

About Michael DeQuattro:

Michael DeQuattro began his career in music as a percussionist and continues to perform as a freelance musician and composer. His compositional approach draws on many musical styles and techniques including non-western, jazz, classical, pop, improvisational, and electronic. His formal training started at The Community College of Rhode Island where he received an Associate in Jazz Studies, moved on to Rhode Island College where he received a Bachelors in Music Education, and completed his studies with a Masters in Performance from The Boston Conservatory.

Composition would not come until after the culmination of his formal training. Michael began his composing in 2002 when asked to write a piano score for solo dance. The piece, described by Providence Journal critic Channing Grey as “energetic” and “glittering”, compared the music to artists Keith Jarrett, George Winston, and Debussy. DeQuattro’s work would begin to flourish along side dance with commissions through Rhode Island College and the Roger Williams University dance department where he continues to compose and accompany ballet and modern dance classes.

Previous works include the soundtrack for Gary Shore’s independent film *Children of Providence*, and music for Chaos Theory’s *The Beginners Guide to Modern Dance*, Colleen Cavanaugh’s *Before the Rain* performed by select dancers from the Rhode Island Festival Ballet, and the percussion solo work *Pulse* which weaves together midi controlled sound sources, a loop machine, hand drums, and voice. His most recent work was a collaborative effort with former Twila Tharp dancer France Hunter on *Ravell’d Sleeve*. The work was performed at the Dance Theater Workshop in New York City on May 27th, 2009. His work has also been heard at the Joyce Soho with Jenny Rocha of Rocha Dance Theater supplying the choreography. Other compositions include *Alleluia, for the Lord God Almighty Reigns* for chorus, *Taking Flight* for wind ensemble and dance, and *A Friend of Mine* re-orchestrated for wind ensemble and dance.

Mr. DeQuattro’s thoughts on *With One Voice*:

A flood of thoughts and emotions come to me as I reflect on *With One Voice*. It is the largest work I have composed to date and an experience I will not soon forget. What has emerged from this experience of writing is a musical vision of peace. It is a vision that I hope will translate to all who hear. More than once in the text we are asked “why” when addressing the issue of conflict. Why do we have so much trouble finding peace among ourselves as the human race, in our families, or between friends and neighbors? Can we ever put away our weapons of warfare? Can we ever right the things we have done wrong? But, is it the weapons that have to be removed, or is it the deeper issue of pride that gets in the way of peaceful solutions. I think that the text gives us an opportunity to reflect on the troubles inherent within conflict and the need for peaceful resolutions from a macro, as well as a micro perspective.

I think the strongest weapon against the pride of nations and individuals is forgiveness. “Let Cease Malicious Quarrels” states “where there is injury, let there be pardon”. We can never have the love that is heard at the final movement if we cannot first put away the resentment of being wronged and rebuild relationships that have been damaged and broken.

I believe that “I Ask” gives us a look at a relationship that could go terribly wrong or wonderfully right. Let us remember to embrace one another with love and also to receive it as well. Let us use weapons of joy, love, peace, and forgiveness so that darkness has no place and that the light can shine brightly. “With One Voice” is an artistic expression of the need for peace solutions. How can we bring that

into the real world of experience and relationships? Maybe then the nations will cease their malicious quarrels.