Golda Schultz

Soprano

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

Operatic highlights of past seasons include Micaëla *(Carmen)*at Opéra National de Paris and Lyric Opera of Chicago, Contessa and Liù 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, Madame Lidoine in Barrie Kosky’s highly acclaimed staging of *Dialogues des Carmélites*at Glyndebourne Festival Opera and, returning each season since her debut in 2017/18, Clara (*Porgy and Bess*), Nanetta (*Falstaff*), Sophie (*Der Rosenkavalier*), Contessa (*Le Nozze di Figaro*), Anne Trulove (*The Rake’s Progress*) and Adina (*L’elisir d’amore)*at the Metropolitan Opera.

As part of the 2023/24 season commitments, Golda Schultz further expands her existing repertoire with role debuts as both Juliette (*Roméo et Juliette)*at Dallas Opera and Donna Anna (*Don Giovanni*) at Opernhaus Zürich and makes house debuts at Royal Opera House, Covent Garden as Fiordiligi (*Così fan tutte),*conducted by Alexander Soddy and at Berliner Staatsoper unter den Linden, in what will mark her farewell performances as Sophie (*Der Ro*senkavalier*)*under Joana Mallwitz. She also returns to Wiener Staatsoper as Contessa Almaviva (*Le Nozze di Figaro),*conducted by Adam Fischer and makes frequent appearances on the major concert stages on both sides of the Atlantic: joining Andris Nelsons and Gewandhausorchester Leipzig for commemorative performances of Beethoven’s Symphony No.9 marking the 200th anniversary of its premiere, Gianandrea Noseda and New York Philharmonic for Mahler’s Symphony No.4 and Fabio Luisi and Dallas Symphony Orchestra for Brahm’s *Ein deutsches Requiem.*  Golda Schultz also features as star soloist in the famous New Year concerts of the Staatskapelle Dresden.

Demand for Golda Schultz in concert is unparalleled. She recently appeared with both Andris Nelsons conducting Boston Symphony Orchestra and Esa-Pekka Salonen leading the San Francisco Symphony Orchestra in Sibelius, *Luonnotar*, with Gustavo Dudamel and Los Angeles Philharmonic Orchestra in her first performances of Strauss’ *Vier letzte Lieder*and joined The Philhadelphia Orchestra and Yannick Nézet-Séguin for Mozart’s Requiem. She appeared at the 2022 Salzburg Festival in Schubert’s Mass No.6under Franz Welser-Möst, performed Mendelssohn’s *Elias* with Gewandhausorchester Leipzig and Andris Nelsons, presented a programme of Mahler songs with Danish National Symphony Orchestra under Fabio Luisi and debuted with New York Philharmonic Orchestra in Strauss’ *Brentano Liede*r under Santtu-Matias Rouvali. She performed Mahler’s Symphony No.2with Orchestre Philharmonique de Radio France under Mikko Franck and joined Tonkünstler Orchester, and conductor Ivor Bolton, for Haydn’s *Die Jahreszeiten.*In 2020, Golda Schultz was featured soloist of the BBC’s Last Night of the Proms and, together with Dalia Stasevska and BBC Symphony Orchestra, their specially curated programme was broadcast live on radio and television to a global audience of millions.

Golda Schultz recently released her debut solo album, *This Be Her Verse*, on Alpha Classics, an innovative programme that explores the world and inspirations of female composers from the Romantic era to present day, including a new commission from Kathleen Tagg and Lila Palmer, curated together with long-time collaborative pianist Jonathan Ware. An acclaimed recital partnership, Schultz and Ware have performed together at Berlin’s Pierre Boulez Saal, London’s Wigmore Hall, Kölner Philharmonie, San Francsico’s Herbst Theater as well as at the Edinburgh, Aix-en-Provence and Lucerne festivals and perform in the coming season at Staatstheater Darmstadt, The Schubert Club and at Princeton University.