

Baritone Rahzé Cheatham is praised as a “wonderfully sensitive” performer with “crystalline diction” and a strong foundation in music, theatre art, and dance applications.

Armed with the perspective of the intersection of mis- and underrepresented communities, Rahzé seeks to break through an otherwise homogenous music scene. In addition to performing original works, Rahzé enjoys learning and performing works from 1900-forward, by little-known and unknown composers and poets, especially artists of color and LGBTQ-identified artists. They inhabit a liminal space only accessible through a lifetime of otherization, yet extend a bridge to invite others to that space. The ticket for admission, an open mind; the reward, a journey of exploration, growth, and healing.

More than offer beautiful music, Rahzé seeks to dismantle institutional structures that prohibit artistic discovery in underserved communities; to examine the ways in which music and art are the fundamental materials necessary for crafting a thriving self; and to inspire the systemic and systematic changes that create and maintain measures that better serve those communities.

**THIS MOST RECENT SEASON** Rahzé worked alongside Baltimore collective LEVITY in an immersive visual and sound installation featured at The Parlour. Then, Rahzé appeared on the digital stage in the world premiere of *Mallory*, a chamber opera by Baltimore-based composer Nathaniel Wolfgang Parks, originally slated for the Baltimore Theatre Project but instead adapted by the Podcast Opera Company. They closed the season by performing the late Julius Eastman's *Prelude to the Holy Presence of Joan d'Arc* in Judah Adashi's Rise Bmore concert series, a free evening of words, music, and movement of and for Baltimore, in honor of Freddie Gray.

**OTHER NOTABLE ROLES** include Blues Soloist/Street Singer (*MASS*, Leonard Bernstein), Hannah before (*As One*, Laura Kaminsky), Betto di Signa (*Gianni Schicchi*, Giacomo Puccini), L'Aubergiste (*Chérubin*, Jules Massenet), Bob (*Old Maid and the Thief*, Gian Carlo Menotti), and Bernardo (*West-side Story*, Bernstein). They have been featured in numerous projects, including opera scenes, performing as: Sam, *Trouble in Tahiti*; Dr. Pangloss, *Candide*; and Figaro, *Le nozze di Figaro*.

**LATER THIS SEASON** Rahzé performs the music of Jake Heggie as a soloist and recipient of the Baltimore Motor House D.A.P. grant. Then, under the baton of Orlando Cela, they return to the stage in their Lowell Chamber Orchestra debut for a live performance of *As One* by Laura Kaminsky, with libretto by Kimberly Reed and Mark Campbell. Then, they join an all-star cast of voices as a soloist in the Center for African Americans in the Performing Arts (CAAPA) Emerging Artist Recital and reprise Eastman's *Prelude on the Music at St. David's Evensong* Recital for Frederick Douglass.

**FOR FIVE YEARS** Rahzé served as a Section Leader and soloist for the Sanctuary Choir of First and Franklin Presbyterian Church. They currently hold teaching positions at the Baltimore School for the Arts (music theory, aural skills, piano) and the Baltimore School of Music (voice, piano). Rahzé currently holds a Bachelor of Music in Vocal Performance and a Minor in Music Theory from the Peabody Institute of the Johns Hopkins University where they studied with American baritone William Sharp.

## 250 WORD

Baritone Rahzé Cheatham is praised as a “wonderfully sensitive” performer with “crystalline diction” and a strong foundation in music, theatre art, and dance applications. An emerging new music artist in both concert and operatic repertoire, notable roles include Hannah before (*As One*), Brennan (*Mallory*) Blues Soloist/Street Singer (*MASS*), Betto di Signa (*Gianni Schicchi*), L’Aubergiste (*Chérubin*), Bob (*Old Maid and the Thief*), and Bernardo (*Westside Story*). They have been featured in numerous projects, including opera scenes, performing as: Sam, *Trouble in Tahiti*; Dr. Pangloss, *Candide*; and Figaro, *Le nozze di Figaro*. For five years, Rahzé served as a Section Leader and soloist for the Sanctuary Choir of First and Franklin Presbyterian Church. Armed with the perspective of the intersection of mis- and underrepresented communities, Rahzé seeks to break through an otherwise homogenous music scene. In addition to performing original works, Rahzé enjoys learning and performing works from 1900-forward, by little-known and unknown composers and poets, especially artists of color and LBGTQ-identified artists. While hosting a private voice studio of beginner, intermediate, and advanced students across multiple genres, they currently maintain teaching positions at the Baltimore School for the Arts and the Baltimore School of Music. Rahzé holds a Bachelor of Music in Vocal Performance and a Minor in Music Theory from the Peabody Institute of the Johns Hopkins University where they studied with American baritone William Sharp.

# 100 WORD

Baritone Rahzé Cheatham is praised as a “wonderfully sensitive” performer with “crystalline diction”. An emerging new music artist in both concert and operatic repertoire, they have been featured in numerous projects, including opera scenes, oratorios, concerts, workshops, and gallery exhibitions. In addition to hosting a private voice studio of beginner, intermediate, and advanced students across multiple genres, they currently maintain teaching positions at the Baltimore School for the Arts and the Baltimore School of Music. Rahzé holds a Bachelor of Music in Vocal Performance and a Minor in Music Theory from the Peabody Institute of the Johns Hopkins University.