

• The New Wave Singers Of Baltimore Presents •

Sincerely Yours,

Pauli Muma

An American Dramatic Cantata



• Steve Milloy - Composer • Kim Hines - Librettist •

• Jane Ramsayer Miller - Dramaturg • James Harp - Accompanist •

• Christopher Schroeder - Artistic Director • Rico Dayes - Illustrator •



Murray at Brandeis University, 1970

“When my brothers try to draw a circle to exclude me, I shall draw a larger circle to include them. Where they speak out for the privileges of a puny group, I shall shout for the rights of all mankind.”



Pauli Murray with First Lady Eleanor Roosevelt and Aunt Pauline Fitzgerald at tea at Hyde Park

Welcome from the New Wave Singers of Baltimore!

It's been an honor to serve as Interim Artistic Director and to lead the New Wave Singers of Baltimore in presenting *Sincerely Yours, Pauli Murray*. We're thrilled to share this powerful cantata, which brings to life the remarkable story of Pauli Murray—a trailblazing civil rights activist, legal scholar, poet, and Episcopal priest.

I commend lyricist Kim Hines, who weaves Murray's own words into the libretto, and composer Steve Milloy, whose score traces Murray's life through jazz, ragtime, blues, big band, as well as echoes of protest songs of the 1960s and some of Pauli's favorite classical music pieces. Together, Kim and Steve have created a work that is both a compelling musical and a vivid revisiting of our American history.



Christopher Schroeder
Interim Artistic Director

This cantata invites some to revisit events we lived through and others to learn them anew. The struggles and achievements of the 1960s—by leaders like Dr. Martin Luther King Jr. and Pauli Murray—speak urgently to the present moment in our nation. Murray's courage and persistence remind us that change is possible.

May these performances renew our hope and inspire each of us to work for equality and justice. Thank you for joining us as we honor the legacy of Pauli Murray.

Christopher Schroeder,
Interim Artistic Director



The New Wave Singers of Baltimore has been making music that matters since 1985. We are Maryland's premier LGBTQ+ mixed chorus, welcoming members of all genders, identities, and orientations. We perform an eclectic collection of music that promotes justice, peace and the celebration of life.

Our Mission

Through songs of hope, diversity, inclusion, and humor, we celebrate all of humanity in its infinite variations and challenge our communities to embrace equality, harmony, and understanding.

Our Vision

We are an LGBTQ+ chorus that:

- Represents the diversity of our community
- Challenges ourselves to ever greater artistic expression
- Creates an atmosphere of acceptance and support
- Performs for a wide variety of audiences
- Has a commitment to our community
- Has achieved recognition as a quality chorus
- Combines the power of music with an engaging message
- Performs music that celebrates all of humanity in its infinite variations



**Sign up for our
newsletter to
stay in touch!**

NewWaveSingers.org



Learn about Pauli Murray

*I will resist every attempt to categorize me,
to place me in some caste,
or to assign me to some segregated pigeonhole.
No law which imprisons my body or
custom which wounds my spirit can stop me.*

- Pauli Murray



*There's so much more to learn
about Pauli Murray. Be sure to
look through the program notes
at the back of this booklet.*

*And dig deeper: visit our website
for sources we used while
developing our Program Notes.*

“

When I write, I try to emote the time of the era in which things were happening. The opener is the one exception, which comes out of the women's liberation movement of the 1970s. In fact, it pays homage to a TV show of that era. Let me know if you figure it out!

STEVE MILLOY



NewWaveSingers.org



Sincerely Yours, Pauli Murray

An American dramatic cantata

June 6 & 7, 2026

at Grace United Methodist Church

Kim Hines, Librettist  Steve Milloy, Composer

Jane Ramseyer Miller, Dramaturg

“One person plus one typewriter constitutes a movement.”

- Pauli Murray 



About Pauli's Pronouns

Had Pauli lived today, she would have likely identified as trans-masculine or nonbinary. However, Pauli was born in 1910 when options for exploring her gender identity and sexual orientation were limited by the culture she lived in. Paul referred to herself with she/her pronouns, so for this cantata we are using those same pronouns, understanding that had Pauli lived today, the choice of pronouns would likely be different.

- Jane Ramseyer Miller, dramaturg

Commissioned by GALA Choruses, 2024

Commission Consortium Choirs

River City Mixed Chorus – Omaha, NE (lead)
CHARIS: St. Louis Women's Chorus – St. Louis, MO
Common Woman Chorus – Durham, NC
Denver Women's Chorus – Denver, CO
Grand Rapids Women's Chorus – Grand Rapids, MI
 **New Wave Singers – Baltimore, MD**
One Voice Charlotte – Charlotte, NC
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OUTside Voices KC – Kansas City, MO
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South Coast Chorale – Long Beach, CA
The Quire – Iowa City, IA
Trans Chorus of LA – Los Angeles, CA
West Coast Singers – Los Angeles CA
World House Choir, Yellow Springs OH

Cover Art: Rico Dayes, illustrator
www.rikkito.art

GalaChoruses.org

Discussion Panel



Karsonya “Kaye” Wise Whitehead is the founding executive director of The Karson Institute for Race, Peace & Social Justice and a professor of communication and African and African American Studies at Loyola University Maryland. She is the host of the award-winning radio show *Today with Dr. Kaye* on WEAA, 88.9 FM and the recent recipient of the Vernon Jarrett Medal for Journalistic Excellence, for her outstanding reporting on the impact racial reckoning has had in helping to close social/racial wealth gap for Black people in America.

Dr. Karsonya “Kaye” Whitehead, *historian and host of Today with Dr. Kaye on WEAA/Morgan State. (June 6 and 7)*



Rosita Stevens-Holsey, niece of Reverend Dr. Pauli Murray, is a dynamic educator, author, activist, community engager and budding family historian focused on sharing stories of historical and pioneering voices for children and adults to be inspired by. Rosita Stevens-Holsey is president of Preserving Pauli Murray, LLC, which she founded to uplift the legacy of her aunt, the Reverend Dr. Pauli Murray.

Ms. Rosita Stevens, *retired educator and niece of Pauli Murray (June 6 and 7)*



Monique Dixon is the executive director of the Gibson-Banks Center for Race and the Law at Maryland Carey Law. Launched in September 2023 and named after Maryland Carey Law Professors Larry Gibson and Taunya Banks, the center collaborates with community, government, and nonprofit organizational stakeholders to examine and address persistent issues of racial inequality and injustice across systems and institutions in Baltimore City, the state of Maryland, and nationwide.

Monique Dixon, *Executive Director of the Gibson Banks Center for Race and the Law, University of Maryland (June 6)*



The **Rev. Dr. Amy Peed McCullough** has served as Lead Pastor of Grace United Methodist Church in Baltimore, MD since 2011. Rev. Dr. McCullough has a B.A. From Wellesley College, an M.Div. from Duke University Divinity School, and Ph.D. in Homiletics and Liturgics from Vanderbilt University. She is the author of *Her Preaching Body: Conversations about Identity, Agency, and Embodiment among Contemporary Female Preachers* (Cascade, 2018). In addition to her work guiding the Grace Church congregation she serves as an adjunct professor at Wesley Theological Seminary in Washington, DC. She and her husband Chris have two young adult children.

Rev. Dr. Amy McCullough, *Pastor, Grace United Methodist Church; Faculty Wesley Theological Seminary (June 7)*



The Rev. Karen L Mercer was called to the Church of the Holy Nativity in 2022 and is committed to walking with the people of God, encouraging them and assisting them to grow deeper in knowledge of and their relationship with Jesus Christ. She studied theology at The Ecumenical Institute, earned her M.S. in pastoral counseling from Loyola University Maryland, and holds a B.A. in psychology from Purdue University.

Rev. Karen Mercer, *Vicar, Church of the Holy Nativity, Pimlico, Baltimore (June 7)*

Sincerely Yours, Pauli Murray



Song List and Story Arc

1. **Pauli Murray: You Think You Know**

Intro to Pauli Murray character and story

2. **My Boy-Girl** (1910 Pauli born)

Sung by Aunt Pauline reflecting on Pauli's early years and her role as mother

3. **Ridin' the Rails** (1931)

Pauli and Peg jumping trains on a trip west

4. **Off the Rails** (1937)

Gender dysphoria, depression/mental illness, Pauli's first lover marrying a man

5. **Hold On** (1940)

Pauli and Adelene McBean jailed for refusing to move to the back of a bus

6. **Brown vs. the Board of Education** (1944 & 1954)

Pauli's critical role in the overturn of Brown v. Board of Education

7. **Soulmates** (1957 - year that Pauli and Irene Barlow met)

Love song duet with Pauli and Renee – narrators only

Based on Paradox poem by Angelina Weld Grimké

8. **Jane Crow** (mid-1960s)

Fight for women's rights, connection to intersectionality.

Song based on "Oh Wallace" Civil Rights song

9. **Grief and Rebirth** (1973)

Death of Renee, Pauli's calling to priesthood. Song based on Schumann Piano

Concerto (Pauli's favorite - played at Renee's funeral)

 10. **Be a Spark! What 'cha gonna do?** (1977 ordination)

Transition to ministry. Call to Action.



Panel Discussion about Pauli Murray

There will be a panel discussion immediately following *Sincerely Yours, Pauli Murray* to talk about the life and work of Pauli Murray, and her impact on American society today.



- **New Wave of Unity - Jacob Naverud**

Commissioned for New Wave Singers of Baltimore, 2024





New Wave Singers of Baltimore members on stage for rehearsal, GALA Festival 2024, Minneapolis, MN

**The New Wave Singers of Baltimore has been
a proud member of GALA Choruses since 1996.**



The Gay and Lesbian Association of Choruses (GALA), formed in 1983, is the leading global association of LGBTQ+ choruses. GALA Choruses cultivates the artistic development of 15,000 singers from nearly 200 choruses throughout North America.

GALA's Mission

GALA Choruses supports, guides, and inspires LGBTQ+ choruses and their allies to leverage the liberating power of singing to create harmony and equity for all.

GALA's Values

- We elevate and promote the work of and accomplishments made by members of the LGBTQ+ choral movement.
- We educate and inspire member organizations to do their best work.
- We foster social activism and artistic impact through choral music.
- We provide our constituents with platforms for connection, collaboration, and creativity.
- We are committed to serving as a change agent by doing the work that cultivates spaces that create equity, access, and belonging for our membership.

GALA's Vision

A world where all voices are free.

*For more information about GALA Choruses,
visit their website at GalaChoruses.org*



The Musicians

Composer: Steven Milloy
Librettist: Kim Hines
Dramaturg: Jane Ramseyer Miller

Conductor: Christopher Schroeder

Narrator 1: Fatima Black
Narrator 2: Fela Adia Langston

Chorus: New Wave Singers of Baltimore
with guests from: Mosaic Community Chorus
Baltimore Men's Chorus
Church of the Holy Nativity

Piano: James Harp
Clarinet/Saxophone: Paul White
Synthesizer: Noah Duckwall
Electric Guitar: Oliver Dyer
Electric Bass: Ember Behrends
Percussion: Michael McSweeney (Saturday)
Danny Villanueva (Sunday)

Chorus Soloist playing the role of Peg: Lisa Griffiee



At rehearsal, with a special visit from Rosita Stevens-Holsey, Pauli Murray's niece

Partners In Song

The New Wave Singers welcomes members of the following groups in presenting Sincerely Yours, Pauli Murray. Thank you to all these “sparks” who shared their voices with us as we learned about Pauli Murray and share her story with you.



We are a community choir for queer people and allies in Columbia, Maryland.

Find out more:
mosaicchorus@proton.me
www.mosaiccommunitychorus.org



The Baltimore Men's Chorus is proud to be Maryland's longest-running LGBTQ+ performing arts organization.

Find out more:
www.baltimoremenschorus.org



Tickets on Sale:
\$15.00 in Advance
\$20.00 at the door
\$10 for Seniors, Students,
and Veterans with ID



We are committed to sharing God's love with all through our worship and ministries. We strive to live this mission each day in every way. Whether it's together in worship or fellowship, or through initiatives designed to uplift our community, we forge stronger bonds through Jesus Christ which in turn, create change.

holynativitypimlico@gmail.com
holynativitybaltimore.org

New Wave Singers of Baltimore & Guest Singers

Soprano

Tori Bounds
Susan R. Clouse
Christa Day
Fiona duPrey
Lenna G Forman
Heidi Fosnaught
Danell Gill 🌸
Alex Graves
Lisa Griffie
Jeongmin “J” Ha
Tracie Jennings
Patty Laibstain
Karyn Marsh #
Sarita Olson
Karen Pollard
Cara Pomerantz
Bekah Walsh
Lila Wisotzki **
Yasmin

Alto

Julie Anderson #
Caela Barry ☼
Carol Beck #
LaShea Dixon
Rico Farquharson
Hannah Fickett
Miriam Hanks ☼
Cintra Harbold
Joan Hellman **
Katie Horsfall
Jean Joklik ☼
Kara Ker
Erin Kopit
Diana Siemer
Donna McKusick
Rebecca Nelson
Sam Russell
Julia Steinberg

Tenor

Jared Allen ☼
Finn Boler
Jason Brannock
Clara Fitzgerald ☼
Pamela Henry ☼
Matthew Jacoby ☼
JJ #
Ray Kaschak ☼
Max LePage #
Brian Mahoney ☼
Stephen Resto
Ryan James (RJ) Ritzes ☼
Sable Steward ☼
Michael Tan
Daniel Terwilliger
Lili Vélez
Cheryl A. Whittington
Graham Yearley

Bass

Patrick Christ
Eric Duncan ☼
Ryan Heemann **
Garry Jennings *
Mike Johnson
John Manning
Alecs Neese ☼
Andre Powell
Greg Ruff 🌸
M. Liam Smith #
Greg Zechman #
Luke Zeigler ☼

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☼	Baltimore Men's Chorus
*	Holy Nativity
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2025 - 2026 Season Donors

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commitment to this choir!!!)*
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(In memory of all who died of AIDS)

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(In Memory of Shawn Brandon)
Jayna Powell *(In Memory of Shawn Brandon)*
Laura & Don Prouty
Sharen Reichard
Diane Rumble
Shari & James Scheck
*(In Memory of Rev. Shawn Brandon - may his
spirit live on through your music!)*
Nancy Shualy *(In honor of Joan Hellman)*
Diana Siemer
(Dedicated to Gretchen Siemer Simons)
M. Liam Smith
Sylvia Usher
Lila Wisotzki

Special Thanks to...

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Jamie S Sycamore, ASL/English Interpretation
Bekah Walsh, Social Media Marketing
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Remembering Shawn

We are saddened by the loss of one of our singers, bass Shawn Brandon, friend, community member, Pastor & Priest of the Church of the Nativity and Holy Comforter, just last month. He is pictured here singing with a small ensemble at our March concert. Shawn was a bright light in our community, and he is already deeply missed. We especially remember his husband and daughter in our thoughts.

Steven Milloy, Composer (he/him)

Currently serving as the artistic director of MenAlive: the Orange County Gay Men's Chorus, Steve Milloy (b. 1965) has spent over three decades composing and directing in schools, churches, theaters, and concert stages across the US. With Dr. Charles Beale he co-authored the Popular Voiceworks series for Oxford University Press. The first of this three-volume series won the Best Pop Publication award given by the Music Industries Association of the United Kingdom. Published arrangements and compositions can be found at www.sheetmusicplus.com and www.sheetmusicdirect.com. Visit www.stevemilloymusic.com



Milloy's music is challenging but accessible, with messages and melodies that linger on long after the performance has past. Milloy received a BA in Music from Miami University and a MM in conducting from the University of Cincinnati/College-Conservatory of Music. He is a member of ASCAP and serves on the Board of Directors for GALA Choruses.

**Kim Hines, Librettist (she/her)**

A multi-faceted artist, Kim's career spans 58+ years. A second generation Minnesotan, her art encompasses playwriting, directing, acting (retired), education, music and visual art. Hines works with college theater faculty in brainstorming sessions, troubleshooting production issues, and critiquing students' playwriting and acting. She has degrees in Speech & Theater and Visual Art from Macalester College, St. Paul, MN.

As a playwright Hines' works have been staged across the US and internationally. Five of her plays and two tours were commissioned by The Kennedy Center, and her play Home on the Morning Train is a staple in children's theater curricula. Her young adult novella Wingo-Fly captivates readers of all ages. In another life, she directed choirs, taught and arranged African-American music. Returning to visual art, Hines creates unique collage vignettes for her greeting card collection.



Jane Ramseyer Miller, Dramaturg

Jane Ramseyer Miller is an award-winning Minneapolis conductor, activist, and composer. She served as GALA Choruses' Artistic Director from 2010 to 2024. She also served on the GALA Choruses board of directors and has been active in supporting the organization's mission of utilizing music as a tool for social change and promoting equality, access and belonging.

Ramseyer Miller especially enjoys creative community collaborations, and has played a key role in promoting LGBTQ+ choral music and community engagement both in Minnesota and around the World.

She has been recognized for her contributions to the choral arts, and has received numerous awards and honors for her work. Jane Ramseyer Miller holds a Masters of Music in Choral Conducting from the University of Minnesota and a BA in Psychology from the University of Waterloo in Ontario, Canada. However, she credits her best musical training to growing up in a Mennonite community surrounded by four-part a cappella singing.

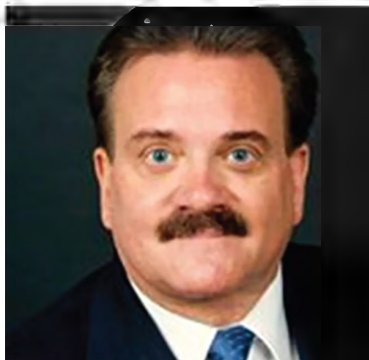


Christopher Schroeder, Interim Artistic Director

Christopher is a choral conductor, accompanist, composer, singer, pianist and organist. Chris has been a full-time professional musician for nearly 20 years and a part-time professional musician for more than 40 years. Chris holds a master's degree in Church Music and Organ Performance from the Jacobs School of Music at Indiana University where he studied with Dr. Marilyn Keiser.

Christopher leads a vibrant music ministry at Grace United Methodist Church in Baltimore where he serves as Director of Music and Organist.

Chris also accompanies the Harford Choral Society and accompanies vocal students at Morgan State and Towson Universities. In his free time, Chris enjoys biking and running and seeing friends and family.



James Harp, Piano Collaborator

James Harp is the Artistic Director of Maryland Opera, where he is building a comprehensive and innovative opera and opera education/outreach program to serve the entire state of Maryland. He holds Bachelor's and Master's degrees from the Peabody Conservatory of Music. He has had major association with virtually every musical entity in the Maryland area, including Baltimore Concert Opera, Baltimore Choral Arts, The Handel Choir, The Young Victorian Theatre, Opera AACC, the Wagner Society of Washington, DC. He is organist for the Baltimore Symphony Orchestra, and Cantor (Organist/Choirmaster) at Baltimore's historic St. Mark's Lutheran Church. Academic associations

include the Peabody Conservatory, Towson University, The University of Maryland, and Morgan State University. He was the Music Director of the Baltimore Men's Chorus from 1989-1995 and has returned as their accompanist since 2019. He will always hold as cherished memories conducting several combined concerts with BMC and New Wave Singers in the 1990's.

Fatima Black, Narrator 1

Fatima Black is a versatile soprano vocalist recognized for her passionate performances and stylistic range across various genres. A dedicated scholar of her craft, she holds a Bachelor of Arts from Ashland University and a Master of Music from Morgan State University.

Throughout her career, Fatima has shared the stage with industry legends, including a notable collaboration with CeCe Winans as a member of the acclaimed Morgan State University Choir. Currently, she serves as a Mezzo-Soprano lead for Grace United Methodist Church.



Fatima is deeply committed to using her artistry for historical storytelling and is honored to portray the trailblazing civil rights and women's rights activist Pauli Murray, bringing Murray's impactful legacy to life through a blend of music and narrative.

Fela Adia Langston, Narrator 2

Fela Adia Langston: Fela is excited to join New Wave Singers for Sincerely Yours, Pauli Murray! As a proud Baltimore native and member of the LGBTQ+ community, she is grateful for the opportunity to use music as a tool to learn about and highlight the system-altering achievements of a Black, queer woman. Favorite credits include Raylynn in *Blood at the Root* (Fells Point Corner Theatre), Nettie in *The Color Purple*, *Once on this Island*, and *Rent* (ArtsCentric). She hopes this production reminds others to trust and invest in life's journey by staying true to themselves and doing what feels right.



Fela is forever thankful for her biggest supporters, her mother and her wife. Follow her on Instagram @adia.fm.



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Kenya Campbell,
President, AFT Maryland

**We stand in solidarity
with Maryland's LGBTQIA+
communities.**

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Choral Lyrics

1. You Think You Know

Intro to Pauli Murray character and story.

Born in Baltimore in the year 1910.

No one knew who she'd become
or the power of her pen.

All they knew, all they saw was just
a smart Black child

Looked like a girl, felt like a boy,
she was a little wild!

With the power of her words,
she would fight the status quo

But being Black and female made the goin' slow.

With her endless energy she did great things
even as she suffered from racism's stings.

You think you know. Baby you don't know
what we know,

But when we're through, you're gonna know!

Her words were the catalyst for what was just.
But others took the credit and left her in the dust.

She fought all the "isms"
yes, her typing fingers flew.

She kept on fighting because she knew:

The goal was not to 'cumulate fortune or fame,

But to leave this world a better place
her ultimate aim.

Well, she fought and she marched,
she wrote as she fought.

Briefs, research, essays, and she lectured and taught.

And in softer moments the poet arose
with language so potent, just check out her prose.

Pauli loved deeply, she loved and she lost.
Sometimes it was love that she lost at great cost.

Sometimes her loving led to hospital stays
(we all know what that meant back in them days).

Her words and her writing
changed out legal court system.

Title nine and women's rights
advance through her wisdom.

Poet, lawyer, activist, she knew no restraint.
Ordained as a priest they even made her a saint.

You think you know, etc.

2. My Boy-Girl (1914)

Sung by Aunt Pauline reflecting on Pauli's early years and her role as mother.

I never thought it would happen to me,
a child of my own.

I always thought I'd live my life childless and alone.

Then Pauli came into my life, a joy from the start:

Vexing at times and really stubborn to boot,
that's what stole my heart.

This girl, this boy has entered my life,
My boy-girl, this child divine.

Will you grow to be who you're destined to be?
Will they let you shine?

Smart as a whip and always aware, such a joy to see.

So witty, yet thoughtful, and curious too;
Funny, they named her for me.

Just like a top that never stops,
she will not be confined.

Running and jumping and flying about,
she can never be defined.

This girl, this boy, etc.

I fear they'll contain her, suppress her, restrain her.

They'll try to control her. Stop her! hold her!

Don't hold her back! Let her live let her go!

Let her live free. Let her be who she'll be.

This girl, this boy, etc.

3. Ridin' the Rails (1931)

Pauli and Peg jumping trains on trip west.

There, gotta get 'em there... Come on let's go!

If we go from here to there, then we've
got no money for the train fare.

Won't matter to us as the end of the day,
'cause Jim Crow always gets in the way.

We can be together!

We'll dress in a manner that we enjoy,
pants, shirt and cap, just like a boy.

I'll cut my hair short, you'll comb yours to the side.
They won't see us girls, that fact, we'll just hide.

We're taking a train but we're ridin' the rails,
Takin' a trip but we're makin' a trail.

To findin' you and findin' me.
And that makes "us"! Just let us be!

Come on, let's go!
We'll nab a freight train. I'll show you how!

Grab my hand, jump on now,
settle in and feel the train's sway
and shout hooray 'cause we're on our way.

We're takin' a train, etc.

What's in Nebraska? What's there that's not here?
Farms and cornfields and space,
quite a lot of space.

We could be by ourselves, and do what we like.
I wouldn't mind that.

From New York to Pittsburgh and on to Cincinnati

Peg's the love of my life, and I want her to know
my love, my dreams. How much can I show?

From Saint Lou to DeMoines to Omaha, Nebraska

Our harmony's strong, she has to admit,
So many things in common, we're a perfect fit.

Everything is happening so fast,
I want to make the memories last.

We have a chance to be free.
We'll ride until we're free to be together.

4. Off the Rails (1937)

Gender dysphoria, depression/mental illness, Pauli's first lover marrying a man.

You and I a perfect pair. I fell for you along the way.
I longed to hear you loved me back.
I waited for that day.

You said darling, stay right here. I awaited your return.
I barely breathed, I didn't dare,
but oh how much I yearned.

My heart was full of love and words, and words...
And now, I have no words. Why? Why?!

I had such dreams. We had such dreams. Why?!

My insides don't match my outside,
the outsides don't match what's in.

Male head, male brain.
Femaleish body, unbearable pain.

A girl who would have been a boy
was fused with parts of each.

Can you help me? Can you embrace the male me?
Can you set me free?

We had a taste, we could have been free.
If I were a man she'd have married me.

Look in, look out! What do you see? Bring it out!
Can you find me? Can you set me free?

I wanted more. You promised there would be more.

Dear Father, oh Father, our Father who art in Heav'n:
Why have you forsaken me?
One of nature's experiments.
What have you done to me?
Why do I fall for the female sex?

Let me be the man that I should be.
If I were a man she'd have married me.

But she lied! She lied and then she left me.

My heart is broken into pieces.
I can't pick up the pieces.

And now I have no words.
My heart is full of words.

Can you set me free?

5. Hold On (1940)

Pauli and Adelene McBean jailed for refusing to move to the back of a bus.

Keep your eyes on the prize, hold on.

Paul and Silas bound in jail,
had no money for to go their bail.

Keep your eyes on the prize, hold on.

Paul and Silas began to shout,
the jail doors opened and they walked out.

Know the first thing we did right
was the day we began t' fight.

The only thing that we did wrong
was staying in the wilderness far too long.

Ain't but one chain that we can stand,
that's the chain of a hand in hand.

Keep your eyes on the prize. Hold on!

6. Brown vs. the Board of Education

(1944 & 1954) Pauli's critical role in the overturn of Brown v. Board of Education.

Pauli had a thought, not a little bitty thought,
but a thought so rad, and an angle never taught.

"Separate" has never built laws that are equal.
Segregation meant to degrade Black people.

But the 14th amendment says "equal rights for all."
That's ALL *everybody*. Jim Crow's gonna fall!

So Pauli let it stew for a month or maybe two.
Then she took those fiery thoughts
that were boiling 'bout to brew.

Grabbed the weapon at her hand,
trusty Smith Corona, and
Let the works spew forth!

Let the words spew forth,
Tell 'em what they need to know,
Let your genius mind flow.
Hit 'em blow by blow.

Go on Pauli had enough of Jim Crow!

Plessy and Jim Crow distort the laws of this land
and are reliably productive aiding racist demands.

Kept from housing, solid education and health.
Low wage jobs, can't get a loan,
Unable to build wealth.

Impossible to dredge our way out of 'the system'
keeps most Blacks circling as perpetual victims.

Pauli's typing fingers soon devised a different song
about Plessy vs. Ferguson and what went wrong.

The case must be overturned, erased, made kaput!
That's the only way we'll give the boot
to Jim Crow's foot!

7. Soulmates (1957)

Pauli and Irene Barlow meet. Love song duet with Pauli and Renee. Based on Paradox poem by Angelina Weld Grimké

8. Jane Crow (mid-1960s)

Fight for women's rights, and a connection to intersectionality. Song based on "Oh, Wallace" Civil Rights song

How many times will we try to take a breath
before we can breath with ease?

How many times will Jim Crow suppress
before we bring him to his knees?

We want our freedom, so we're makin' a vow.
Yes, we want our freedom, and we want it now!

O Wallace, you never can jail us all!
Jim Crow is dyin'! Segregation's gonna fall!

We're fightin for our rights, and the fight is real.
We're fightin for our rights,
Out from under your heel.

Some may get jailed, but it won't be long,
We'll be outta there soon, singin' freedom songs.

Jump back, turn around, Jim Crow is leavin' town.
Lookie what he's left behind:
Jane Crow is what you'll find.

Jim Crow to Jane Crow. Racism to Sexism.
Here to there, and all the way back again!

I fight the good fight, an' I turn around.
Another battle, an' I get knocked down.

It's not about race, Not the color of our skin.
It's our beauty and grace, and original sin.

I'm getting up to fight for women this round;
I got my dukes up, let the startin' bell sound!

How many times will we try to take a breath
before we can breath with ease.

How many lives will Jane Crow suppress
before we bring him to her knees?

Under a thumb, under a foot,
Always deny, always refute.
Like an old boys' club, tear down, uproot.
Hit with a strap, kicked with a boot.

Let's hear that four on the floor
for the Civil rights Bill of 1964!

Equality in the workplace, equality in pay,
Not just when you want it by every day.
We've fought the fight and we made a vow:
Equality for women. Yes, equality now!

9. Grief and Rebirth (1973)

*Death of Renee, Pauli's calling to priesthood.
Song based on Schuman Piano Concerto (Pauli's
favorite - played at Renee's death)*

Relieve my anger, my pain.
Peace I need peace.

Oh my heart, My anger and pain.
Why gift me with love and then snatch it away?

My light is gone, my love is gone.
I can't go on like this. I... Why...?

For so long I held my peace.
I have kept still and restrained myself.

Now I cry out like a woman in labor,
I gasp and pant.

Dear Mother God, Dear Father God.
And the Holy Spirit that created all.

I call on the Divine Feminine, Midwife of my
rebirth.

Relieve my anger, my pain.
Peace, I need peace. Release me, Divine One!

Am I blind? I cannot see where to go.
Must I feel my way through?

For so long I have held my peace.
I cry out like a woman in labor.

O, Divine One, I cry and I long for you.
Like a new born babe, I open my eyes.
Stop my fear. Fill me with light.
Heal me with grace and joy.
Embraced by you, I give birth to myself.

10. Be a Spark! (1977 ordination)

Transition to ministry. Call to Action.

Ev'rybody wants to make their mark.
Ev'rybody wants to be that spark.
It's what you think of from the very start,
to live forever in everyone's heart.

Do a good deed like clothe and feed.
Or help craft laws for what people need.
Stop being passive! Learn how to lead!!

She did all of that and even more,
So much more that it's hard to ignore.
All the lives that she touched, head, heart, and soul,
Never in halves, she gave with her whole heart.

She was the spark!

The meek shall inherit the earth, that's what we hear.
But Pauli stepped up and dared to interfere.
She did it with tenacity and love, not with fear.
And still her work inspires all, far and near.

From RBG to Eleanor, she gained their respect.
Fighting the misogyny aimed at her sex.
She broke down her barriers
built bridges where she could.
On the rock of equality and faith is where she stood

Born at the wrong time, the wrong sex,
the wrong race, in your face.
She made it her purpose, she made it her case.

Poet lawyer, activist, she knew no restraint
Ordained as priest, they even made her a saint.

And now you know, Pauli Murray.

So ask yourself this question:

**Now what needs to be done, to make this world
better before the setting of your sun?**

Don't leave this world with your work undone.
Whatcha gonna do? **Make your mark!**

The Music at Grace Concert Series is very proud to host
the New Wave Singers of Baltimore as they present
"Sincerely Yours, Pauli Murray"!

We delight that you are here at Grace Church where we share
the same values of acceptance, diversity, and inclusivity!

Now more than ever, your voice is needed
in our communities and in the world!

Congratulations on presenting this powerful message
about one of our own, **Pauli Murray**!



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Rico Dayes
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Rico Dayes (they/them) is a Jamaican-American artist based in Baltimore, MD. Their work is defined by bold, vibrant colors and smooth, graphic shapes that blend the representational with the whimsical, which work together to tell stories through the use of color. Rico's work is primarily influenced by Black culture, identity, and nature. Their work strives to uplift and represent marginalized people, creating pieces that resonate on a personal and cultural level.

For commissions, freelance inquiries, or just to connect, reach out to ricodayesart@gmail.com, and make sure to sign up to their newsletter to keep up with their latest projects!



Portfolio Website:



Newsletter Signup:

www.rikkito.art



Still from "My Name is Pauli Murray."
(Courtesy of the Sundance Institute)

Program Notes

Our dramatic cantata gives you highlights of Rev. Dr. Pauli Murray's life and impact, but there is so much more! To help give you that bigger picture, we are including a timeline of major events, some questions and answers to consider, and quotes from and about Pauli. We hope you explore these resources, and look at the sources we're making available on our website.

May these inspire and challenge us all to Be a Spark in our own lives and communities! ✨

Pauli's Journey

1910 Born Anna Pauline Murray to Agnes Murray (nurse) and William Murray (teacher). Pauli was in Baltimore, MD, one of six children.

Song: *You Think You Know*

1914 Mother dies of cerebral hemorrhage; father is unable to care for children. Pauli goes to live with her Aunt, Pauline Fitzgerald Dame, for whom she was named, in North Carolina.

Song: *My Boy-Girl*

1923 Pauli's father is killed in Crownsville State Hospital, Maryland, by a white security guard.

1926 Graduates from Hillside High and earns another high school diploma in New York in 1927 to meet entrance requirements at Hunter College.

1933 Graduates Hunter College amid the Great Depression.

1935 Meets Peg Holmes at Camp Terra, a Civilian Conservation Corps camp for women. They hitchhike by freight train from New York City to Omaha Nebraska and back. Pauli fictionalizes the trip in "Three Thousand Miles on a Dime in Ten Days", a short story about male characters making a similar journey. The story includes a photo of Murray, labeled "Pete".



Song: *Riding the Rails*

1937 Seeks gender-affirming treatment, including hormone treatments, and writes of being "one of Nature's experiments" in journal entries.

Song: *Off the Rails*

1938 Applies to University of North Carolina's Ph.D. program in Sociology; is refused because of her race. Begins correspondence with First Lady, Eleanor Roosevelt; their friendship lasts many years.

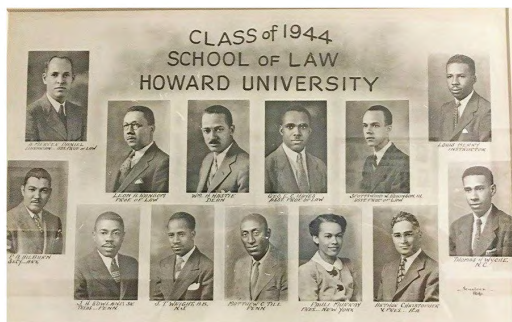
1940 After the 'disappearance' of a female friend, and more struggles with gender dysphoria, Murray is in Bellevue Hospital in New York City for psychiatric treatment.



1940 On a trip home to Durham for Easter, Pauli and friend Adelene Bean are arrested for sitting in the “white” section of a bus in Virginia. NAACP backs away from the case; the two serve time in jail for disorderly conduct.

1940 Joins Workers’ Defense League, works on behalf of Odell Waller, a sharecropper fighting a murder charge.

Song: Hold On



1941 Attends Howard University Law School and is the only woman in her class; studies Gandhi’s teachings on non-violence.

1942 Co-founds the Congress for Racial Equality (CORE).

1943 Publishes the epic poem “Dark Testament” in South Today; it is reprinted in 1970 with other, later poems.

1944 Writes paper challenging “separate but equal” Plessy vs

Ferguson ruling of 1896; graduates as valedictorian of her class. This should have earned her entry to Harvard Law, but they refused her based on gender.

Song: Brown vs. the Board of Education

1945-46 Earns University of California, Berkeley School of Law degree; thesis “The Right to Equal Opportunity in Employment”.

1948 Commissioned by the Women’s Division of Methodist Church to document segregation laws in US, resulting in a 746 page book States’ Laws on Race and Color (1951) which becomes ‘the bible of the Civil Rights Movement.

1954 “Brown vs Board of Education” Supreme Court ruling states that segregated schools are unconstitutional.



Irene “Renee” Barlow

1956-57 Hired by the Paul, Weiss law firm in New York City and meets Irene “Renee” Barlow. They begin attending Episcopal Lenten services together during lunch hours.

Song: Soulmates

1959 Pauli Murray publishes Proud Shoes, The Story of an American Family, and a history of Murray’s grandparents in Durham, NC.

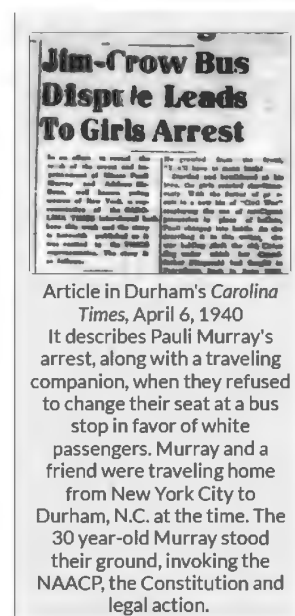
1959 Writes poems, including For Mack C. Parker, in response to lynchings in Poplarville, Mississippi.

1960-61 Teaches at the Ghana School of Law, Accra, Ghana.

1961 Accepts offer to continue law studies at Yale University. Appointed by President John F. Kennedy to Presidential Commission on the Status of Women, and argues that the 14th Amendment to the Constitution forbids both race and sex discrimination.

1963 Calls out sexism in the civil rights movement in letters and speeches.

Song: Jane Crow



Article in Durham's Carolina Times, April 6, 1940

It describes Pauli Murray's arrest, along with a traveling companion, when they refused to change their seat at a bus stop in favor of white passengers. Murray and a friend were traveling home from New York City to Durham, N.C. at the time. The 30 year-old Murray stood their ground, invoking the NAACP, the Constitution and legal action.

1964 Delivers speech in Washington, DC “Jim Crow and Jane Crow”. Civil Rights Bill signed into law.

1965 Becomes first African American to earn law doctorate (JDS) from Yale Law School **1966** Helps found the National Organization for Women, but leaves due to lack of attention to racial and economic justice”.

1966 Angrily walks out of a church service over sexism; feels alienated from God and faith tradition.

1967-68 Vice President of Benedict College, an historically Black college in Columbia, SC.

1968-1973 Becomes Professor in American Studies at Brandeis University.

1973 After Renee’s death, leaves Brandeis to enter General Theological Seminary, New York City.

Song: Grief and Rebirth

1976 Received Masters of Divinity degree (Thesis: “Black Theology and Feminist Theology: A Comparative Review”) but cannot be officially ordained until Episcopal Church changes rules permitting women to become priests.

1977 Becomes first African American woman to be ordained a priest in the Episcopal tradition.

1978 Serves her first Eucharist at a Mother’s Day/Pentecost service at the same church in North Carolina where her grandmother had been baptized.

Serves as Assistant Rector, Church of the Holy Nativity, in Park Heights, Baltimore (<https://holynativitybaltimore.org/>)

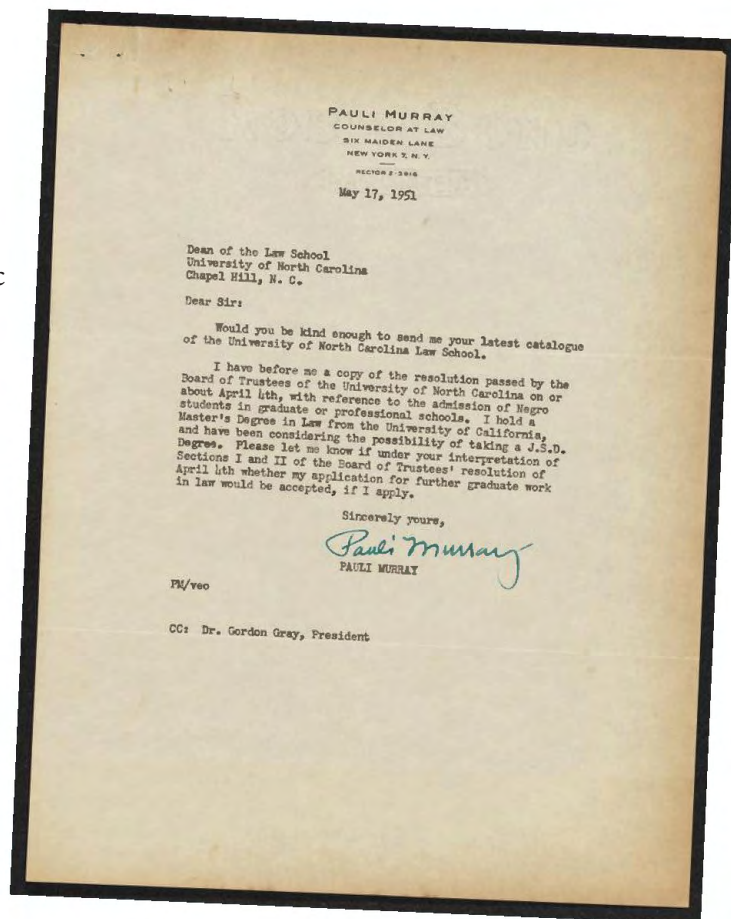
1982 Retires (as required by Episcopal Church), age 72.

1985 Dies of pancreatic cancer in Pittsburgh, PA.

1987 Final Autobiography, Song in a Weary Throat: An American Pilgrimage is published.

2012 The General Convention of the Episcopal Church honors Murray with sainthood and inclusion in its “Holy Women, Holy Men” calendar, to be remembered and celebrated each year on July 1st.

Song: Be a Spark! 

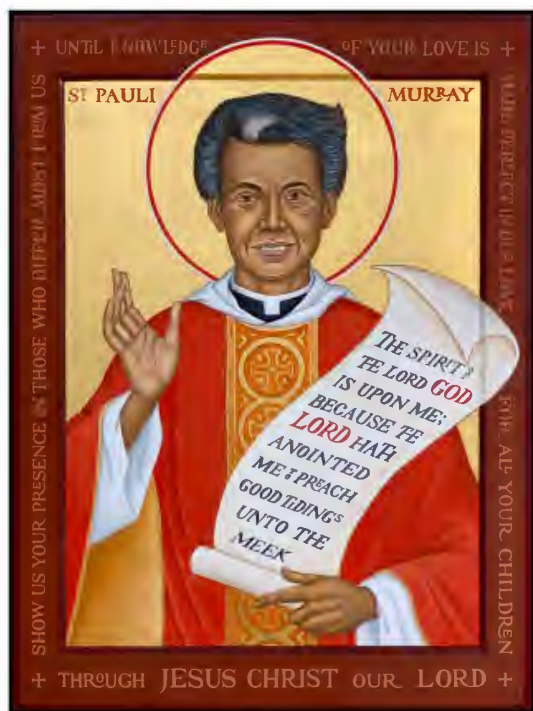


So ask yourself this question:

Now what needs to be done, to make this world better before the setting of your sun?

Don't leave this world with your work undone! Whatcha gonna do? Make your mark!

Questions you might have:



What does it mean to be a saint in the Episcopal tradition?

People named as saints in the Episcopal Church have been added to a calendar of commemoration titled “Holy Women, Holy Men”. This calendar lists “people whose lives have exemplified what it means to follow in the footsteps of Jesus and make a difference in the world, and Pauli Murray is one of those people.” said Rt. Rev. Michael Curry, bishop of the Episcopal Diocese of North Carolina.

Selecting candidates for inclusion in this calendar differs from the process of canonization in the Roman Catholic Church.

Rev. Brooks Graebner, rector of St. Matthew’s Episcopal Church in Hillsborough, NC, described Murray as an inspiring witness “to the importance of racial and gender inclusion in the Church, calling the Church to fuller acts of justice.”

— content adapted from “Bound for Sainthood”, 1/11/2013

<https://archive.learningforjustice.org/magazine/bound-for-sainthood>, originally published 7/7/12 in the Durham Herald-Sun on page A1, with additional concepts from a Duke University announcement: <https://today.duke.edu/2012/07/saintmurray>

There have been many efforts to shine light on lives and stories that may have been left out of official histories. What happens when certain stories are silenced or erased?

For too long, Pauli’s life and contributions have been left on the sidelines. This concert is one example of how people are reclaiming and proclaiming her story. Another example is the 2024 US quarter that may be in your pocket right now!

<https://www.brandeis.edu/75/stories/pauli-murray-quarter.html>

Yet some of the efforts to showcase her work have been removed from the US National Park Service:

<https://www.nps.gov/nhl/news/LC/fall2016/PauliMurrayES.pdf>

... <https://web.archive.org/web/20250327213706/https://9thstreetjournal.org/2025/03/06/pauli-murray-bio-is-scrubbed-from-federal-site-to-locals-dismay/>



photo: U.S. Mint

What's inspiring about Pauli's many intersecting identities? What can we learn from her insistence on being whole?

“Most of us divide our identities in categories such as race, gender, class and sexuality. Pauli Murray resisted this by seeking an integrated body, mind and spirit that embraced all of her identities as a woman, a person of color, a worker, and a member of the LGBTQ community.”

— *Pauli Murray: Visionary for Justice*,
Secondary Grades Curriculum Guide

We encourage you to think about the different aspects of your life and history – how do your different experiences intersect, and how do these overlap with the people around you?

<https://static1.squarespace.com/static/5c65c2920cf57db461b27ed8/t/69a739a3e80bd567d8d39a4c/1772566947961/Set+-+Secondary+Grades+Curriculum.docx.pdf>

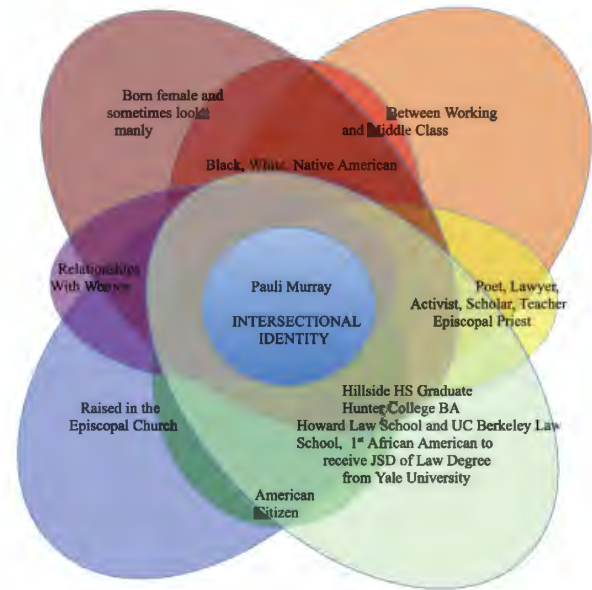


photo: Jack Delano, Public domain, via Wikimedia Commons

What was Jim Crow?

“Jim Crow was* a system of racial apartheid in the American South that lasted for nearly one hundred years. It affected every part of Southern life, dictating everything from racial segregation to social etiquette, most famously through racial segregation in schools and public spaces.

The system had many features, but its primary function was to promote and maintain a white supremacist racial order. This was accomplished primarily through laws that separated the races and limited the civil rights of non-white citizens.”

<https://onthebooks.lib.unc.edu/laws/the-laws-in-context/>

* While this definition suggests it was a Southern-only system, the whole country was and continues to be affected by Jim Crow systems.

Pauli's Poetry

These can be found in the anthology: Dark Testament and Other Poems, *Silvermine Publishers Incorporated*, 1970

Dark Testament, 1943

Verse 8

Hope is a crushed stalk
Between clenched fingers
Hope is a bird's wing
Broken by a stone.
Hope is a word in a tuneless ditty —
A word whispered with the wind,
A dream of forty acres and a mule,
A cabin of one's own and a moment to rest,
A name and place for one's children
And children's children at last . . .
Hope is a song in a weary throat.
Give me a song of hope
And a world where I can sing it.
Give me a song of faith
And a people to believe in it.
Give me a song of kindness
And a country where I can live it.
Give me a song of hope and love
And a brown girl's heart to hear it.

Verse 11

Tear it out of the history books!
Bury it in conspiracies of silence!
Fight many wars to suppress it!
But it is written in our faces
Twenty million times over!
It sings in our blood,
It cries from the housetops,
It mourns with the wind in the forests,
When dogs howl and will not be comforted,
When newborn lambs bleat in the snowdrifts,
And dead leaves rattled in the graveyards.
And we'll shout it from the mountains,
We'll tell it in the valleys,
We'll talk it in the miners' shack,
We'll sing it at the work bench,
We'll whisper it over back fences,
We'll speak it in the kitchen,

We'll state it at the White House,
We'll tell it everywhere to all who will listen —
We will lay siege, let thunder serve our claim,
For it must be told,
 endlessly told and you must hear it.
Listen, white brothers, hear the dirge of history,
And hold out your hand — hold out your hand.

Prophesy

I sing of a new American
Separate from all others,
Yet enlarged and diminished by all others.
I am the child of kings and serfs, freemen and slaves,
Having neither superiors nor inferiors,
Progeny of all colors, all cultures, all systems,
 all beliefs.
I have been enslaved, yet my spirit is unbound.
I have been cast aside, but I sparkle in the darkness.
I have been slain but live on in the river of history.
I seek no conquest, no wealth, no power, no revenge:
I seek only discovery
Of the illimitable heights and depths
 of my own being.

Cambridge, 1969

Words

We are spendthrifts with words,
We squander them,
Toss them like pennies in the air —
Arrogant words,
Angry words,
Cruel words,
Comradely words,
Shy words tiptoeing from mouth to ear.

But the slowly wrought words of love
And the thunderous words of heartbreak —
These we hoard.

1970

Pauli Quotes

On freedom and dignity:

“True emancipation lies in the acceptance of the whole past, in deriving strength from all my roots, in facing up to the degradation as well as the dignity of my ancestors.” -- Pauli Murray, *Proud Shoes*

If one could characterize in a single phrase the contribution of Black women to America, I think it would be ‘survival with dignity against incredible odds’...” – Pauli Murray, “Black Women - A Heroic Tradition and a Challenge” (1977) <https://now.org/about/history/finding-pauli-murray>

“I want to see America be what she says she is. And I consider it part of my responsibility to do that. It’s a kind of patriotism.” <https://k12database.unc.edu/wp-content/uploads/sites/31/2018/01/PauliMurrayPPT.pdf>

On the topic of not being the right gender to attend Harvard:

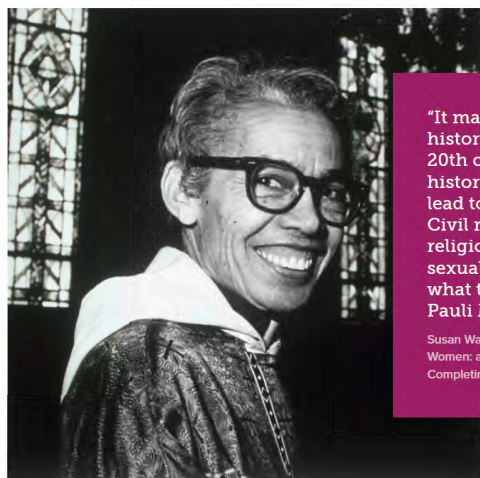
“I would gladly change my sex to meet your requirements, but since the way to such change has not been revealed to me, I have no recourse but to appeal to you to change your minds. Are you to tell me that one is as difficult as the other?”

https://en.wikipedia.org/wiki/Pauli_Murray%23cite_note-FOOTNOTEKellerKeller200158-53

Responding to Charles Kuralt’s question about her embodiment of history and identities.

“I am sensitive, aggressive, shy — I am all these warring personalities, trying to stay in one integrated body, mind, and spirit. And there are days that I bless my ancestors, and other days when I look in the mirror and say ‘What hath God wrought?!’ ”

Video: <https://nmaahc.si.edu/explore/exhibitions/pauli-murrays-proud-shoes>



“It may be that when historians look back at 20th century American history, all roads will lead to Pauli Murray . . . Civil rights, feminism, religion, literature, law, sexuality – no matter what the subject, there is Pauli Murray.”

Susan Ware, Editor, Notable American Women: a Biographical Dictionary Completing the Twentieth Century

From Pauli’s first sermon, May 1978, at St. Philip’s Durham, N.C., where her family had worshipped for generations:

“But reconciliation cannot come without a simultaneous transformation of our society into a caring, humane society, where people are not just numbers in a computer, where human services are not taken with the idolatrous notions of profit, power, and privilege; where the elderly are seen as repositories of our collective wisdom, and not inconveniences that we endure; where children are given responsibility, and expected to pull their full weight in the family and the social undertakings...”

Audio:

<https://mps.lib.harvard.edu/sds/audio/427009276>

Reflections on that day:

“There was great irony in the fact that the first woman priest to preside at the altar of the church to which Mary Ruffin Smith had given her deepest devotion should be the granddaughter of the little girl she had sent to the balcony reserved for slaves. But more than irony marked that moment. Whatever future ministry I might have as a priest, it was given to me that day to be a symbol of healing.

All the strands of my life had come together. Descendant of slave and of slave owner, I had already been called poet, lawyer, teacher, and friend. Now I was empowered to minister the sacrament of One in whom there is no north or south, no black or white, no male or female—only the spirit of love and reconciliation drawing us all toward the goal of human wholeness.” Murray, *Song in a Weary Throat*, p435.

“What is often seen as exceptional ability is nothing more than persistent endeavor.”

From another sermon:

“To think of oneself as a child of God is a liberating experience; it is to free oneself from all feelings of inferiority, whether of race, or color, or sex, or age, or economic status, or position in life. When I say that I am a child of God—made in his image (the theologians like to use the term *imago dei*)—I imply that ‘Black is beautiful,’ that White is beautiful, that Red is beautiful, or Yellow is beautiful. I do not need to make a special

pleading for my sex—male or female, or in-between—to bolster self-esteem. When I truly believe that God is my Father and Mother, in short, my Creator, I am bound also to believe that all men, women, and children of whatever race, color, creed, or ethnic origin, are my sisters-and-brothers-in-Christ, whether they are Anglicans, Roman Catholics, Methodists, Black Muslims, members of the Judaic faith, Russian Orthodox, Buddhists, or atheists.”

Quotes About Pauli

“She was the one who sparked the idea that the Fourteenth Amendment should protect the right of men and women, boys and girls should let them be free to be you and me. That is, to follow their talent as far as it could take them.” — *Ruth Bader Ginsberg, Supreme Court Justice, interviewed by Time magazine.*

“The more figures like Pauli we can put into our daily lives, the better.”

Brandeis University Professor Emerita Joyce Antler

<https://www.brandeis.edu/75/stories/pauli-murray-quarter.html>



“We knew we were standing on her shoulders” ... Ruth Bader Ginsburg on Murray. Photograph: Courtesy of Amazon Studios

“*Dark Testament* radically altered the course of my own life. I got to know its author through our mutual involvement in the defense of Odell Waller, and her epic of black people from Africa to present-day America made me deeply aware of the role of the ghetto in preserving and perpetuating the depressed status and alienation of all too many... I thus resolved to become a housing developer in 1947, to end the unwritten law that virtually all new and decent housing was for whites only.”

– *Morris Milgram, writing the foreword to Dark Testament, January 1970.*



“Given the rigid enforcement of the gender binary, we do not, nor will we ever know, Murray’s true gender identity. What we do know is that Pauli Murray suffered lifelong battles with gender dysphoria as a result of biological essentialism, transphobia as a result of his gender identity, discrimination and criminalization of his gender expression, queerphobia as a result of his attraction to women in a body assigned female, sexism having been perceived as a cisgender woman, and racism having been a person of color in Jim Crow America.”

– *Naomi Simmons-Thorne, “Pauli Murray and the Pronominal Problem: a De-essentialist Trans Historiography” 2019, Activist History Review*

“I know that I stand here today only because she stood here before me. Her proud shoes have carried many others down the road to freedom.” — *Presiding Bishop Katharine Jefferts Schori, speaking on the 30th anniversary of Murray’s first service* “As long as any of us is restrained by custom, law, prejudice, or bigotry, we all remain in chains. We have dreams to dream, proud shoes to put on, and work to do.”

Resources used, and places to learn more



There's so much more to learn about Pauli Murray. Visit our website for sources we used while developing our Program Notes.

newwavesingers.org/learn-more-about-pauli-murray

I remember vividly when Pauli Murray became an Episcopalian priest. The news was everywhere including TIME magazine! I figured that she was a part of the LGBTQ community, she had that look-- if you know you know.

Looking back, I'm pretty sure I saw her name listed in Ms magazine and various marketing materials in regards to NOW (the National Organization for Women). That was the extent of my knowledge of Pauli. Imagine my amazement when I started to do research and found out that she was so much a part of the history of America; I ached not to have known more about her when she was alive.

A Black, gay woman born in the Jim Crow South in 1910, with very little opportunities open to her, accomplished more in her relatively short life than most people who have lived longer with more money, resources, and support at their fingertips. I feel so honored to have been asked to be a part of the telling of this marvelous woman's life. I will hold Pauli's story in my heart and share with others Pauli's contributions to humanity as long as I walk this earth.

Kim Hines
Librettist for Sincerely Yours, Pauli Murray

Photo credits and thank you to:

Rosita Stevens-Holsey (Pauli's niece)

Karen Ross (Pauli's great niece)

Schlesinger Library, Harvard Radcliffe Institute

Carolina Digital Library and Archives - Carolina Digital Library and Archives. Murray, Pauli, 1910-1985.

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JSI

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New Wave Singers of Baltimore
on 40 Wonderful Years of
"Dedication to making music that
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*"One person plus one typewriter
constitutes a movement."*

- Pauli Murray



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