

June 25–27, Elim Chan joins the San Francisco Symphony for the final week of the Orchestra’s regular season, replacing conductor Gustavo Gimeno, who graciously withdrew from the program to allow Chan and the Symphony to close the 2026–27 season together. Chan will open the program with the SF Symphony premiere of Augusta Read Thomas’s *Sunlight Echoes* with the San Francisco Symphony Chorus, which features a text by Emily Dickinson. The rest of the program remains unchanged, with Rachmaninoff’s stunning and famously difficult Piano Concerto No. 3 performed by Yefim Bronfman and Sergei Prokofiev’s cathartic Symphony No. 5, written at the end of World War II.

Chan and the San Francisco Symphony are grateful to Maestro Gimeno for his grace and consent to this change. Gimeno will return to conduct the San Francisco Symphony in November 2027.

“Yefim Bronfman is a dear friend and a wonderful musical partner,” said Chan. “I always love working with him. I’ve performed the Rachmaninoff with him before, and I truly don’t think anyone plays it quite like he does. He is a masterful pianist and musician. It’s one of the most challenging concertos in the repertoire, and it’s such a pleasure to return to it together on these concerts. Rachmaninoff is one of my most beloved composers, so I jumped at this opportunity.

“Prokofiev’s Fifth Symphony is an absolute firecracker end to the season. I love Prokofiev because his voice is instantly recognizable. His orchestration, his colors, the way he combines instruments—it is all unmistakably Prokofiev. Symphony No. 5 is a celebration of the human spirit, and what a way to round off the season!

“And on top of that, we have *Sunlight Echoes*. I’ve always loved working with voices, and I’m so happy to have another opportunity to collaborate with the San Francisco Symphony Chorus this season. I’ve long admired Augusta Read Thomas, and it’s wonderful to feature such a powerful work by a mighty female composer. It’s a vibrant, colorful piece that brings together orchestra and chorus in a really compelling way.”

Additional San Francisco visits

In addition to her three performance weeks in San Francisco this season, Chan will spend time in the city for two additional weeks, when she’ll be preparing for her inaugural season, meeting with musicians, and hearing auditions for open Orchestra roles. Over her five weeks in San Francisco,

Chan also plans to spend time exploring different neighborhoods, learning more about the city, meeting with local nonprofits and community partners, and eating at local restaurants.

“I’m looking forward not only to getting to know the orchestra on stage, but also to getting to know its musicians on a personal level and hearing their stories. I also want to get to know the neighborhoods. I love nature, food, and art, and San Francisco feels like the perfect place for all of that—it’s such a beautiful city. There’s so much to do and discover, and I want to roll like a local.

“I’m eager to visit the schools and youth programs training the next generation of musicians, and to connect with the choruses, dance companies, and other arts organizations that share our audiences and stages. Many arts organizations are facing significant challenges right now, and it’s important to support and celebrate the role they play in the cultural life of the Bay Area.

“I want to understand who our partners are, learn about the work they do, and build meaningful relationships across the region’s artistic community.”

CALENDAR EDITORS, PLEASE NOTE:

Tickets:

Tickets for concerts at Davies Symphony Hall can be purchased via sfsymphony.org or by calling the San Francisco Symphony Box Office at 415.864.6000. See Elim Chan’s full 2026–27 SF Symphony schedule at sfsymphony.org/Elim-Chan.

Patrons who already purchased tickets for the January 14–16 and June 25–27 concerts do not need to do anything; tickets and seat location will be honored. For assistance with tickets, patrons can contact the Box Office by phone at 415.864.6000, email at patronservices@sfsymphony.org, or in person at the Davies Symphony Hall Box Office, on Grove Street between Van Ness Avenue and Franklin Street in San Francisco.

Location:

Davies Symphony Hall is located at 201 Van Ness Avenue in San Francisco.

SAN FRANCISCO SYMPHONY ORCHESTRAL SERIES

Elim Chan Conducts Mendelssohn and Adams

Thursday, October 29, 2026, at 10:00am [Open Rehearsal]

Thursday, October 29, 2026, at 7:30pm

Friday, October 30, 2026, at 7:30pm

Saturday, October 31, 2026, at 7:30pm

Elim Chan conductor

Renaud Capuçon violin

San Francisco Symphony Chorus, Jenny Wong director

San Francisco Symphony

JOHANNES BRAHMS *Nänie*

FELIX MENDELSSOHN Violin Concerto

ARVO PÄRT *Magnificat* [First San Francisco Symphony Performances]

JOHN ADAMS *Doctor Atomic* Symphony [First San Francisco Symphony Performances]

Tickets: \$30–155

Open Rehearsal ticket link: sfsymphony.org/Buy-Tickets/2026-27/Doctor-Atomic-and-Mendelssohn-OR

Concert ticket link: sfsymphony.org/Chan-Adams

Inside Music Talks: A prerehearsal talk with Benjamin Pesetsky, Associate Director of Editorial and Inside Music Talks, will be presented from the stage on Thursday, October 29 from 9:00am–9:30am. Prior to each concert, Elim Chan will join Pesetsky for Inside Music Talks, presented on stage one hour before each performance on Thursday, October 29 from 6:30–7:00pm; Friday, October 30 from 6:30pm–7:00pm; and Saturday, October 31 from 6:30pm–7:00pm. Talks are free to all ticketholders.

Broadcast / Archived Stream: A broadcast of these performances will air Sunday, November 22, at 7:00pm on Classical California 90.3 San Francisco, 104.9 San Jose, 89.9 Napa, and classicalcalifornia.org where it will be available for on-demand streaming for 21 days following the broadcast.

SAN FRANCISCO SYMPHONY ORCHESTRAL SERIES

Elim Chan Conducts Elgar's *Enigma* Variations

Thursday, January 14, 2027, at 2:00pm

Friday, January 15, 2027, at 7:30pm

Saturday, January 16, 2027, at 7:30pm

Elim Chan conductor

Alexander Barantschik violin

Jonathan Vinocour viola

San Francisco Symphony

NORIKO KOIDE *Swaddling Silk and Gossamer Rain*

WOLFGANG AMADEUS MOZART Sinfonia concertante in E-flat major for Violin and Viola, K.364(320d)

EDWARD ELGAR *Enigma* Variations

Tickets: \$30–185

Ticket link: sfsymphony.org/Chan-Enigma

Inside Music Talks: Preconcert talks will be presented from the stage on Friday, January 15, and Saturday, January 16, 6:30-7:00pm. A postconcert talk will be presented from the stage on Thursday, January 14, immediately following the concert. Free to all ticketholders.

Broadcast / Archived Stream: A broadcast of these performances will air Sunday, February 7, at 7:00pm on Classical California 90.3 San Francisco, 104.9 San Jose, 89.9 Napa, and classicalcalifornia.org where it will be available for on-demand streaming for 21 days following the broadcast.

SAN FRANCISCO SYMPHONY ORCHESTRAL SERIES

Elim Chan and Yefim Bronfman

Friday, June 25, 2027, at 7:30pm

Saturday, June 26, 2027, at 7:30pm

Sunday, June 27, 2027, at 2:00pm

Elim Chan conductor

Yefim Bronfman piano

San Francisco Symphony Chorus, Jenny Wong director

San Francisco Symphony

AUGUSTA READ THOMAS *Sunlight Echoes*

SERGEI RACHMANINOFF Piano Concerto No. 3

SERGEI PROKOFIEV Symphony No. 5

Tickets: \$55–185

Ticket link: sfsymphony.org/Chan-Bronfman

Broadcast / Archived Stream: A broadcast of these performances will air Sunday, July 18, at 7:00pm on Classical California 90.3 San Francisco, 104.9 San Jose, 89.9 Napa, and classicalcalifornia.org where it will be available for on-demand streaming for 21 days following the broadcast.

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