

CONSUELA LEE



Nov. 1, 1926 🎵 Dec. 26, 2009



SNOW HILL INSTITUTE FOR
THE PERFORMING ARTS



TWENTY-FIVE-YEARS
IN THE
BLACK-BELT



WILLIAM J. EDWARDS
1869 - 1950



Uncle Charles Lee and his home in Alabama's Black Belt.



William J. Edwards, Susie V. Johnson Edwards and children.
Consuela Lee's mother, Alberta Edwards, top second from right.

Foreword

Wilcox County, Alabama, where Snow Hill is located, is 900 square miles in area. The county seat is Camden, population 2,406. Wilcox is bordered by Marengo, Clarke, Dallas, Lowndes, Butler and Monroe Counties. The 1980 census reported the Wilcox population to be 14,783 of which approximately 75 percent is black. The welfare system is relied on heavily for subsistence due in great part to the low median level of education and also to periodic closings of small plants in the area. MacMillan Bloedel, the giant lumber processing company in Pine Hill, is the consistent source of employment. However, many of the over 1,000 jobs at the plant are vied for and filled by workers from surrounding counties so unemployment figures in Wilcox County remain high. Currently the public school system, which is ranked among the lowest in the state, has about 3,000 students, 99 percent of them black. The overwhelming majority of white students attend private academies.

Added to Wilcox County's woes are the high rates of teenage pregnancy, infant mortality and drug abuse. The county's hope for the future lies in a renaissance of education and training for children and adults.

THE SNOW HILL INSTITUTE STORY

Nestled in the northeast corner of Wilcox County lies Snow Hill Institute in the village of Snow Hill, Alabama which consists of about 200 people. The campus of several buildings is surrounded by 1,465 acres of timber-rich land. The school was founded in 1893 by William J. Edwards, a Tuskegee Institute graduate. Imbued with the teachings of Booker T. Washington, Mr. Edwards returned home to Snow Hill and started the school in an old log cabin on the Simpson Plantation where he was raised.

Using his powerful gift of oratory, Mr. Edwards journeyed north to solicit funds for the school and, as a result of his labors, by 1918 Snow Hill Institute owned 1,940 acres of the plantation. As principal of the school, he encouraged his people to buy land from the Institute and move out of the old slave quarters.

The private school, grades 1-12, offered challenging academic programs, many trades and a boarding department. Booker T. Washington was a member of the Snow Hill Institute Board of Trustees until his death. (Read **Twenty Five Years in the Black Belt**, William J. Edwards, Negro Universities Press).

In 1928-29, after Mr. Edwards retired, the State of Alabama bought 10 acres on Snow Hill's campus, constructed two buildings and shared the directorship of the school (through the county board of education) with the board of trustees.

The school survived until 1973 when, due to a desegregation edict, a federal court order closed its doors. The board of trustees remained intact and currently manages the valuable land and properties.



OLD TEACHER COTTAGE

Restored by Mrs. Alberta G. Lee, W.J. Edwards' daughter, as a children's library.



William J. Edwards



Seated L-R: Frank Warren, Mrs. Warren, Mrs. McCants & Willis McCants. Standing L-R: John Thomas, Patrick Gaines & Ellis Johnson. "The men (and women) who stood so loyally by me in the founding of school . . ." W.J. Edwards, *Twenty Five Years in the Black Belt*.



MRS. ALBERTA G. LEE



Mother
Alberta Lee
and
Father
Arnold W. Lee
Band Leader

For your dedication to the continuation of the great tradition of excellent and meaningful cultural activities at Snow Hill Institute;

For your founding of the W.J. Edwards Memorial Library and keeping it stocked with useful and enjoyable reading material;

For the Edwards Library being the only light that continued to shine on a darkened Snow Hill Institute Campus after the school was closed;

For your preservation of the written works of your father, Mr. William J. Edwards, Founder of Snow Hill Institute, and for securing those works so that generations to come can read them and be inspired;

For touching many of us by teaching music, both choral and piano, and adding a new dimension to our lives;

For continuing to support the struggle to reopen Snow Hill Institute,

You Are Reverently Honored.

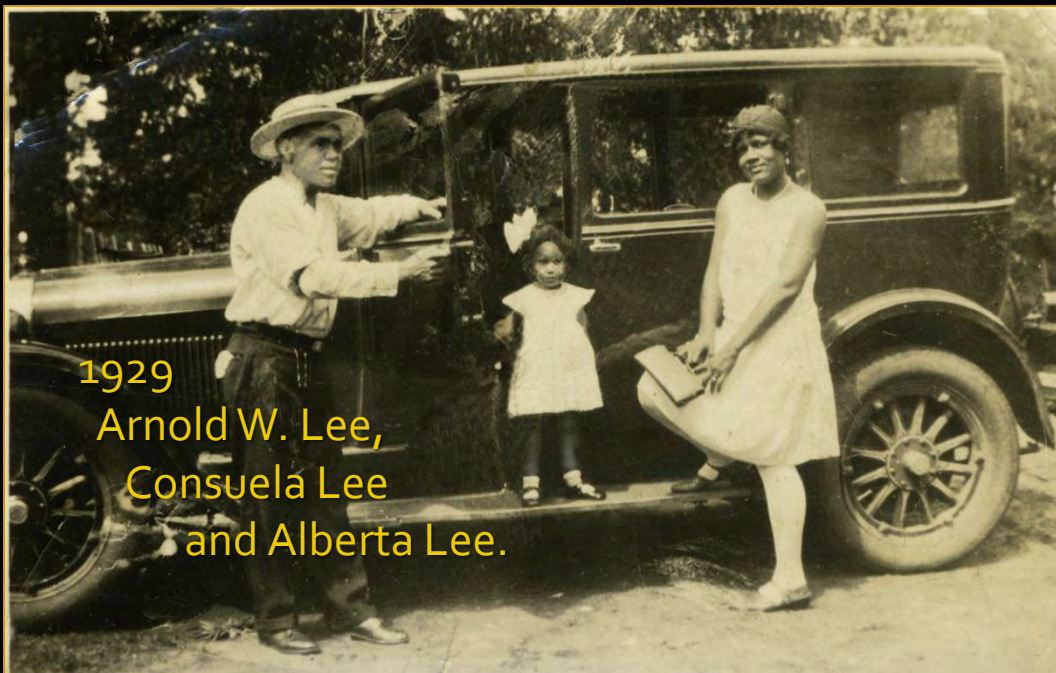
Oscar Garrett

(Reprinted from the 1986 Souvenir Booklet)

Grandfather and Snow Hill Founder
William J. Edwards



Consuela Edmonia Lee
5 months old in 1927.



1929
Arnold W. Lee,
Consuela Lee
and Alberta Lee.

Consuela Lee
at Tuskegee
Institute
standing
on



monument of
Booker T. Washington
offering education & skills
to African Americans.



Consuela and father Arnold W. Lee.



Cousin Augusta, Consuela
and sister Grace Lee with their
Grandmother Susie Edwards .



Student at Fisk University



Having
fun in
New York




With cousin Augusta Grubb.



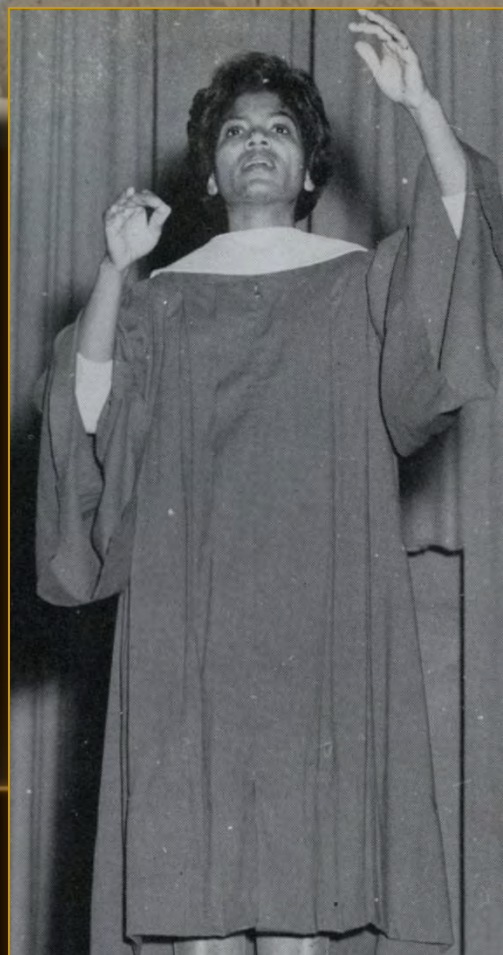
At Birdland jazz club, far left.



Consuela Lee, with daughter, Monica and spouse, Isaac Moorehead.



With Men of Houston
singers, early 1960s.



The Glee Club at
Phillis Wheatley
High School in
Houston, Texas.

Consuela Lee Moorehead

Pianist - Composer

"Truly a Jazz Dynamo" - Alabama Journal



Consuela Lee performs in
Lincoln Center, Carnegie Recital Hall,
Town Hall and the Hampton (Va)
and Newport Jazz Festivals.



CONSUELA LEE MOOREHEAD

- PIANIST
- COMPOSER
- ARRANGER

Presents

A CONCERT OF ORIGINAL
COMPOSITIONS AND
ARRANGEMENTS

And

A MASTER CLASS FOR
CREATIVE MUSICIANS





THE DESCENDANTS OF MIKE & PHOEBE



BILL LEE
(BASSIST - COMPOSER)

CONSUELA LEE MOOREHEAD
(PIANIST - COMPOSER)

CLIF LEE
(TRUMPET - FLUGELHORN)

A. GRACE LEE MIMS
(SOPRANO)

A SUPERBLY TALENTED
FAMILY OF ARTISTS

SONNY BROWN (Percussion)

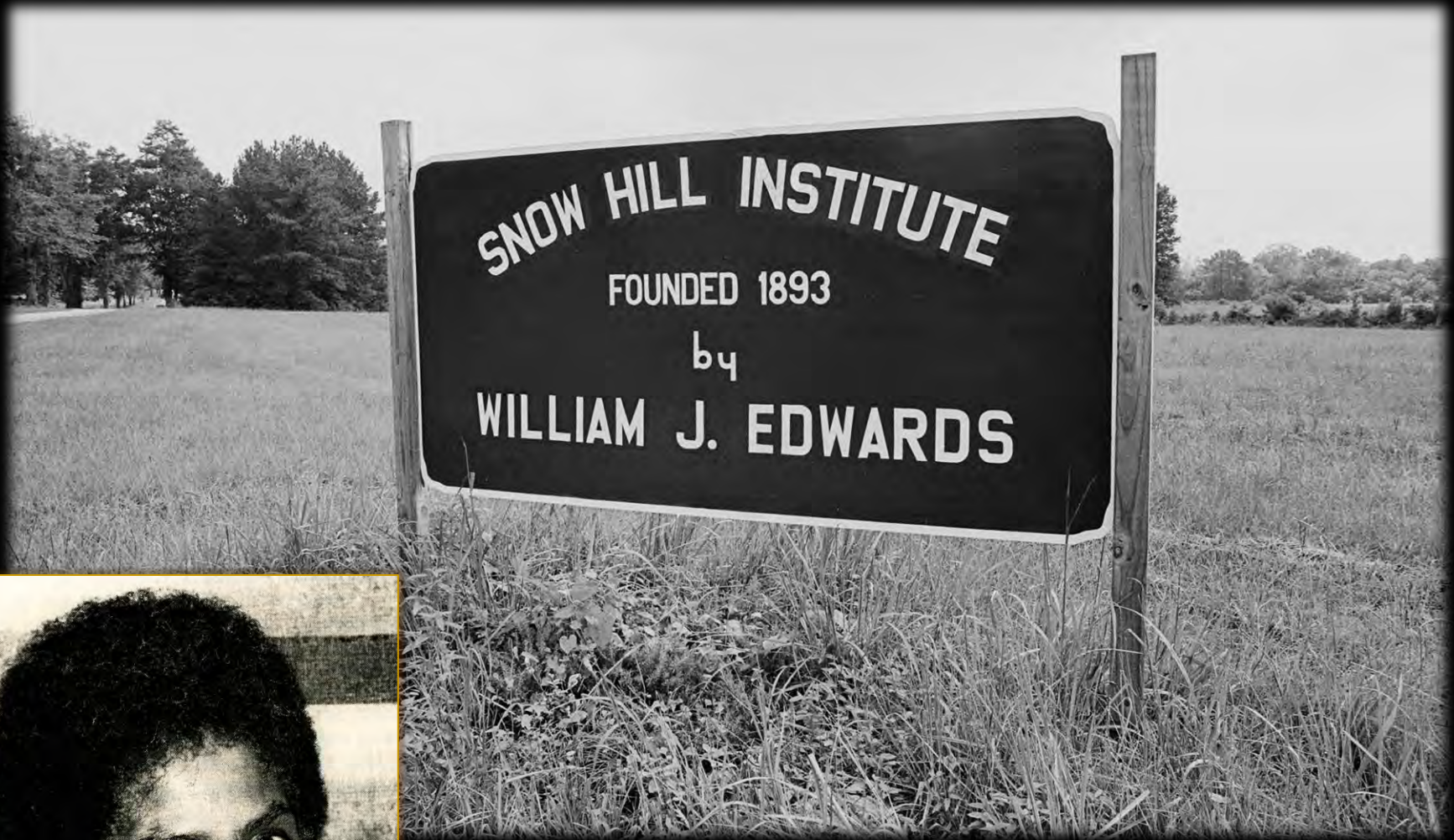
AN EXCITING EXPERIENCE IN
AFRICAN-AMERICAN ART MUSIC

IN CONCERT
SATURDAY, OCTOBER 19, 1974 — 8:00 P.M.

TOWN HALL

123 W. 43rd STREET, MANHATTAN

GENERAL ADMISSION TICKETS \$5.00 (Orchestra), \$3.00 (Balcony)



Many, many thanks to all who continue to make our annual celebrations memorable, our cultural and educational programs viable and our movement to rebuild Snow Hill Institute powerful. May God bless each of you as we continue our historic journey.

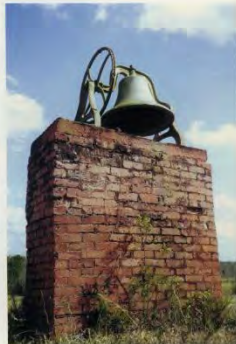
– Consuela Moorehead on the tenth anniversary in 1989



Snow Hill

Architecture students designed cabinets (above) for donated xylophones used in music classes.

Institute



Snow Hill's old school bell stands ready to greet the next generation of West Alabama's children.

Snow Hill Institute, founded 1893



Approaching the deserted, yet still-impressive, red-brick structure, it's easy to envision the more than 300 students who once brought excitement and bright expectations to the Snow Hill Institute. Founded in 1893 by William Edwards, Tuskegee graduate and protégé of Booker T. Washington, it incorporated as the Snow Hill Normal and Industrial School. Begun with a 50-cent endowment, three students and a log cabin, Snow Hill evolved into an acclaimed private boarding school, offering academic and vocational programs to predominantly southern and midwestern black youth. Operating as a public school from 1925 until 1973, a desegregation edict closed its doors. Although closed, the school was not forgotten. In 1980, Consuela Lee, Edwards' granddaughter, returned home vowing to become "an integral part of the effort to revitalize Snow Hill Institute." That year, alumni and a local group organized to save the school. In 1993, Snow Hill was registered as a national landmark and two years later was listed in the National Register of Historic Places.

To facilitate restoration, the community asked AU's College of Architecture, Design and Construction, through its outreach department, to conduct preliminary studies. The study reflects the desire to respect the school's historic character; to recreate the site as closely as possible; and create a sustainable landscape addressing cultural and environmental concerns. Proposals include a charter school emphasizing arts, agriculture and technology for accomplished older students while also serving adults as a distance education site; the continuation and expansion of the "Little Children's School," a part-time preschool founded by Lee in 1981; and the development of a community center. Last fall a new organization, the Snow Hill Institute of Education and Cultural Arts, was formed to help realize these plans. AU's Vice President for University Outreach is on the board of directors as well as representatives from Tuskegee and Alabama State Universities, AU at Montgomery and the University of Alabama.

Children at Snow Hill Institute line up backstage for a performance as little ants in the production of "Summer, Sun, Winter Wind."



Rebirth of a CULTURAL center



Now, '... as in 1893, there is still an urgent need for quality education, still a desperate need to teach our children moral and ethical values, to train them to become useful and productive citizens in their communities, to become responsible leaders.'

— Consuela Lee



1980 - 1982
Summer School Program







ARCHWAY
SNOW HILL
INSTITUTE,
1993





THE TENTH ANNIVERSARY of The Founding of SPRINGTREE/SNOW HILL INSTITUTE FOR THE PERFORMING ARTS, INC.

1980 - 1990

The Eleventh National Snow Hill Institute Celebration



Bright Glory II

The SpringTree Xylophone - Vocal Ensemble

Derrick Colley, Kurtis Bogan, Kimberly Bowens, Angela Bogan, Tameka Gulley,
Sharonda Blackmon, Tranita Bogan

Theme:

*"BUILDING ON THE SHOULDERS OF A GREAT MAN -
WILLIAM J. EDWARDS"*

**Thursday, Friday and Saturday
August 2, 3 and 4, 1990**

Sponsored by Supporters of Snow Hill Institute

John Scott, President and

SpringTree Task Force Sheryl Williams, Chairperson

This three-day Celebration is made possible by a grant from the Alabama State Council On The Arts.

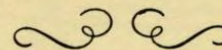


Mrs. Moorehead with Marcus Borden, 3 years old

POSTSCRIPT

This has been - in essence - the story of a man of vision and faith who, through sacrifice and suffering, founded and built a vital educational institution in the heart of Alabama's Black Belt. Snow Hill Institute and its Founder, William J. Edwards, represent a great historical legacy and the weight of that history - and all that it implies - is upon this generation.

The plan to build SpringTree/Snow Hill Institute for the Performing Arts affords the opportunity to uphold and honor that legacy by continuing the work and philosophy of a noble man.



©SpringTree/Snow Hill Institute for the Performing Arts
Snow Hill, Alabama 36778

Cover: "Honey Bunch" by Artist
Herman Kofi Bailey

Moorehead concert benefits audience, institute

"WINTER SONG FOR SPRING TREE," compositions and arrangements by Consuela Lee Moorehead to benefit the Snow Hill Institute for the Performing Arts, with: Janis-Rozena Peri, soprano; Elbert Watson, dancer; Charles Epps, guitar; Yolanda Lee, flute; Sangoma Grover Everett and Howard Curtis, drums; James King, double bass. Sunday evening in Chrysler Museum Theater, sponsored by Women for Education, Training and the Arts.

PROGRAM: "Rain Barrel," "Cam's Cradle" and "The Hambone"; "A Change for the Better"; "Song for Yolanda" and "We'll Remember Those Years"; "Soliloquy to a Manchild" from "Two Songs for a Boy Named Mark" and "Liberated"; "Song of Gratitude" and "So Soon"; "Hop, Skip and Jump" (Ellington/Moorehead); "Sea Wind"; "Deep River" (Burleigh/Moorehead), "Keep Your Hand on the Plow" Hold On," "Sometimes I Feel Like a Motherless Child," "I Couldn't Hear Nobody Pray" and "I Want Jesus to Walk Wid Me"; "Just 'fore Day"; "Home Again at Last" from "Suite for Stone."

Consuela Lee Moorehead's hands move over the keyboard the way Martina Navratilova moves over a tennis court: restless, confident, with a virtuoso's controlled freedom. Luckily for the audience, she played in most of the pieces on "Winter Song for Spring Tree," a recital of her compositions and arrangements to raise money for Snow Hill Institute for the Performing Arts, the school her grandfather founded in Alabama 90 years ago.

The benefit recital drew only about 75 people, but the artists, troupers all, performed as though they had sold out Madison Square

Garden. The works ranged from classically-based piano compositions to arrangements of spirituals, with a strong complement of pieces for jazz trio.

Moorehead's piano solos included "Rain Barrel," a "Jeux d'eau" enhanced by the riches of jazz; a warm lullaby called "Cam's Cradle"; and "The Hambone," a brisk toccata frosted with minstrel touches. Of the works for jazz trio, her arrangement of Duke Ellington's familiar "Hop,

required him to use the bow. Flutist Yolanda Lee, Moorehead's niece, changed her costume more often than her dynamics, as she performed several works too many for her limited technique and thin, pretty tone.

On the other hand, the supporting musicians included a splendid drummer, Sangoma Grover Everett, who went to town in a piece called "Just 'fore Day." And Charles Epps, a self-taught guitarist, shone in his solos, "Deep River" and the introspective "Soliloquy for a Manchild," as well as in ensemble pieces like "Liberated."

Elbert Watson, a dancer who formerly belonged to the Alvin Ailey company, choreographed and performed a muted, sustained solo to "Sometimes I Feel Like a Motherless Child." This was an almost sculptural vision of oppression and supplication, expressed through a series of long, slow changes — not overtly dramatic, but enormously hard to control.

The wonderful voice of Janis-Rozena Peri, a soprano who teaches at Old Dominion University, sounded splendid in "I Want Jesus to Walk Wid Me" and in the jazz vocalise "Sea Wind," where it became a wild, free instrument blending with all the other instruments. In "Song of Gratitude," "So Soon" and "Home Again at Last," however, she was much less successful. Her brilliant diction and operatic quality had nothing in common with the sultry, smoky colors of her backup trio, and everything in her middle register — a goodly part of each song — could not project over the accompaniment.

Review


Skip and Jump" stood out for its pouncy good spirits and quirky improvisations.

The composer's appreciation for spirituals is warm and deeply felt: "People in Snow Hill still sing them in the old way," she has said. This program featured beautiful arrangements of Harry Thacker Burleigh's "Deep River," for solo guitar, with the melody set against a rippling broken-chord accompaniment; "Hold On," angular and spare, for piano solo; "Sometimes I Feel Like a Motherless Child," for the yearning voice of a solo flute; "I Couldn't Hear Nobody Pray," a buoyant revival-meeting hymn for flute and string bass; and "I Want Jesus to Walk Wid Me," a passionate prayer for soprano.

The program featured a number of fine performers, but some of their weaknesses are too marked to overlook. James King, the double bassist, is a good example: cool and casual in all his plucked-string work, but seriously deficient in the one piece that



Composer-pianist Consuela Lee Moorehead

A black and white photograph of a jazz quartet performing in a recording studio. The band consists of four members: a woman at the piano, a man standing with a double bass, a man standing with a flute, and a man seated at a drum kit. The woman is wearing a floral patterned dress. The man with the double bass is wearing a light-colored suit and tie. The man with the flute is wearing a checkered suit. The man at the drums is wearing a light-colored suit and tie. The studio has large glass windows in the background, and there are music stands and microphones visible.

Consuela Lee,
Roy Wooten,
Clarence Patterson
and Sangoma Everett.



Summer Sun, Winter Wind composed and arranged by
C.L. Lee. Performed by the Children of the Snow Hill Institute.





Scenes from
"The Chosen"
musical composed
by C. Lee 1983.



C. Lee & Bright Glory perform on
"Like It Is" hosted by Gil Noble.



Arzula Carter Johnson, Ellen O. Byrd, Spike Lee, C.L. Moorehead at the Abyssinian Baptist Church Bright Glory Concert in Fall 1988.



C.L. Moorehead, Joyce Smith, Rosalinda Chrishon, Spike Lee, Yakeshi Madison, Monica Bonner, Kenneth Borden, & Yolanda Borden.

Springtree / Snow Hill Institute for the Performing Arts Inc.

Snow Hill, Alabama 36778

Presents

"Cherishing The Gift And Passing It On Down"

A Concert of African - American Music

Gil Noble, Special Guest

Spike Lee, Special Guest

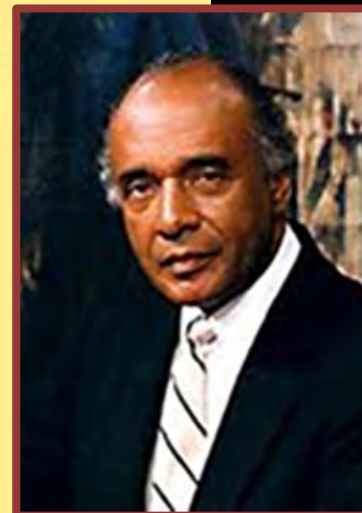
Consuela Lee Moorehead Piano - Director

Springtree Xylophone and Vocal Ensemble

Arzula Carter Johnson Voice



Rosalinda Chrishon, Consuela Lee Moorehead, Monica Bonner



Sunday Afternoon, December 4, 1988 4 O'Clock P.M.

Abyssinian Baptist Church

Dr. Samuel D. Proctor, Senior Minister

Dr. Calvin O. Butts, Exective Minister

132 W. 138 ST

132 Odell Place New York City

Donations: Adults: Single \$15.00 Couple \$25.00 Children (12 and under) \$5.00

(All Proceeds Will Benefit The Building Of Springtree / Snow Hill Institute For The Performing Arts Inc.)

Sponsors: Snow Hill Institute Alumni Assoc. and Friends, New York City
Supporters of Snow Hill Institute, Snow Hill, Alabama



Filmmaker Spike Lee
with his aunt, C. Lee.

A Celebration of History & Culture with Ruby Dee. 1995 Fundraiser for Snow Hill.



A. Grace Lee Mims, actor Angela Bassett,
C. Lee & Monica Moorehead at "Malcolm X"
premiere, NYC, 1992.

An Evening With Ruby Dee

October 17, 1995

8 PM, Alabama Shakespeare Festival, Montgomery, Alabama



Ruby Dee calls herself a word worker. "Ideas too", she says. "I love language and authors and music and how it can all interconnect. As an actor I want to explore life rhythms and the sounds in the silences".

Recently she was awarded an Emmy for her role in *Decoration Day*, a Hallmark Hall of Fame presentation. She was Mallie in *The Court Martial of Jackie Robinson*; acclaimed as author and player is *Zora Is My Name* at the American Playhouse; with her husband, Ossie Davis, in Spike Lee's *Do The Right Thing* and *Jungle Fever*; on Broadway in the Woody King Jr. production of Ron Milner's *Checkmates*; and at the Arena Stage in D.C. as Amanda in Tennessee William's *Glass Menagerie*. Most recently, Ruby Dee starred as Suzanne in the Great Lakes Theatre Festival production of Adrienne Kennedy's play, *The Ohio State Murders*, directed by Gerald Freedman.

Some of her favorite roles have been Lutiebelle in *Purlie Victorious*, (stage and film) written by her husband Ossie Davis; as Lena in Athol Fugard's *Boesman and Lena*, for which she received an Obie; as Julia in Alice Childress' *Wedding Band* for the N.Y. Shakespeare Festival (a Drama Desk Award); on television as Mary Tyrone in Eugene O'Neil's *Long Day's Journey into Night* (an ACE award); and as Ruth in Lorraine Hansberry's *A Raisin in the Sun*. Cordelia in *King Lear* and Kate in *The Taming of the Shrew* at the American Shakespeare Festival in Connecticut and as Cassandra in *The Agamemnon* for the Greek Ypsilanti Theater in Michigan are some memorable opportunities with the classics.

Other treasured work experiences were in such films, plays and/or television productions as *Buck and the Preacher* (a Sidney Poitier film); Alex Haley's *Roots*, *The Next Generation*; Lorraine Hansberry's *To Be Young Gifted and Black*, and Spike Lee's *Do The Right Thing*.

In 1988, Ms. Dee was inducted into the Theater Hall of Fame and in 1989, into the NAACP Image Award Hall of Fame. Ruby Dee, has a B.A. from Hunter College and is also a product of Harlem and The American Negro Theater. She studied acting with Paul Mann, Lloyd Richards and Morris Carnovsky.



Milt Jackson,
vibraphonist
and Ron Carter,
bassist at the
Abyssinian Baptist
Church Bright Glory
Concert in 1989.



The New York/New Jersey Alumni and Friends of Snow Hill Institute, Snow Hill, Alabama

PRESENT

Bright Glory

The Jazz Xylophone Ensemble of Springtree/Snow Hill Institute for the Performing Arts

IN CONCERT

Special Guest
Lionel Hampton
Vibraphonist

Cerri Hollins
Vocalist

Lisle Atkinson
Bassist

Consuela Lee Moorehead
Pianist-Director
(Other Jazz All-Stars)



Lionel Hampton



Bright Glory Left to Right: Tamiya Mack, Kimberly Bowers, Kirtie Degen, Angela Degen, Consuela Lee-Moorehead, Director, Tamara Guley, Sharonda Blackson, Derrick Colley

November 25, 1990

Sunday Afternoon, 3 pm
The Abyssinian Baptist
Church

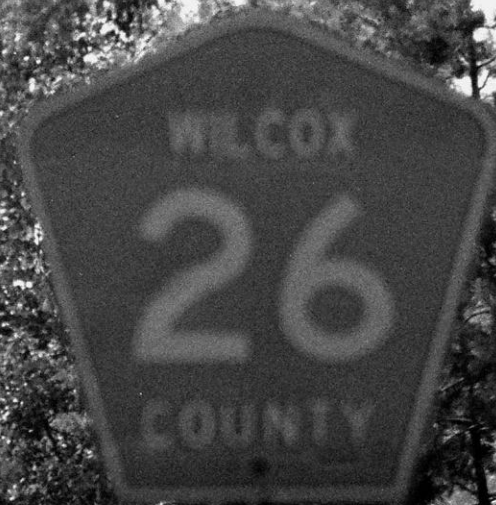
Dr. Calvin O. Butts, Senior Minister
Rev. Derrick Harkins, Assistant Minister

132 Odell Clark Place
New York City

Donations: adults \$15, couples \$25, children (12 and under) \$5
All proceeds will benefit the building of Springtree/Snow Hill Institute for the Performing Arts, Inc.
For information call (212) 926-4518 or (201) 333-3246 after 6 pm

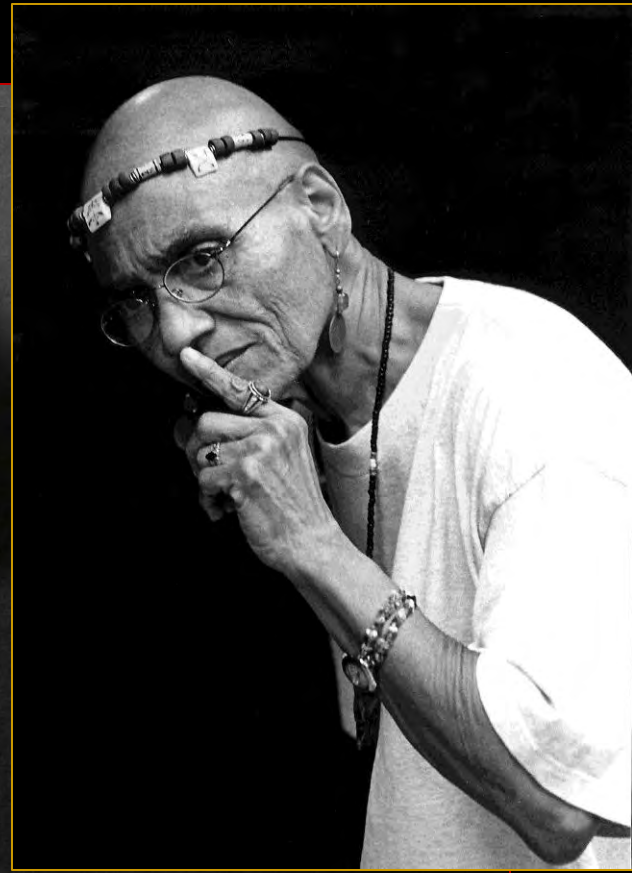
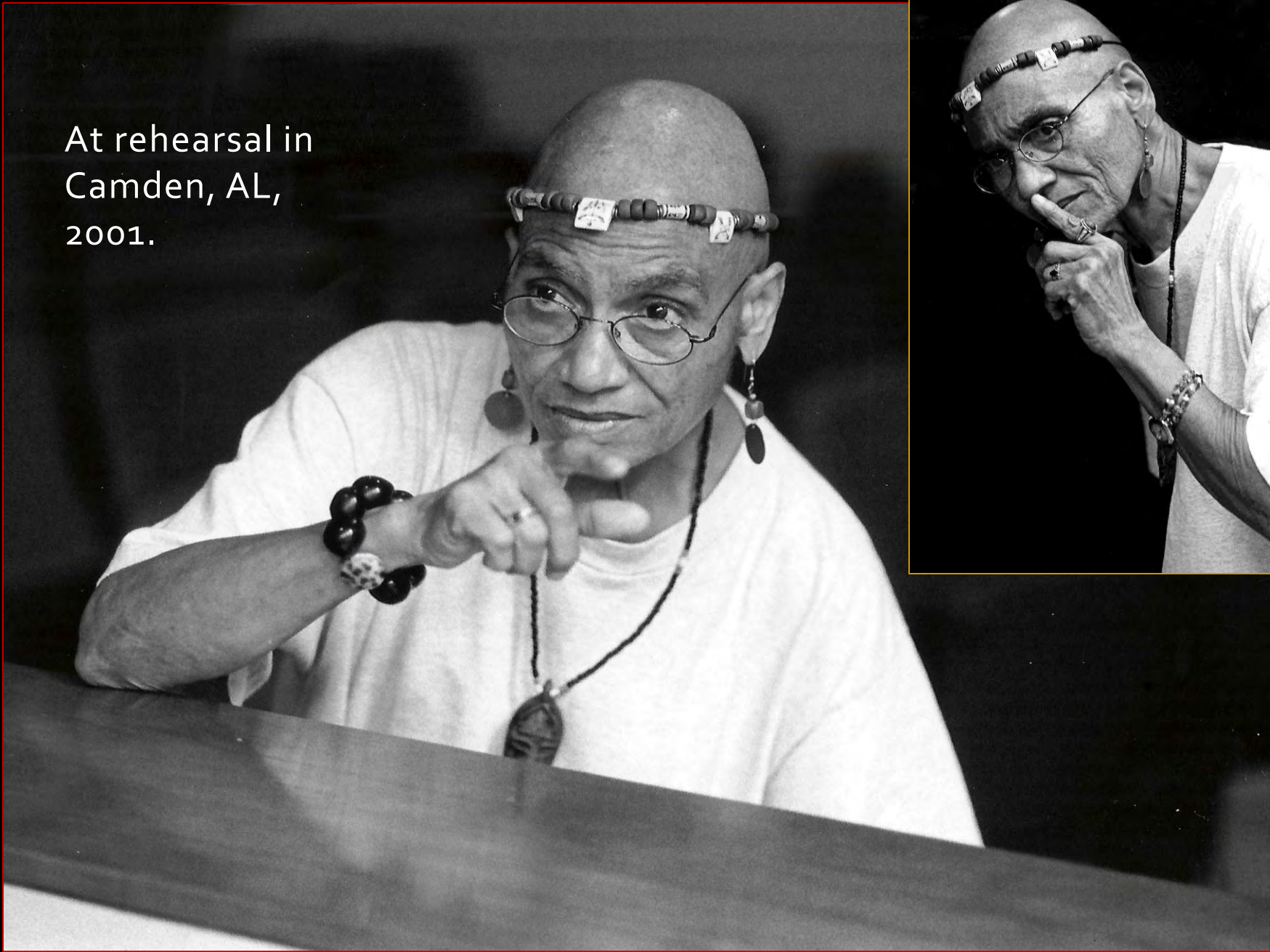


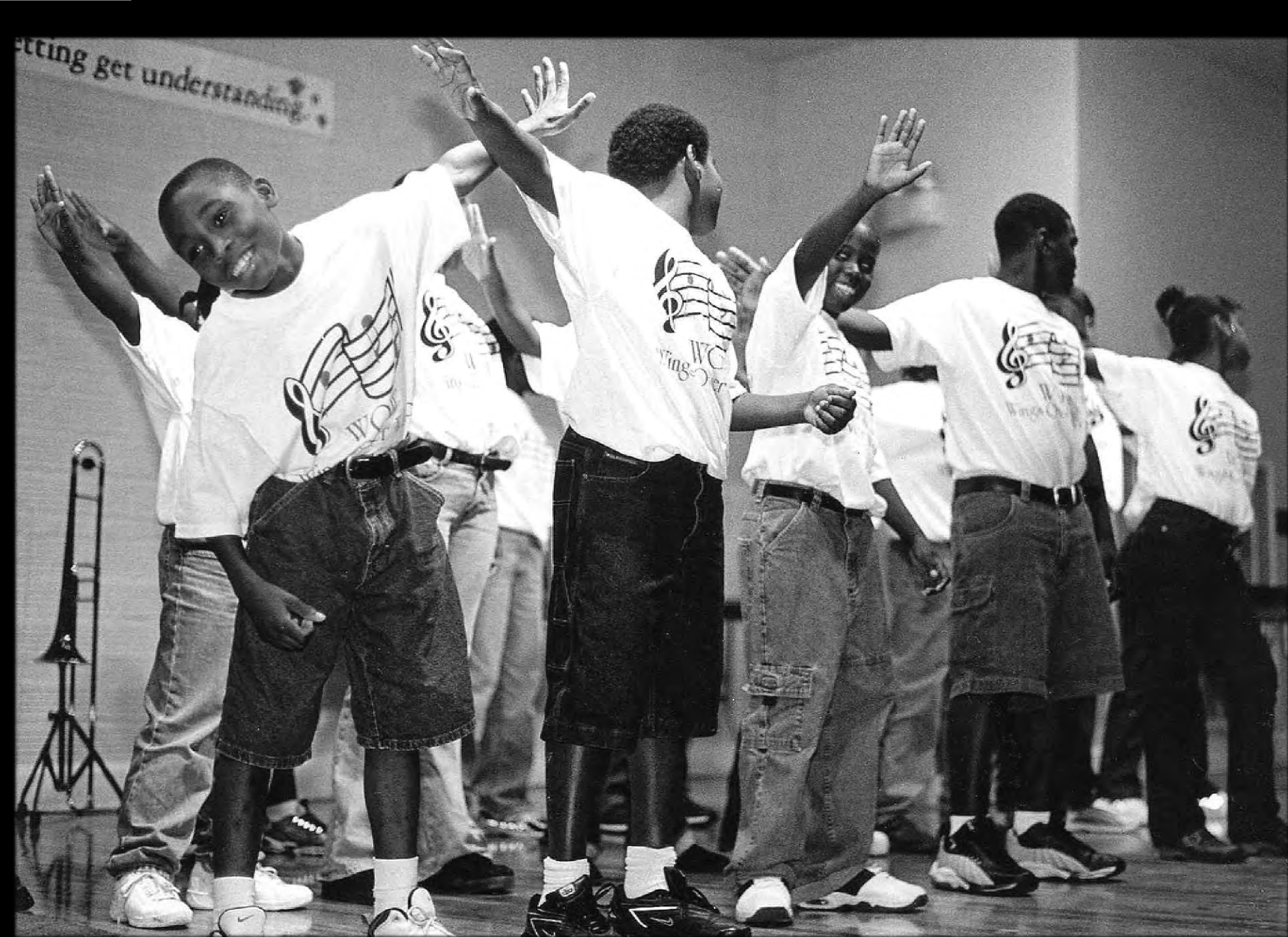
Snow Hill resident





At rehearsal in
Camden, AL,
2001.







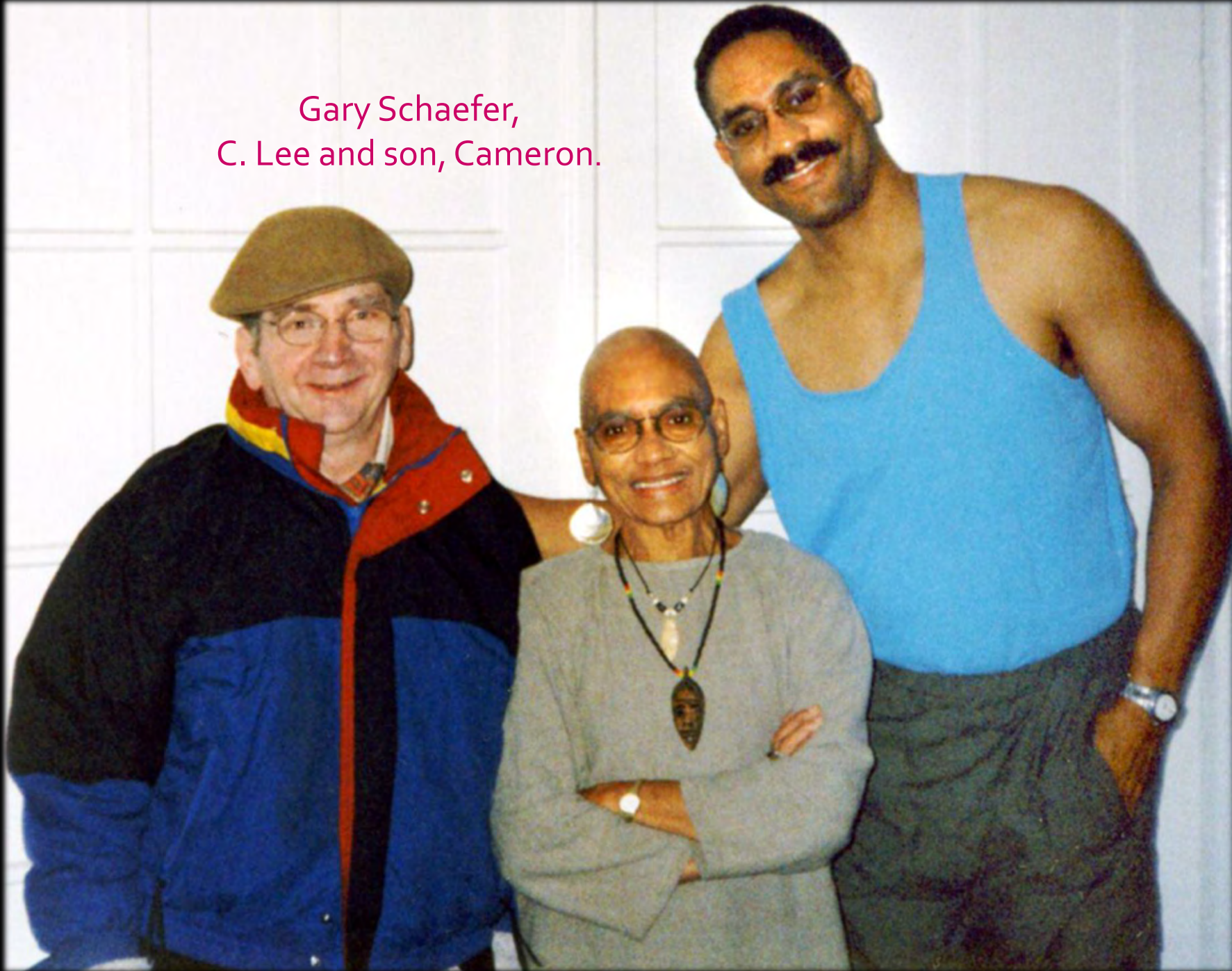
Odetta sings at Spring Tree/Snow Hill Institute for the Performing Arts benefit concert, Selma, AL, 1993.



Legendary drummer, Max Roach & actor Delroy Lindo share their artistry in Snow Hill.



Gary Schaefer,
C. Lee and son, Cameron.



Lee honored
at Rosa Parks
Museum in
Montgomery, AL
with daughter,
Monica.



At the
piano in
Snow Hill.









Jacqueline Pickett with C. Lee.

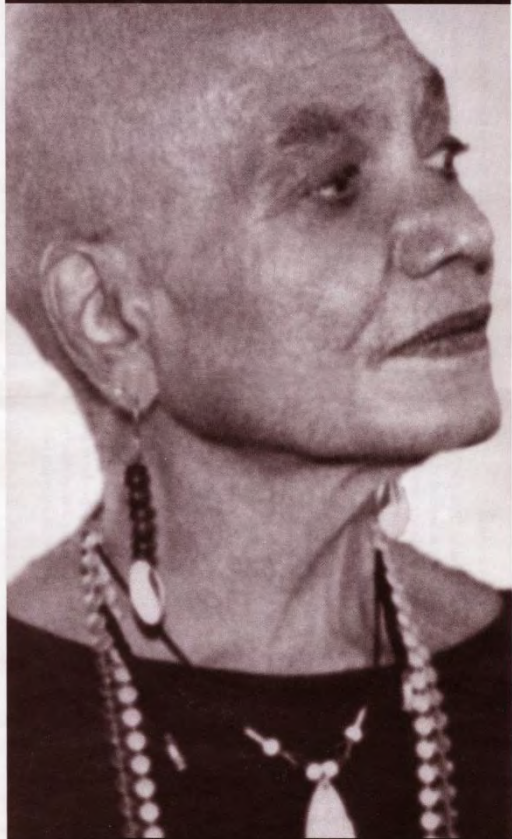


With sister A. Grace Mims .



With daughter Monica, actor Giancarlo Esposito
& former Houston student, Nzinga Senghor.

CL
CONSUELA LEE



PIANO VOICES
CD album



CONSUELA LEE
FOUNDATION
FOR
MUSIC EDUCATION

