



1525 AVIATION BOULEVARD  
STE 1000 REDONDO BEACH  
CALIFORNIA 90278-2805  
PHONE 818-505-9600  
SMCARTISTS.COM

# FRED ONVWERO SUOKE

COMPOSER      ARRANGER      CONDUCTOR  
CHORAL CONDUCTOR      AFRICAN MUSICOLOGIST  
PAN-AFRICAN VOCAL SPECIALIST

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PROFILE

PROFESSIONAL CREDENTIALS

# FRED ONOVWEROSUOKE



*“When Robert De Niro called,  
Fred took the call.”*

Born in Secondi-Takoradi, Ghana, to Nigerian parents, multiple award-winning composer Fred Onovwerosuke (pronounced OH-NWEH-sehke) grew up in both countries before settling in the United States in 1990. Early childhood and education through college years, were spent in both Ghana and Nigeria.

He attended Principia College, Elsah, Illinois, on a full scholarship, and, while there, studied music theory and 20<sup>th</sup> Century composition techniques under Jim Dowcett. He also studied engineering science and computer programming with David Cornell and Tom Fuller.

Although he has had wide-ranging training that spans composition, electrical and electronic engineering, information technology, management and musicology, he attributes his interest in music to his childhood as boy-soprano, and to his high-school music teacher, Sam Anyanele. It was Anyanele who instilled in him a deep love of indigenous African music. His tutelage under Dowcett at Principia unleashed a creative individualism that eventually evolved into a career as a composer.

“Fred O,” as friends call him, has spent time in over 30 African countries, researching and analyzing many of Africa’s rich music traditions.

*“I see hidden across Africa, a gold-mine of unlimited musical scales and modes, melodic and harmonic traditions, and yes, rhythms—abundant yet largely untapped.”*

Fred has also traveled in the American Deep South, the Caribbean and South America, for comparative research in what he likes to call “traceable musical Africanisms.” Fred is considered a leading authority of African music in the world.

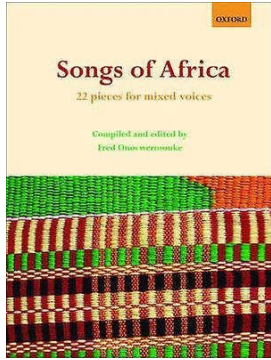
*“My compositions are informed by my travels around the world, and each piece is harnessed and nurtured by an African sensibility that is unmistakable and genuine.”*

His influences are wide and varied, and he is much at home discussing Beethoven, Debussy and Stravinsky, as well as foremost exponents of various traditional music.

In 1994, he founded the St. Louis African Chorus to help nurture African choral music as a mainstream repertoire for performance and education in America. Today, the organization's mission has broadened to include classical/art music by lesser-known composers, particularly of African descent, and has been renamed Intercultural Music Initiative. Fred presently serves as president of the organization.

While the 2005 Hurricane Katrina brought indescribable devastation to many people in New Orleans and the Gulf of Mexico, it was in the aftermath of that disaster that much of Fred's music manuscripts were discovered and salvaged by volunteers who had visited his family to help with the clean-up and rebuilding effort.

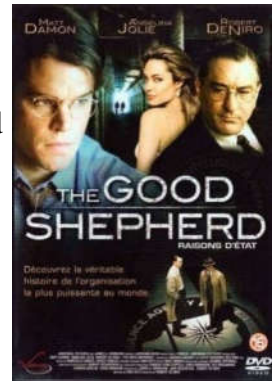
Shortly afterwards, a quick succession of works were published, including his *Twenty-Four Studies in African Rhythms: Volume I* (included in studies at the Royal Conservatory of Music, Canada), and *Songs of Africa: 22 Pieces for Mixed Voices*. Recordings consisted of *African Arts Music for Flute* by flautist Wendy Hymes and pianist Darryl Hollister; *ASA: Piano Music by Composers from Africa and the African Diaspora* by pianist William Chapman Nyaho; and, the promotional recording *Landscapes of Africa: Music for Orchestra* by the New Horizons Studio Orchestra. Fred has a diverse compositional output that includes orchestral suites and works for various combinations of chamber groups.



Recently, the National Theatre and the British Council Auditorium in Accra, Ghana, violinist Rachel Barton Pine, flutist Wendy Hymes, pianist George François and accordionist Rodger French, led the Ghana National Symphony Orchestra in multiple premieres of Fred's works.

And, Hollywood called. Actually, New York.

It was the St. Louis African Chorus that garnered the attention of actor-director Robert De Niro, who was searching for a particular sound—an African Chant—for his film, “The Good Shepherd.” Meeting with Fred in New York, and listening to a selection of works written for the group, the decision was made.



Fred recorded the group at the Sheldon Concert Hall, St. Louis. The work is entitled “*Ofrenda de Amor (Love Offer)*”. The Hall was empty of audience. The only one listening was connected by a direct line transmitted to New York—Robert De Niro. De Niro was so impressed and “deeply affected” by the Chorus, the song was in the film. Fred turned down the offer of a direct payment for the services of the Chorus, but if a donation came, he would accept it. The donation came.

Of late, a poignant piece was arranged by Fred at the request of his friend, Titus Underwood, principal oboist of the Nashville Symphony Orchestra. On June 6, 2020, it became a special moment in Television.

*“...in the wake of the current civil unrest, our message at the Intercultural Music Initiative was expressed through the artistic collaboration with many of the leading Black principals at America's major orchestras and music conservatories. The project was originally conceived by my friend, oboist Titus Underwood, for me to write a new piece based on a tune young, budding, Black musicians can recognize or relate. Well, in the midst of production, a string of senseless events happened, leading to the ongoing civic unrest. So, naturally, our focus had to incorporate a sliver of advocacy against oppression.*”

*“For me, it was an absolute honor to write this arrangement to an illustrious African American Hymn (Lift Every Voice and Sing,<sup>[1]</sup> music by J. Rosamond Johnson). So, my gratitude really is to Nashville's Symphony Orchestra's Titus Underwood (Principal Oboe) for inviting me to participate in this historic production that is called **‘Lift Every Voice: EVERY Voice.’**”*



Fred resides with his wife, internationally renowned flautist, Wendy Hymes, Ph.D., and their two sons, Omena Benjamin and Ghenovo Gabriel, in the St. Louis suburb of Ballwin, Missouri.

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1. "Lift Every Voice and Sing"—often referred to as the Black national anthem—is a song written as a poem by James Weldon Johnson (1871–1938) in 1900, and set to music by his brother J. Rosamond Johnson (1873–1954) in 1905. [\(Wikipedia\)](#)



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## [FRED O]

COMPOSER ARRANGER CONDUCTOR CHORAL CONDUCTOR  
AFRICAN MUSICOLOGIST WORLD MUSIC JAZZ (TRADITIONAL & CONTEMPORARY)  
GOSPEL POPULAR MUSIC MULTI-CULTURAL EDUCATION  
NON-PROFIT ARTS MANAGEMENT PAN-AFRICAN VOCAL SPECIALIS  
— Ph.D., M.B.A., B.A. —

[www.FredOMusic.com](http://www.FredOMusic.com) [FredO@FredOMusic.com](mailto:FredO@FredOMusic.com)

Citizenship: United States Nigeria  
Fluent in English and French  
Elementary proficiency in Akan (Ghana) and several Nigerian languages  
St. Louis Los Angeles  
**Original Music Sampler**

### INDUSTRY RECOGNITIONS

#### **ASCAP Awards, Sixteen Consecutive Years thru 2021**

Most Performed African Composer by an American Orchestra or Chamber Music Group

#### **American Music Center Award**

*Tribute to Great African Composers for Orchestra, Mezzo Soprano and SATB Choir*  
Commissioned by Prof. Emeritus J. H. Kwabena Nketia

#### **Brannen–Cooper Fund Award, in association with the National Flute Association**

*Landscapes of Africa: A Tone Poem for Solo Soprano Flute, Alto Flute, Piccolo and Orchestra*

#### **2014 Regional Arts Commission of St. Louis**

Artist Fellow

#### **Missouri Arts Award (The State’s highest honor in the Arts)**

St. Louis African Chorus, Fred Onovwersuoke, Founder-President-Resident Composer

#### **Best Chorus, Riverfront Times Best of 2000**

St. Louis African Chorus, Fred Onovwersuoke, Founder-President-Resident Composer

#### **Minnesota Orchestra Awards, Honorable Mention**

*Suite No. 3 for Orchestra* – Premiere of Original Composition

#### **Meet the Composer Award**

*Three African Folk Dances for School Band*

Commissioned by Arts & Education–Maritz Grant for Ferguson Middle School Band  
Live Performance by Ferguson Middle School Band and Professional Musicians

#### **Meet the Composer Award**

For Engagement of Urban Youth from Metro St. Louis Area in the Musical Arts

#### **PNC Financial Services Group “Arts Alive Award”**

“Sonic Safari for Schools” Program

EXCLUSIVE REPRESENTATION BY OTTO VAVRIN II

## **MOTION PICTURES**

A TALE OF TWO TALES (Soundtrack)  
Intercultural Music Initiative (IMI Artists) Titus Underwood, dir./exec. prod./performer

STRING QUARTET SMACKDOWN VII (Curator)  
Alamo Drafthouse Graham Reynolds, dir.  
Golden Hornet, prod.

LIFT EVERY VOICE AND SING (Arranger)  
Intercultural Music Initiative (IMI Artists) Titus Underwood, dir./exec. prod./performer

PENNIES FOR THE BOATMAN  
A1 Pictures Niyi Coker, Jr., dir.  
James Abernathy, Michael Murray

THE GOOD SHEPHERD (Music Consultant, Soundtrack)  
Universal Pictures Robert De Niro, dir.  
James G. Robinson, Jane Rosenthal, prods.

YORUBA POTTERS: MOTHERS AND DAUGHTERS – OGBENA COMPOUND  
Oklahoma State University Ron du Bois, dir./prod.

## **TELEVISION – AS HIMSELF**

LIVING ST. LOUIS (Featured Interview)  
prods. KETC Television / PBS Jim Kircherr, Kate Shaw,

SINGSATION GOSPEL MUSIC AWARDS (Conductor, Music Director with the St. Louis African Chorus)  
WGN Television Dr. Willie Wilson, exec. prod.

ART FUSION: FRED ONOVWERSUOKE & THE ST. LOUIS AFRICAN CHORUS (Featured Segment)  
Regional Arts Commission of St. Louis / Nine Network of Public Media Patrick Murphy, dir./exec. prod.

ST. LOUIS AFRICAN CHORUS IN CONCERT (Conductor, Music Director)  
Rede Global de Televisão, Brazil Roberto Irineu Marinho, exec.

ERITREA: IN SONG AND DANCE (Conductor, Music Director with the St. Louis African Chorus)  
Eritrean (ERI) Television, Eritrea, East Africa Asmelash Abreha, exec.

## **WEBISODE**

AMPLIFYING BLACK VOICES: FRED ONOVWERSUOKE “AMERICA WE NEED TO TALK” Coro Allegro Boston

## **CLASSICAL COMPOSITIONS**

### ***Works for Orchestra***

*A Triptych of American Voices: A Cantata of the People*, , commissioned by Coro Allegro of Boston, World Premiere at Sanders Theatre, Cambridge, Massachusetts

*Caprice for Piano & Orchestra – Concerto for piano and chamber orchestra*; by Coro Allegro of Boston, Massachusetts, Commissioned for pianist Darryl Hollister

*Dance Tribute for Orchestra with Piano Obbligato*

*Fantasia on "Lift Every Voice" for Orchestra*, commissioned by Titus Underwood, Nashville Symphony (Used for The 2020 “Lift Every Voice” Project video production)

*Gathering, The - An Overture*

*Landscapes of Africa: A Tone Poem for Solo Soprano Flute, Alto Flute, Piccolo and Orchestra*, Commissioned by Brannen-Cooper in association with the United States National Flute Association

*Meditation for Darfur for String Orchestra, Percussion, Harp, Mezzo-Soprano & Treble Choir*, with the introductory poem, *Darfur Meditation*, by Rabbi Harold Schulweis and photography by the Human Rights Watch. Commissioned by Ensemble du Monde of New York, for both the Boys Choir of Kenya and the Winneba Youth Choir of Ghana

*Pennies for the Boatman Suite* (Soundtrack from the Motion Picture)

*Suites Nos. 1-5 for String Orchestra*

*Tribute to Great African Composers for Orchestra, Mezzo Soprano and SATB Choir*, Commissioned by Emeritus Prof. J. H. Kwabena Nketia American Music Center Award

*Warriors Dance for Orchestra (Fanfare for Orchestra)*  
*Warriors Dance for String Orchestra (Fanfare for Strings & Percussion)*

**Works for Bands**

*African Fanfare for Band*  
*African Folk Dances for Band, Nos. 1-4*  
*Highlife Mass Suite for Band – Kyrie, Gloria, Acclamation, Credo, Sanctus and Agnus Dei*  
*Sahelian Jam for Band*  
*Three African Folk Dances for School Band, Commissioned by Arts & Education-Maritz Grant for Ferguson Middle School Band*  
*Three Rhythmic Sketches for Band*

**Works for Quintets and other Chamber Works**

*Fanfare for String Quartet, (Recorded by Invoke String Quartet)*  
*Fantasia for String Quartet*  
*Four Dances for Wind Quintet*  
*Nubian Dances No. 1*  
*Rhapsodies for Wind Quintet No. 2, Malaiki*  
*Rhapsodies for Wind Quintet No. 3, Healing Dances*  
*String Quartets, Nos. 1-3*

**Works for Miscellaneous Duos**

*Fantasia for Cello and Piano*  
*Fantasia for Violin and Piano*  
*Six and Half Variations for Violin and Piano (Transcribed from the original version for Cello and Piano version)*  
*Six Sketches for Oboes and Piano*  
*Sonata for Two Pianos Nos. 1 and 2 for Cello and Piano*  
*Sonata for Two Pianos No. 3, Commissioned for William C. Nyaho for the Nyaho/Garcia Duo*  
*Three Pieces for Flute and Piano*

**Works for Trios**

*Five Sketches for Flute, Violin and Piano*  
*Four Caprices for Woodwind Trio*  
*Landscapes of Africa: A Tone Poem for Soprano Flute, Alto Flute, Piccolo and Piano*  
*Meditation for Darfur for Mezzo-Soprano and Piano*  
*Serenade for Flutes, commissioned by Dr. Marie Jureit-Beamish, for the Florida Atlantic Coast Flute Festival*  
*Three Pieces for Woodwind Trio for Flute, Oboe and Bassoon*  
*Twelve African Songs for Solo Voice and Piano Three Pieces for Woodwind Trio*

**Works for Solo Piano and other Solo Instruments**

*African Pianism, Rebeca Omordia, Somm Recordings*  
*Duniya (Mystic Universe), For piano and voice Esato (Eight), For piano and voice*  
*Five Kaleidoscopes for Piano, Commissioned for Rebeca Omordia, World Premiere at St. Louis Symphony's "Live at Pulitzer"*  
*Hereo Folktales, For piano and voice*  
*I Feel the Spirit Moving, For piano and voice*  
*Luwah (Bitter Tears), For piano and voice*  
*Ne Nkansu (Healing dance), For piano and voice*

*Reflections No. 1, For Solo Piano, Single Woodwinds, Two Horns, Strings*  
*Six and Half Variations for Solo Violin (Arranged from the original version for Violin and Piano)*  
*Studies (24) in African Rhythms, For piano*  
*Triptych Piano Suite, The, A solo piano rendition of the original work for orchestra and mixed voices*  
*Twelve Miniatures for Piano, Commissioned ongoing project, dedicated in memoriam to Nigerian composer, musicologist, pianist Akin Euba (1935-2020)*  
*Twenty-Four Studies in African Rhythms, Vols. 1 and 2*  
*Variations on a Pende Tune for Solo Flute*

**Works for Choral Ensembles**

*Afro Caribbean Mass for SATB Choir, Soloist and Pop-Band*  
*Haille Mamman (Supreme Motherhood), Pan-African song for Mixed Voices, Bass Guitar (or Acoustic Bass) and Percussion*  
*Songs of Africa: Twenty-Two Pieces for Mixed Voices*

*Three African Songs for SATB Choir - I. Oluwa L'Olusio Agutan Mi (Psalm 23) with Piano or Organ accompaniment II. Barka (Blessings/Goodwill) with Piano accompaniment; and, III. Chant for Peace with Piano, Double Bass and Conga Drums Tuli-Tuli, arranged by Retha Hoffmeyr and Fred Onovwerosuoke for the St. Louis African Chorus, Oxford University Press Yenu Bene (All things to You), ki-Kaounde song for Upper Voices and Percussion*

### **Work for Opera**

*America/We Got to Talk: A One Act Opera*

### **Titles not included in the collections by Oxford University Press**

*Chechere! Akan Vocalize for SSAA Choir and Percussion*

*Choir and Percussion. Une R'Emakashe, Urhobo Carol for SATB or TTBB Choir, Percussion and Dancers. Wazobia, Nigerian (multi-lingual) Satire for SATB Choir and Percussion. Yamoriji, Meditation Chant of the Fang "Forest" People, for Female or Mixed Voices. Yoyoma O! Ijaw/Itsekiri Funereal Chant for Mixed Voices and percussion*

*Efu, Urhobo "Igbe" Chant for Mixed Voices and Percussion*

*Ibaje, Yoruba Meditation for A Cappella Female or Mixed voices Matshitshi Quomani, 6 Zulu/Xhosa Playsongs for SATB Choir Oluwa l'Olusio Aguntan Mi, Yoruba Meditation on Psalm 23 for SATB Choir and Organ (Ayodele Arr. Onovwerosuoke) Omome Chiy'o Dedede, Urhobo Initiation Chant for Female/Mixed Voices and Maracas. Pata-Pata, Zulu/Xhosa Folk Song for SATB*

### **DISCOGRAPHY (Non-exhaustive List)**

*A E Na O: The Sacred Music of Ikoli Harcourt-Whyte, St. Louis African Chorus, African Greetings*

*African Art Music for Flute, (producer) African Music Publishers*

*African Chorus by Boys Choir of Kenya, (producer-arranger) African Music Publishers*

*Amerika Jambo by Boys Choir of Kenya, (producer-arranger) African Music Publishers*

*Black Lands: A Tribute to Africa, Silvia Belfiore, Andrea Morelli, Clair De Lune*

*Celebration of African Composer for Piano, Peter Henderson, piano (producer-composer) African Music Publishers*

*Dances and Rhapsodies for Woodwind Quintet, IMI Chamber Players, (composer-producer) African Greetings*

*Ekele: Piano Music by African Composers, Rebecca Omordia, Heritage Classical Recordings*

*Landscapes of Africa: Music for Orchestra, New Horizon Studio Orchestra, African Music Publishers*

*Libera, Marliisa Hudson, soprano, with Peter Henderson, piano – works by Bonds, Hayes, Mendelssohn, Onovwerosuoke and Puccini, (composer-co-producer), AMP Records*

*Live at the Sheldon, St. Louis African Chorus (artistic director-producer), CDB Records*

*MATESO!, Muungano National Choir of Kenya, producer, African Greetings*

*Miriam Makeba: Mama Africa...the Musical, (co-producer), African Greetings*

*Ofrenda De Amor, from the film The Good Shepherd (Original Soundtrack), Varèse Sarabande*

*Piano Music by Composers of African Descent, MSR Classics*

*St. Louis African Chorus: Live at the Sheldon, African Greetings*

*Songs of Africa, St. Louis African Chorus and Friends, CDB Records*

*String Quartet Smackdown 5, performed by Invoke, Golden Hornet*

*Studies in African Rhythms: Piano Music by Composers of African Descent, William Chapman Nyajo, MSR Classics*

*Three Pieces for Flute and Piano, Wendy Hymes, flautist, accompanied by Darryl Hollister, piano, with poem recited by Richard Moore*

*Twenty-Four Studies in African Rhythms, works for Piano by Fred Onovwerosuoke, Peter Henderson, (co-composer-co-producer) African Music Publishers*

*Uvumbuzi by Boys Choir of Kenya, Limited Edition, African Music Publishers*

*Winneba Youth Choir Om Obani, MP3Cleo*

### **MUSIC COMPOSITION BOOKS AND PERIODICALS**

*Afro-Caribbean Mass for Mixed Choir, Soloist and Piano, African Music Publishers*

*Born This Day is the Son of God, from The Oxford Book of Flexible Carols, edited by Alan Bullard, Oxford University Press*

*Chants of Africa, 12 Pieces for Mixed Voices, African Music Publishers*

*Conversations with Mor Thiam and Fred Onovwerosuoke, "Mor Thiam: Maverick Drummer Extraordinaire," The Voice of African Music: A Newsletter of the St. Louis African Chorus, No. 1 (Winter/Spring 1998)*

*Etude for Piano, from African Imagination in Music, Oxford University Press*

*Fanfare for String Quartet, African Music Publishers Five Kaleidoscopes for Piano, African Music Publishers*

*Five Sketches for Flute, Violin and Piano, African Music Publishers*



Jesus Christ is Here, from *The Oxford Book of Flexible Carols*, *ibid.*  
 New HORIZONS: The World of African Art Music for Flute, Flute Quarterly, December 1991  
 Six Sketches for Oboes and Piano (Six tone poems on themes of climate unrest, avarice, complacency and rousing optimism),  
 African Music Publishers  
 Songs of Africa for Upper Voices Sets 1 & 2, Oxford University Press  
 Songs of Africa: 22 Pieces for Mixed Voices, Introduction by Prof. Emeritus J.H. Kwabena Nketia, Oxford University Press  
 Three Pieces for Flute and Piano, African Music Publishers  
 Triptych of American Voices, A: A Cantata of the People (Reduced score for piano & choir), African Music Publishers  
 Twelve African Songs for Solo Voice & Piano, African Music Publishers  
 Twenty-Four Studies in African Rhythms, Volumes I&II, African Music Publishers

**TREATIES ON THE ARTS**

Contemplating African Choral Music: Insights for Foreign Directors, American Choral Directors Association Choral Journal  
 Contemplating African Choral Music: Insights for Non-Indigenous and Foreign Conductors, American Choral Directors  
 Association Choral Journal  
 Toward Cultural Diversity: Issues, Remedies and the Role of Arts Education, Multicultural Perspectives, Journal of the National  
 Association for Multicultural Education

**PROFESSIONAL ACTIVITIES IN INTERNATIONAL COOPERATION AND PROFESSIONAL  
 DEVELOPMENT PROJECTS**

*Nairobi, Kenya / Accra, Ghana:* Collaboration with Kenya’s Ministry of Culture to develop the Boys Choir of Kenya Project  
*London, England:* Collaboration with the International Society-Africa to American Music, to present the *Out of Africa*  
 festivals in Great Torrington, North Devon, UK  
*USA-Africa Artists Exchange:* Cultural diplomacy initiative between USA music professionals and their counterparts  
 around Africa, promoting mutual understanding through music  
*Uyo, Nigeria:* Partnership with the Great State of Akwa Ibom in Nigeria, to help attract American choirs to the Annual Guinness  
 Book of Records’ World’s Largest Christmas Carol Festival  
*Windhoek, Namibia:* Collaboration with the Namibia Directorate of Culture to present professional development workshops  
 for Namibian choral groups and their directors

**PROFESSIONAL AFFILIATIONS AND PARTICIPATIONS**

African Musical Arts (nee St. Louis African Chorus)	Florida Atlantic Flute Festival, (commissioned work)
American Choral Directors’ Association	National Association for Music Education
American Composers Forum	Recording Academy (voting member)
African Music Conference	Saint-Georges International Music Festival (commissioned work)
African Music for Community Healing	Society for Ethnomusicology
American Musicological Society	Voice of African Music (editor)
Composer Diversity Initiative (founding member)	
Intercultural Music Initiative (founding board member, president)	
International Consortium for Music of Africa and its Diaspora (founding trustee)	
International Federation for Choral Music	
International Musicological Society	
International Society for Music Education	

**PUBLISHERS AND DISTRIBUTOR**

Oxford University Press, New York, NY    African Music Publishers, St. Louis, MO    C.F. Peters Corporation, Glendale, NY

**EDUCATION AND PROFESSIONAL STUDIES**

Doctor of Philosophy, Interdisciplinary Arts & Sciences, Union Institute and University, Cincinnati, Ohio  
 Master of Business Administration, Information Systems and Management, Lindenwood College, St. Charles, Missouri  
 Bachelor of Arts, Music Enrichment Studies, Principia College, Elsau, Illinois

## **ACKNOWLEDGMENT OF MR. ONOVWEROSUOKE'S WORK**

“Even without considering the impetus for these two dozen miniatures [*Twenty-Four Studies in African Rhythms*], this recording should be high on the acquisition agenda of all music libraries, pianists, and record collectors. pianist Peter Henderson offers proof that this music can be performed by one who is neither Ghanaian nor Nigerian....nor African.”—**Dominique-Rene de Lerma (musicologist-professor of music history)**

“Onovwerosuoke's rhythmic language would be worthy of analysis by students of the long process by which a common African-American language, musical and verbal, evolved out of the multiplicity of cultures of the enslaved. The overall effect is kinetic, colorful, and imposing—any symphonic programmer looking for music that will meet urban constituencies halfway, should hear this disc.”—**James Manheim, Musicologist, AllMusic.com critic**

"Thanks to the St. Louis African Chorus, we have here a local window on another world, an exciting and vast place"—**Chris King, Riverfront Times, St. Louis**

"Listening to both singers and drummers interact, we witnessed the origins of the call and response tradition used in jazz, blues and earlier, slave chants..."—**Michael Renner, St. Louis Post Dispatch**

“...this production was a work of bi-racial harmony and, perhaps in a strange way, healing. We saw on stage that our histories are now inextricably combined...”—**reviewing the CHAKA Opera, Gary Scott, KDHX Radio, St. Louis**

“From OUP [Oxford University Press] under the editorship of Fred Onovwerosuoke, the west African-born conductor and composer, comes a simply terrific volume of African songs for mixed voices, many with percussion or hand clapping, as well as the occasional instrument. The editor provides essential background information to each item as well as helpfully offering performance guidelines. The volume is attractively produced, and would make a useful addition to the library of any choir looking to expand and refresh its repertory. Warmly recommended.”—**Philip Reed, Choir & Organ**

“While it seems infuriating to have to reiterate these assertions in 2019, we can be thankful that all the accomplished artists in this concert are plainly committed to doing so for as long as necessary. Though Coro Allegro, Heritage Chorale of New Haven, and their directors will likely occupy a political niche for years to come, their high musical standards ensure that general audiences will flock to hear them at least as often for artistic reasons. Long may they prosper!”—**Geoffrey Wieting, Boston Musical Intelligencer**

“...Attractive, rather epigrammatic and made an immediate effect, [piano etudes from *Twenty-Four Studies in African Rhythms*] are a compelling mixture of technical challenges, memorable ideas and clever compositional working, none of which outstayed their welcome...”—**Robert Matthew-Walker, ClassicalSource, London, UK**

"FredO, your music spoke with great immediacy. I was struck by many aspects of it. Your sensitivity to these wonderful texts, the variety of your musical language, the clarity of your phrases, the economy in your choices. I had the experience that you gave each idea the time it needs, and no more. No question that the whole audience experienced this unfamiliar music as wholly relatable and captivating..."—**Christopher Wilkins, Music Director, Akron Symphony, Boston Landmarks Orchestra**

"...his [FredO's] is a fresh voice in a quagmire of sameness. Both works immediately engaged our audiences. *The Triptych* is a fascinating piece—and very powerful..."—**David Hodgkins, Artistic Director, Coro Allegro**

“...*The Gathering*, an overture by Ghanaian-American composer Fred Onovwerosuoke, was a brief, lively work propelled by rapid and aggressive African rhythms, creates a delicious sense of danger—all powerfully rendered by Marlon Daniel and his Orchestra...”—**Victor Carr, Jr., ClassicsToday**

“These kinetic pieces [*Twenty-Four Studies in African Rhythms*] easily get under one’s skin, and they sound like they are fun to play.”—**American Record Guide**

“The piano lines [in FredO's *12 African Songs for Solo Voice and Piano*] are lively and catchy—indeed, though their sources are more exotic than African-American spirituals or Langston Hughes, the songs have the most popular appeal of all the material on this recording [Libera, AGCD 2106].”—**Chris King, The St Louis American**

“A gem, the final movement of Fred Onovwerosuoke’s (2016) *A Triptych of American Voices: A Cantata of the People—We NEED to TALK*—featuring soloists Tai Oney, countertenor and Jonas Budris, tenor, plus chorus and orchestra. This setting of the late Michael Castro’s poem, which closed the first half, combines hope, freedom, justice and joy—all evident in the sound and faces of the soloists and choristers.”—**Julie Ingelfinger, *The Boston Musical Intelligencer***

“Fred Onovwerosuoke's brief “Fanfare for Strings and Timpani,” in its world premiere, was a rousing evocation of a Nigerian war dance, complete with the clanging of machetes—fortunately only simulated.”—**John von Rhein, *Chicago Tribune Music Critic***

Selected reviews of Oxford University Press' *Songs of Africa: 22 Pieces for Mixed Voices*

“A great collection for doing something different with your choir or, even better, to take to a workshop to work on properly and in depth”—**Jonathan Wikeley, *Music Teacher***

“In contrast to our predominant European mentality, what shines through again and again, is the music's simplicity, playfulness and joy—one of many reasons to celebrate this unique publication.—**Matthew Greenall, *The Singer***

“Published arrangements of songs from Africa have not been uncommon in recent years, but this is the first volume I have seen that is genuinely Pan-African in content, and compiled by someone completely immersed in Africa's diverse traditions and languages”—**Anon (*Website*)**