



## Critical Acclaim San Francisco Symphony Chorus

*Musical America:* [Salonen's Powerful Farewell](#) (June 17, 2025)

"Under Jenny Wong's direction, the San Francisco Symphony Chorus has become a marvel of balance and cohesion... With the basses providing a remarkably solid foundation, they achieved an extraordinary gradation of dynamic shadings that rose from a shimmering murmur to full-bodied brilliance with unerring command."

*San Francisco Classical Voice:* [The End of an Era: Esa-Pekka Salonen, SF Symphony, and Mahler's Second](#) (June 16, 2025)

"The hushed entrance of the SF Symphony Chorus [...] was another wondrous moment. The choristers' sumptuous, transparent sound easily filled the hall... [The Chorus] sang gloriously, with precision and passion."

*Classical Voice:* [SF Symphony Decks the Hall with a Stirring Messiah](#) (December 10, 2024)

"The Symphony Chorus sang magnificently, shifting seamlessly between animated expressions and tender reflections."

*Seen & Heard International:* [The San Francisco Symphony creates gorgeous moments in Fauré's Requiem](#) (November 18, 2024)

"Director Jenny Wong's preparation helped make the vocal half of Fauré's masterpiece the warm, many-faceted hug that it can be. Exposed passages emerged with meaning – here mysterious, there triumphant, but most simply beautiful."

*The Daily Californian:* [SF Symphony's luminous performance of 'The Lord of the Rings: The Fellowship of the Ring' forges enduring fellowship of music, movie magic](#) (April 19, 2024)

"The celestial accompaniments of the San Francisco Symphony Chorus [...] pierced through the darkness. Their vocals lent an otherworldly depth and vulnerability to the score."

*San Francisco Classical Voice:* [The Planets Shines Under Elim Chan's Direction at SF Symphony](#) (October 30, 2023)

"Each planet took on its own distinctive character, right up to the cinematically far-off female voices of the SF Symphony Chorus floating down from the hall's lofty balcony in "Neptune, the Mystic." Along the way came ecstasy and violence, serenity and tumult, cosmic joy and looming menace. Color became content, freshly realized."

*Seen & Heard International:* [Tilson Thomas and the San Francisco Symphony bring Beethoven's Ninth to a glorious climax](#) (October 21, 2023)

"The chorus was like another set of characters in an opera, the men delivering powerful exclamations, the women flying into the highest registers with expressiveness but without losing precision. Dynamics ranged from whispers to explosions. Every entrance was another revelation, and the climaxes thrilled to the bone."

**Los Angeles Times:** [Review: An unforgettable performance by SF Symphony reveals Busoni in his full glory](#) (July 3, 2023)

“In the flesh, the communal exultation of Levit, Salonen, the orchestra and chorus captured something so large and impractically visionary, something that had so much to say about the society to which we aspire, that one could walk out of the concert hall convinced we can make a difference.”

**San Francisco Chronicle:** [Review: MTT makes a splendid return with some long-overdue music](#) (January 26, 2023)

“The women of the San Francisco Symphony Chorus, under guest director Grant Gershon of the Los Angeles Master Chorale, delivered Messiaen’s ecstatic text – in which the love for God and Jesus takes on a romantic, almost carnal tinge – with wondrous clarity.”

**The Daily Californian:** [SF Symphony dazzles with sublime Beethoven’s 9th, Coleridge, Abels](#) (December 6, 2022)

“The balcony above the stage then filled with the SF Symphony Chorus, a stately-moving mass of men and women clad in long black gowns... The Chorus commanded the room. As they ended the movement with the climax – “Über Sternen muß er wohnen” (“He must dwell beyond the stars”) – the crowd was brought to two standing ovations. With them, the performers were brought to their feet and the chorus bowed in a proud, grand wave. It was a sublime performance.”

**Seen & Heard International:** [Salonen and Sellars effectively link Stravinsky’s Oedipus Rex with Symphony of Psalms](#) (June 12, 2022)

“The chorus doesn’t just sing: it gesticulates, it gyrates and the singers collapse into their seats and leap to their feet.”

**San Francisco Chronicle:** [Review: Singer turned conductor makes a dazzling debut with S.F. Symphony](#) (May 27, 2022)

“[The San Francisco Symphony Chorus] was superbly led by Valérie Saint-Agathe, best known in these parts as the artistic director of the San Francisco Girls Chorus. Massed harmonies rang out with unruffled power, and at every juncture – most memorably at the midpoint of “Schicksalslied” – the singers sustained long chords and phrases without sagging or showing signs of strain.”

**San Francisco Chronicle:** [Review: S.F. Symphony Chorus makes a superb return to Davies Symphony Hall](#) (November 25, 2021)

“Under assistant director David Xiques, the [San Francisco Symphony Chorus] rose to every challenge the composer set in its way. That meant creating a robust, seamlessly integrated sound in the more athletic and extroverted passages of the “Ode to Joy.” It meant contributing lacy, transparent counterpoint, and landing with magnificent precision the exposed vocal leap with which the chorus offers a mammoth bear hug to all of humanity.”