Golda Schultz

Soprano

South African soprano Golda Schultz, lauded as one of today’s most talented and versatile artists, is as at home in leading operatic roles as she is a featured soloist with the world’s foremost orchestras and conductors. Unanimously praised for her “warmth of tone and sensitivity of phrasing”, Schultz trained at the Juilliard School and Bayerische Staatsoper’s Opernstudio and found immediate success on both sides of the Atlantic through early operatic appearances as Sophie (*Der Rosenkavalier*) at Salzburger Festspiele, Contessa Almaviva (*Le nozze di Figaro*) at Glyndebourne Festival Opera and Pamina (*Die Zauberflöte*) at Metropolitan Opera and Wiener Staatsoper.

Further key opera roles that have pathed the way to today’s flourishing career include Micaëla (*Carmen*) at Opéra National de Paris and Lyric Opera of Chicago, Liù (*Turandot*) at Wiener Staatsoper, Agathe (*Der Freischütz*) at Bayerische Staatsoper, Vitellia (*La clemenza di Tito*) at Salzburger Festspiele, Clara in Jake Heggie’s *It’s A Wonderful Life* at San Francisco Opera and Madame Lidoine in Barrie Kosky’s acclaimed staging of *Dialogues des Carmélites* at Glyndebourne Festival Opera. As a regular presence on the stage of the Metropolitan Opera, appearances include Clara (*Porgy and Bess*), Nanetta (*Falstaff*), Sophie, Anne Trulove (*The Rake’s Progress*) and Adina (*L’elisir d’amore*). Schultz made her role debuts as Juliette (*Roméo et Juliette*) at Dallas Opera and as Donna Anna (*Don Giovanni*) at Opernhaus Zürich and her appearance as Fiordiligi (*Così fan tutte*) under the baton of Alexander Soddy marked her house debut at the Royal Ballet & Opera.

Hot on the heels of her runaway success as Donna Anna at Festival d’Aix-en-Provence under Sir Simon Rattle, Golda Schultz’s 2025/26 season is no less impressive including her role debut as Rosalinde in a new setting of *Die Fledermaus* by André Heller-Lopes at Opernhaus Zürich conducted by Lorenzo Viotti, her house debut at Teatro Real as Juliette in a new production by Thomas Jolly, conducted by Carlo Rizzi and her return to Münchner Opernfestspiele as Agathe under Daniele Rustioni, and Liù under Zubin Mehta. In concert, the season brings a European tour with Chamber Orchestra of Europe and Robin Ticciati in a programme featuring works by Weil, Gershwin, Korngold and Stravinsky culminating in a welcome return to the stage of the BBC Proms and further features Mahler’s Symphony No.8 with Berliner Philharmoniker and Kirill Petrenko at both Philharmonie Berlin and Osterfestspiele Salzburg, and her return to the New York Philharmonic for performances of *Knoxville: Summer of 1915* conducted by Kwamé Ryan.  In addition to an all-Mozart programme with San Francisco Symphony Orchestra conducted by Harry Bicket, she performs Previn’s *Honey and Rue* with Orchestre de Montpellier under the baton of Roderick Cox.

A popular guest with the world’s leading orchestras, recent highlights include Una poenitentium in Mahler’s Symphony No.8 with the Royal Concertgebouw Orchestra conducted by Klaus Mäkelä and Beethoven’s Symphony No.9 with Gewandhausorchester and Andris Nelsons to commemorate the 200th anniversary of the premiere of the work. She sang Mahler’s Symphony No.4 with the New York Philharmonic under Gianandrea Noseda, and *Luonnotar* with the Boston Symphony Orchestra (Nelsons). Schultz sang her first performances of Strauss’ *Vier letzte Lieder* with Los Angeles Philharmonic Orchestra and Gustavo Dudamel and made her debut with New York Philharmonic Orchestra in his Brentano Lieder under Santtu-Matias Rouvali, sang Mozart’s Requiem with Philadelphia Orchestra conducted by Yannick Nézet-Séguin and performed at Salzburg Festival in Schubert’s Mass No.6 under Franz Welser-Möst. In 2020, Golda Schultz starred in BBC’s Last Night of the Proms, together with Dalia Stasevska and BBC Symphony Orchestra, with their specially curated programme broadcast live on radio and television to a vast global audience.

Golda Schultz’s debut solo album, *This Be Her Verse (*Alpha Classics), explores the worlds and inspirations of female composers from the Romantic era to present day, including a new commission from Kathleen Tagg and Lila Palmer and curated together with long-time collaborative pianist Jonathan Ware. Schultz’s second and current release Mozart, *You Drive Me Crazy!*, examining the complexities of the female experience in the three da Ponte operas in collaboration with Antonello Manacorda and Kammerakademie Potsdam, is winner of the 2025 Opus Klassik Solo Vocal Recording of the Year Award.

In an acclaimed recital partnership, Golda Schultz and Jonathan Ware have performed together at Berlin’s Pierre Boulez Saal, Wigmore Hall, Kölner Philharmonie, San Francisco’s Herbst Theater, St Paul’s “The Schubert Club”, Princeton University as well as at Edinburgh, Aix-en-Provence, Lucerne festivals.  In the current season, they present a new recital programme entitled *Dark Matter(s)* featuring works by Crumb, Schumann, Price, Brahms and Strauss in Amsterdam, Berlin, Stuttgart, Philadelphia, Baltimore and New Orleans.