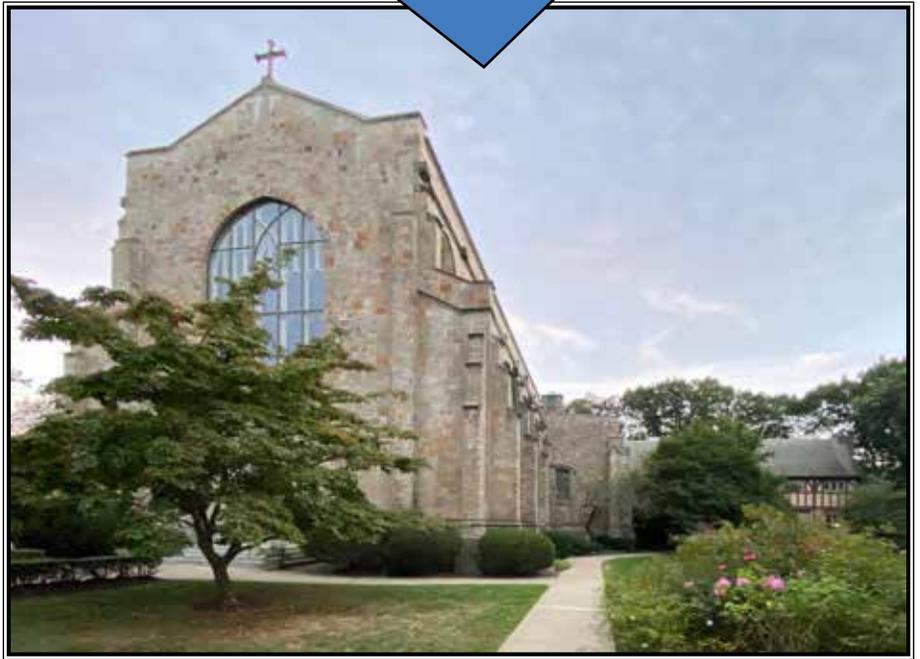
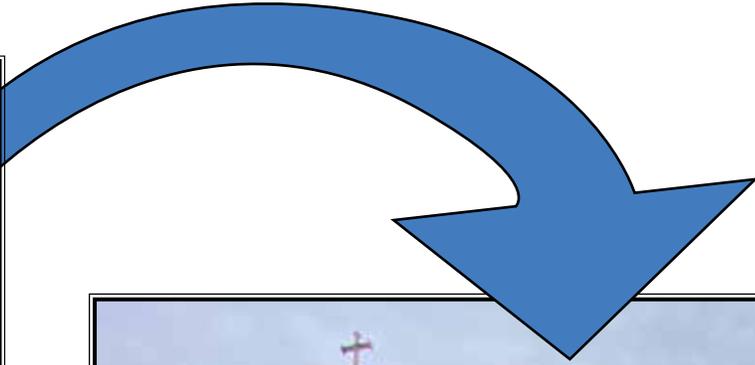
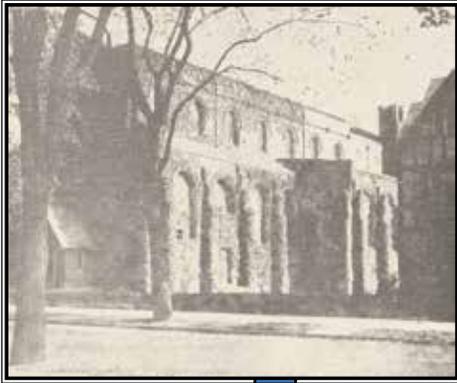




SAINTS *Alive!*

a special edition looking at the rich history of All Saints Brookline

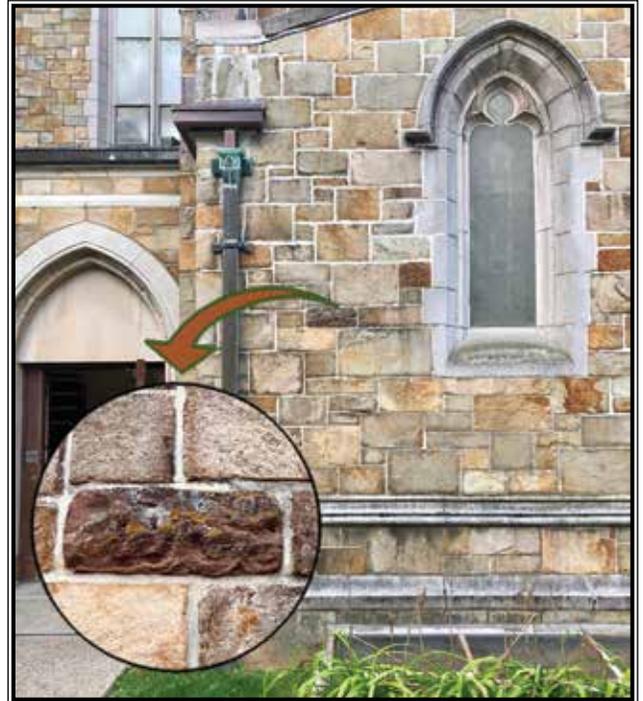
125 YEARS



Rector's Reflection

Have you seen the Hereford stone? When our church building was under construction, Daniel Dulaney Addison, our first rector, visited Hereford, England, where he was given a stone from the original Cathedral of St. Mary and St. Ethelbert, built in the 11th century. It was placed in the outer wall of the Resting Chapel, where it remains. It's a remarkable and tangible reminder of the incredible long story we are a part of: the story of God's never-failing love. A story that continues to be lived out across the globe. As I live and work in this community, I am constantly humbled and amazed by the works of faith undertaken by this community, both now and in the past. I am heartened by the rock-solid faith of women and men throughout time who live mostly ordinary lives of joy and tragedy, of faith and struggle; who, in all kinds of circumstances, gather together to break bread, share the cup, and move forward in hope. As we pause this year to look back with gratitude at our first 125 years, and imagine with hope what our next 125 might be, I give thanks for all that has brought us safely thus far, and for you who are even now writing the next chapter of the story. May we be found to be as durable, and as faithful as our Hereford stone.

In peace,
Richard+



From the Editor

Marianne Evett

In 1894, a group of 24 Episcopalians began meeting to worship at the Beaconsfield Casino in northwest Brookline and petitioned Bishop Lawrence to start a church. Their petition approved, on Nov. 1, 1894, All Saints Parish was officially established. The first rector, Dr. Daniel Dulany Addison, and his wife, Julia deWolfe Gibbs Addison, arrived in December, 1894, and celebrated the first Eucharist at Christmas. In 1895, land was purchased at the corner of Dean Road and Beacon St., and a temporary wooden church was quickly constructed over the summer. On Nov. 1, 1898, the cornerstone was laid for a stone church at the site, and on All Saints Day, 1899, the first worship took place in the new stone church – then just a nave with side aisles. Over the next 25 years, a parish house, west aisle chapel and cloister, rectory, chancel and east side resting chapel were added, as well as more stained glass windows, altars, and other beautiful furnishings. Since then, we have continued to cherish and add to its beauty, and to try our best to serve God in this place. From the start, the parish looked also to the surrounding community and to the wider world, to the needs of the poor and the lonely, to those whom Jesus calls us to serve.

So here we are, 125 years after that small group came together, trying to tell parts of their story, honoring their commitment, their vision, their belief that in offering our best and most beautiful to God, we are honoring and serving the Creator of all. Our parish has had its ups and downs, but faith and trust in God has remained at its core. With this issue, we celebrate all who have been part of our congregation over the past 125 years. And we look to the future with thanksgiving, hope, and joy.

The celebration of this 125th anniversary year will begin on October 27 at 5 pm with a celebratory Evensong presented by the choir and director Stephan Griffin. A festive reception will follow to which everyone is invited.

Editor – *Marianne Evett*; Assistant Editors – *Nathaniel and Margaret Harrison*; Designer – *Page Elmore Evett*
Deadline for the winter issue is November 18. Please send articles and correspondence to
office@allsaintsbrookline.org or mbevett@gmail.com.

The Beginnings...

Marianne Evett

In 1894, four men – Bishop Lawrence, the Rev. Dr. Storr, rector of St. Paul’s Brookline, and two laymen, Charles Norris and Lawrence Whitcomb, saw the need for an Episcopal church in the new part of Brookline opened up by the extension of the tram lines. In the autumn, a series of Sunday evening services was held at the Beaconsfield Casino, led by different clergymen. (The Beaconsfield Casino was at 1731 Beacon St. It was replaced by the Hotel Beaconsfield in 1903; the hotel burned in 1966, and the site is now the apartment building between Richter Terrace and the Star Market.)

The attendance at the Sunday services was so enthusiastic that a group determined to found a parish, and a meeting was held on November 1, 1894, All Saints Day. Because it was founded on that date, it was named All Saints parish. It continued to meet at the casino and called a rector.

The first rector, Daniel Dulany Addison, later wrote a history of the parish, in which he noted that the Beaconsfield



Bartlett Farm, corner of Beacon and Washington Sts., late 19th century.

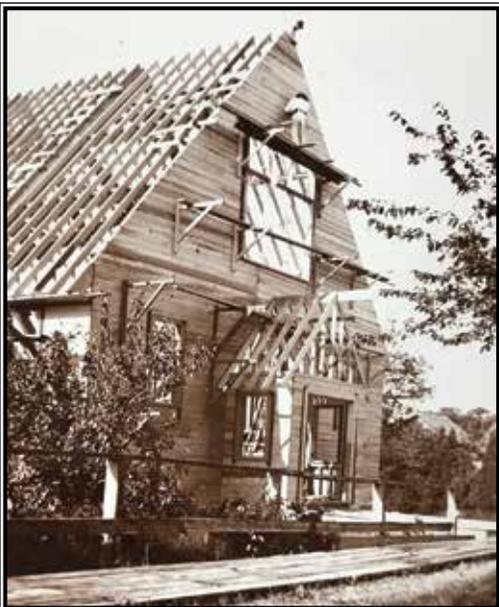


Beaconsfield Casino interior.

Casino “was a one story building used as a clubhouse, with a billiard room, a bowling alley, and an assembly room used for meetings and dances. An altar of wood, so made that it could be folded and easily removed was the center of worship. An altar rail easily removed and cushions, together with a cabinet organ and a large silver dish as a font provided the essential for services. The robing room was the billiard room...[and] a number of the congregation sat on the bowling alley.” A Sunday School, Men’s Club and Women’s Guild were organized.

“It must be noted that All Saint Church was founded in a time of great financial depression,” he continued. “The

panic of 1893-95 was ever present. ...In spite of this, the people of All Saints had a deep faith in the future... Though they did not own a foot of land and had no money, they were determined to buy land and build a church. This was...an adventure of faith. Not only were they to build a church,...but a church large, substantial and beautiful to minister to many generations. The



Wooden church almost finished!

land on the corner of Dean Road and Beacon Street was acquired; and they commissioned the young firm of architects, Cram, Wentworth and Goodhue, to make a design... We did not know that we were selecting a group of young men who were to become famous among the great architects of America.”



Building the wooden church at Dean Rd. and Beacon St., Summer 1895.

But first, they built a wooden church on their land, which opened in September, 1895, less than a year from the time of All Saints’ founding. The cornerstone for the stone church was laid on November 1, 1898, but the church was not completed until 1926, after a successful building fund campaign. The Rev. Barrett Tyler noted that although there were substantial contributions from the vestry and “public spirited citizens of Brookline,” there were also pledges large and small from the members of the parish, “sometimes a few pennies from a child! Even ‘John’ the crossing sweeper in front of the church, voluntarily brought in a contribution.”

The Rev. Daniel Dulany Addison, D.D. 1894 – 1919

Nathaniel Harrison

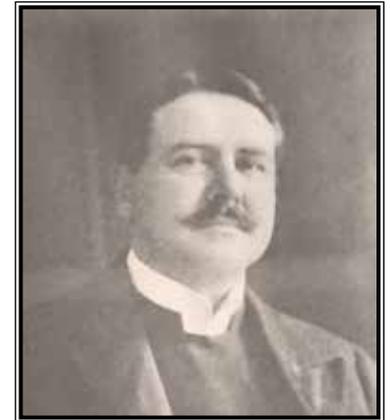
It was All Saints Day, 1896, and the young rector was exuberant and inspired as he recalled the origins of his parish two years earlier. “It was the idea of sainthood that was present in our minds, even if vaguely,” declared the Reverend Daniel Dulany Addison, who had been called to lead All Saints Parish in Brookline shortly after its official formation on November 1 – All Saints Day – in 1894.

“The parish of All Saints was not founded and sustained because we wished to be respectable simply, or because we wanted to foster the social life of the people, or to observe fittingly the first day of the week,” he continued, “but because in our hearts there was the longing after the worship of God and the religious training of ourselves and our children.”

West Virginia born, educated at Union College in New York and the Episcopal Theological School in Cambridge, Addison was 31 years old when he became the first rector of All Saints. He and his artistically accomplished and vitally intellectual wife, Julia de Wolf Gibbs Addison, would shepherd All Saints through the first quarter century of its existence. Together, they oversaw the design and construction of the present church, which in 1899 replaced a temporary wooden structure at the corner of Beacon Street and Dean Road. They inspired steady growth in the number of engaged and generous parishioners.

Addison was also an effective fundraiser, notably in the Boston business community, and he left All Saints financially secure and debt free when he retired in 1919 at the age of 56.

In his preaching, he advocated the vigorous engagement of the Church in the life of the community. It is the duty of the Church, he said, “to influence the complicated life of a people who are seeking material success. Its voice must be lifted in the haunts of trade; its ideals must be kept before the eyes of the wage-earner and the employer, the banker, the professional man, the merchant, and the statesman.” He was liturgically conservative. “Our duty,” he argued, “(is) to refrain from any extremes of policy or customs or doctrines; to be conservative in the sense of emphasizing the essentials of our Church’s teachings and methods, generous in our feelings toward our sister churches.” Yet he also encouraged fellow clergymen to welcome the evangelist Billy Sunday, whom, he felt, deserved a hearing.



Daniel Dulany Addison.



Daniel, Julia and their daughter Julia Dulany Addison en route to Europe.

His out-of-church personal life reflected his commitment to civic engagement. He was a trustee of the Brookline Public Library, president of the New England Home For Deaf Mutes and Beverly Hospital. As part of an organization called the Free Church Association he conducted services on Boston Common, to which “great crowds came,” according to his wife. It’s noteworthy, and evidence perhaps of an enlightened, ahead-of-his-time respect for women writers and thinkers, that one of his six published works was a biography of the 19th century poet, author, and scholar Lucy Larcom, a Massachusetts native. “She will be known,” he wrote, “not only as a woman with the most delicate perceptions of the sweetness of truth, and an appreciation of its poetry, but as one who could grasp the eternal facts out of the infinite.”

Addison took a strong and active interest in the young West African nation of Liberia. He was a trustee of the College of Monrovia in the Liberian capital, and was knighted by the Liberian government for his services in 1904. In 1919 he and his wife entertained the visiting Liberian president in the All Saints rectory.

His connection to Liberia also suggests what could be seen today as a somewhat troubling aspect of an otherwise exemplary life. Addison, according to a journal written by his wife, was a member of the American Colonization Society, an organization established in 1817 that helped arrange the re-settlement on the west coast of Africa – notably Liberia – of free Black Americans. By 1867 the Society had assisted in the transport to West Africa of 13,000 people. The movement was reviled by African American leaders such as Frederick Douglass and Sojourner Truth. Most of the Society’s re-settlement operations occurred well before Addison’s birth in 1863, however, and the group was largely inac-

tive by 1919, although it was not officially disbanded until 1964.

Addison's membership may not, in fact, fully reflect his attitude toward slavery and racial justice in the United States. Julia Addison notes his attendance at the 1897 dedication of the Robert Gould Shaw Memorial on the Boston Common honoring Black soldiers who fought with the Union army in the Civil War. She also writes of a cordial meeting between her husband and African American educator Booker T. Washington.

With the parish "flourishing and at a high peak of efficiency," Julia says, Addison stepped down in 1919 and began a period of retirement he described as "velvet," spending his time painting and travelling in France and elsewhere. He died in Brookline in 1936.

Julia de Wolf Gibbs Addison

Marylène Altieri

You might expect a rector's wife in 1889 to be a genteel, well-bred, and retiring amanuensis to her husband. "Retiring" is not the word for Julia de Wolf Gibbs Addison, our first rector's wife. By the time of her marriage at 23 to Daniel Dulany Addison, she was an established member of a circle of creative Bostonians, and remained one throughout her life. Her unusual story, revealed in her unpublished autobiography at Harvard's Houghton Library, opens a window onto Boston's cultural life at the turn of the last century.

Julia was born in 1866 in Louisburg Square to a financially comfortable and cultured family. Her mother was an artist. Her father had sufficient resources to retire from business at age 30, when a doctor recommended a milder climate for Mrs. Gibbs' health. Julia was six when they moved to the Isle of Wight off the south coast of England. They lived there happily for five years, prominent in society, and Julia's younger brother Bradford was born there. She spent many hours with her father, and her mother and governess instructed her in the arts. But both parents were stricken with typhoid fever in 1877. Her father succumbed, only 35 years old, and Julia returned to Boston with her mother and brother. More tragedy followed; her little brother died in 1884. She and her mother moved to a rooming house in Brookline, where Julia spent long hours with seven young men who were architects in H. H. Richardson's firm, carrying out artistic projects and learning to draft. She acted with the Comedy Club of Brookline, wrote plays and poetry, studied drawing, painting, manuscript illumination, metalwork, embroidery, and mosaic, and read widely, notably the Arts and Crafts movement figures William Morris and John Ruskin. School did not engage her. "As soon as I left school," she wrote, "I became an enthusiastic student." She created children's books and a family newsletter, *The One-Hoss Shay*, a title suggested by her friend Oliver Wendell Holmes. The artist Charles Dana Gibson was her first cousin and close friend, as were noted Boston artists Sarah Wyman Whitman, Amy Sacker and William Morris Hunt. She played the piano and organ and composed songs, hymns, organ voluntaries, piano pieces, liturgical music, and an operetta.



Architects Ferguson, Cram and Coodhue.

Julia's family were great admirers of Phillips Brooks. His younger brother, John Cotton Brooks, married a cousin of Julia's. While visiting them in Springfield, MA during a theater tour, Julia met his curate, "an exceptional young man," Daniel Dulany Addison. They were married in 1889 by Phillips Brooks, and Daniel was called to St. Stephen's in Beverly, where their daughter Marianne was born. Julia's health declined and, once again, milder climes were recommended. A supply minister was brought in, the baby was left with Julia's mother, and the Addisons departed in 1891 on a seven-month odyssey around Britain and the continent. Julia kept diaries and wrote lengthy letters to her mother that served as drafts for her book, *The Spell of England* (1912), one of ten she would publish. They spent hours in museums, laying the groundwork for her books *The Art of the Pitti Palace* (1904), *The Art of the National Gallery* (1906), *The Art of the Dresden Gallery* (1907), and *Arts and Crafts in the Middle Ages* (1908). Travel became a constant in their lives.

The Addisons ...

Another blow came with the death of their daughter, at the age of three. Their grief was deep, but Julia persevered. When Daniel was called to lead the newly-formed All Saints Parish in 1894, they both threw themselves into the undertaking. Julia created a stained-glass window and a reredos for the temporary church building, a mosaic portraying five saints that was also used briefly as the reredos of the present church, and now hangs in our Resting Chapel. Both Addisons were close to Ralph Adams Cram, whose firm designed the permanent church and rectory. She became a charter member of the Society of Arts and Crafts in 1897. She painted the lovely pre-Raphaelite panels gracing the Langdon Chapel altar, and paintings for other churches, and created liturgical vessels, embroidery, and illuminated manuscripts on vellum. The framed 1926 certificate of consecration of All Saints Church, hanging outside the Rector's office, is an example of her skill. She published articles and additional books, including novels and a guide to the Boston Museum of Fine Arts (1910), organized events to benefit the parish, and exhibited her art in Boston. A second daughter, Julia Dulany Addison, was born in 1899; the help of Julia's mother and a nanny made it possible for Julia to continue her active life.

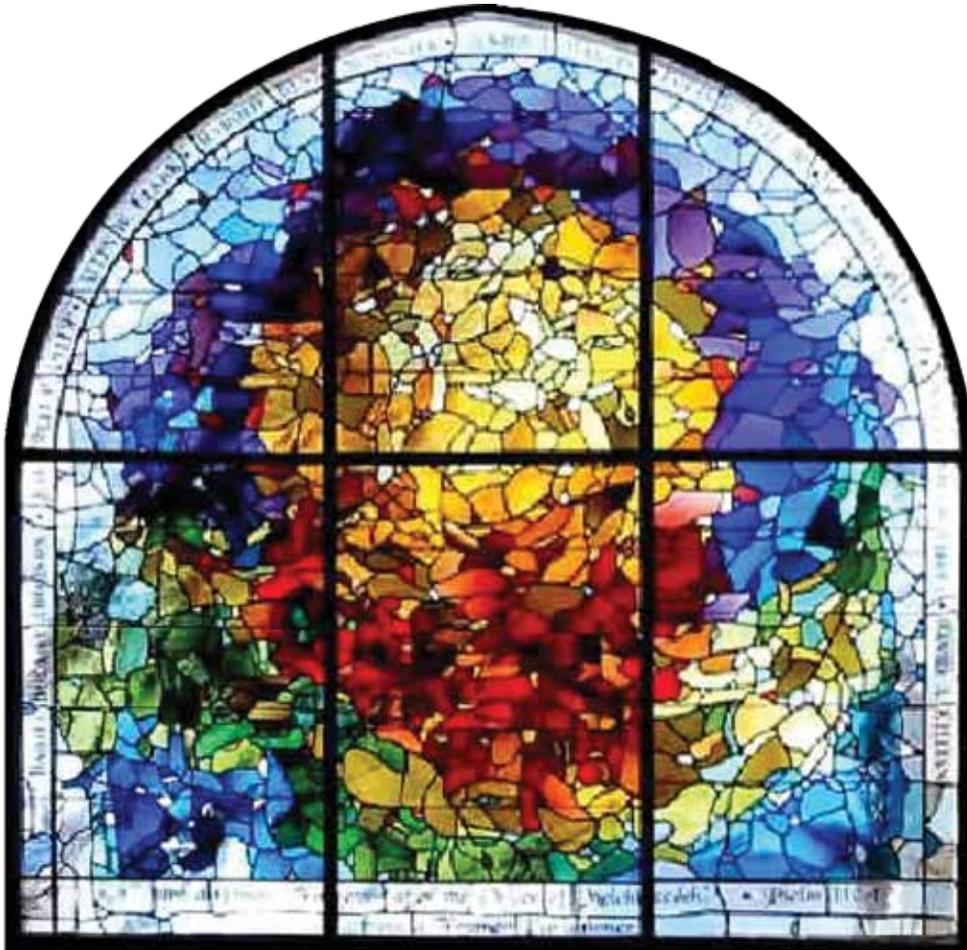
Julia described those years at All Saints thus: "On arriving home, we settled right down to parochial routine, which, after all, was our real life, and which we both thoroughly enjoyed. I don't think that there ever can have been a happier life than ours was during the twenty-five years that we were in All Saints Parish. ... You may think that the life at All Saints Parish was uneventful, but that was one secret of its happiness. ... There is little to chronicle when everything goes smoothly, but how delightful it is to live!"

Julia said she and Daniel "were together in work and play, always getting the most out of life." Describing her marriage, she wrote, "Perhaps there never has been a more congenial couple than we were, for the 47 years of our life together." They brought to All Saints culture and worldliness and a broad-minded spirituality that influenced the new parish from its start. After Daniel retired in 1919, they lived mostly at their house in Marion, which Julia had designed. Daniel took up painting, and they spent winters painting together at Hyères, on the French Riviera. In 1934 they attended the 40th anniversary of All Saints "as the grand-parents of the parish. It felt like happy parents visiting the home of a successfully married son or daughter, and enjoying watching the new life springing from the earlier foundation we had laid!" Julia survived Daniel by 16 years, dying in 1952.

Note: all details, quotations and images are from the Julia de Wolf Addison Papers and the Julia de Wolf Addison Additional Papers, Houghton Library, Harvard University.



Julia in medieval costume.



“You are a priest forever after the order of Melchizedek” Psalm 110:4.
The Rectors Window (dedicated 2002).

The Rectors of All Saints Parish

The Rev. Daniel Dulany Addison, D.D. 1894–1919

The Rev. Barrett P. Tyler, D.D. 1920–1932

The Rev. Allen W. Clark 1933–1938

The Rev. Harold Bend Sedgwick 1938–1947

The Rev. Junius J. Martin 1948–1953

The Rev. Louis W. Pitt, Jr. 1954–1972

The Rev. W. Christian Koch 1973–1982

The Rev. Nathaniel W. Pierce 1984–1989

The Rev. David A. Killian, D. Min. 1992–2012

The Rev. Dr. Richard Burden 2013–

The 10 rectors of All Saints Parish spanning the first 125 years have each provided unique contributions, nurturing the parish, the local community, and the wider world, each in his own time and manner. The two profiled on following page both set out after they retired from All Saints to minister to quite different congregations – Barrett Tyler as missionary to the Arapahoe in Wyoming, and Louis Pitt as Dean of the Cathedral in Lusaka, Zambia.

The Rev. Barrett P. Tyler, D.D. 1920 – 1932

Barrett Tyler was born in Rockville, MD, the son of a Methodist minister. He was educated at Randolph-Macon College and Yale Divinity School, and was ordained in 1908. After serving as curate, he became rector of the Church of the Redeemer in Morristown, NJ from 1910-1918. He then served as chaplain to the 325th US Infantry in France. In October, 1918, he was severely wounded at St. Juvin, and cited for heroism by General John J. Pershing. In 1920, he accepted the call to All Saints and preached his first sermon on March 7.

In a talk he gave at the 40th anniversary of the parish in 1934, he remembered his arrival: “leaving Mrs. Tyler and the boys in Morristown, I arrived alone one wintry day in a blizzard... Mr. Ver-Planck took me to his home for several days, and I later occupied the Curate’s room in the Parish House. There I soon made friends with Mr. McCann, the sexton, who [remarked] ‘Rector, last Sunday I observed your tonsure while you were at the altar, and it was magnificent!’”

During his tenure at All Saints, the church buildings were completed virtually as they are today. Thanks to the perseverance, vision and substantial donations from the parish, the chancel, east transept, resting chapel and school rooms, and the west transept were funded and completed. An endowment fund was established; the organ was made over with electrical controls, and “pew rents” were discontinued. The completed church was dedicated by Bishop Slattery on October 31, 1926. The Langdon chapel, given by Mrs. Tyler’s mother, Mrs. Woodbury G. Langdon, in memory of her husband and son, was finished in October, 1927, retaining the reredos painted by Julia Addison.

All Saints also continued its mission to the wider world. An article in the Episcopal journal *The Churchman*, of May 6, 1922, said “The Altar Society of All Saints Church Brookline Mass made as part of their lenten work a beautiful set of altar linen and four stoles and presented them to Bishop [John Poyntz] Tyler, missionary bishop of North Dakota for Easter. The altar linen [is] for his use on visitations to the smaller missions throughout the district.”

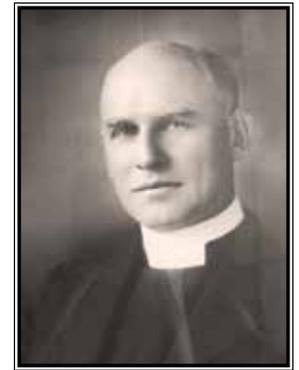
Dr. Tyler did not then foresee that following his tenure at All Saints, he would unpack similar articles at St. Michael’s Mission, the Indian mission in Ethete, Wyoming. He and his wife, Sophie Langdon Tyler, left in 1932 as missionaries from All Saints to the Arapahoe. He wrote in retrospect, “While with you we liked to call ourselves a missionary parish, and how could I better justify this name than by becoming one myself?”

He continued his ties to All Saints even after retirement. In 1955, he wrote to rector Louis Pitt to propose placing a window in the church “in memory of my dear wife.” The Tyler window is on the north side of the church, nearest Beacon Street. Dedicated on All Saints Day, 1956, it has the theme “Companions of Jesus.” Jesus stands in the center with arms outstretched; on the lancets surrounding his figure are people who through the strength of the Lord have contributed to humankind. The bottom center lancet shows a symbolic representation of Sophie Tyler as an Indian Princess teaching a group of Arapahoe Indians (Mrs. Tyler was actually made an Indian Princess by the Arapahoe in gratitude for her work among them). In the background is St. Michael’s Mission in Ethete. The lower medallion in the left lancet depicts Barrett L. Tyler, son of Dr. and Mrs. Tyler, as a chaplain in the South Pacific. He died in World War II.

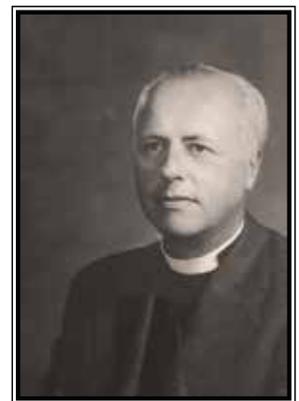
The Rev. Louis W. Pitt, Jr., 1954–1972

When the Rev. Louis W. Pitt, Jr. was called as a rector to all Saints in 1954 he accepted what Bishop Norman Nash described to him as a huge challenge. Rapid demographic change had left Brookline with three Episcopal churches but a dwindling number of Episcopalians. We had a beautiful building, but it needed repair even as it was difficult to pay the heating bill. Numbers were low, but there were some loyal members who were supportive of this young rector as he went about restoring both numbers and morale. One of that loyal band was Linda Corey, the last surviving member of the Corey family [see next page]. When she died in 1962, she left the residual of her estate to All Saints. By 1965, as the money came in, it totaled over 1.8 million dollars, which in today’s terms would be \$15 million. I recall Louis saying much later that Linda Corey wanted the building to be secure so that the rector could focus on membership, worship, and outreach.

Louis was passionate about music, particularly choral music, but his tastes were eclectic. I recall an event in the rectory in the late 1960s when he put on his record player the latest album of the Beatles, *Sgt. Pepper’s Lonely Hearts Club Band*. His tastes and his vision attracted both traditionalists and a large group of young people. Although he was innovative liturgically, his changes were done with careful planning and preparation. This was particularly true with the installation of the nave altar in 1969. We had long discussions, and then we removed pews to try different configurations. The one we settled on is the one we have today. The result speaks for itself.



Barrett P. Taylor.



Louis W. Pitt.

As rector, Louis led us to deeper relationships with our Catholic and Jewish neighbors in Brookline, and with our Black brothers and sisters in the inner city. In the 1960s we had an extended conversation with a Roman Catholic Parish during one Lenten season; we had a course taught by a Jewish rabbi in another; and in still another Lent we met weekly with a Black congregation from Roxbury. In 1968, Louis formed an Urban Action Committee that placed posters on racism on the mass transit cars, and he strongly supported the vestry's decision to commit funds to a Foundation designed to make housing more available to African Americans in Brookline.

All of this served to prepare Louis for the next stage of his ministry. By 1971 he was very happy at All Saints but was looking for new challenges. In early 1972 he was called to be Dean of the Anglican Cathedral in Lusaka, Zambia. The congregation was half White and half Black, the nation was newly independent, and his mission would be to prepare the congregation for transition to native leadership. I recall a conversation in which he noted that though he had some trepidation in accepting the call, that not having a family with children in the schools made it more feasible for him to go than would have been the case with others. And he realized he was probably as prepared as anyone else. He said to me, "If not me, then who? If not now, then when?" We parted as rector and parish, but he is still dear in our hearts.

Women at All Saints

This year we celebrate the 45th anniversary of the ordination of women in the Episcopal Church, and next year is the 100th anniversary of the 19th amendment, which gave women the right to vote. When All Saints was founded, women were not permitted to be lectors or chalice bearers, or to serve on the vestry, let alone be priests. Yet it is clear that, although their ministry was mostly confined to doing good works and supporting the missionary programs of the Church, women played an active part in the parish from the beginning.

The first women to serve on the vestry were Francenia Horn and Ellen Knapp, both elected at the annual meeting in 1962. Since women were not authorized by the Church as lay readers and chalice bearers until 1969, this seems to be a progressive move by the vestry. Francenia Horn was named a warden in 1974; though the nominating committee did not specify, she was seen to be the senior warden. She declined to stay on for a second year, but in 1975, the vestry voted to make her an Honorary Warden and she continued to attend vestry meetings. An art teacher at Brookline High School, she did lettering for the Memorial Door Book in 1953, when the new door was installed.

The Corey Sisters – Active Benefactors

We've all heard of them. The Corey sisters. The women who made a significant gift to All Saints in 1965. That may be all most of us know. Of course there's more.

Eva, the older sister, her full name for her whole life being Eva Downing Corey. Corey was her father's name, so now we know she never married. And Downing? That was the name of her grandmother, her mother Sarah's mother, Olive Downing. The younger of the sisters was Linda Emery Corey. Another spinster. The sisters' mother was Sarah Elizabeth Strout, born in 1834 into a large family in Poland, Maine, the seventh of nine children. When Sarah was just 19 years old, she married Timothy Corey, 12 years her senior, in Brookline. Eleven months later, Timothy and Sarah's first child, Elizabeth Gertrude Corey was born. Three or four years later, Timothy G. Corey arrived, but sadly died a couple of years later. Timothy, the bereaved father, and Sarah held onto the name when twins arrived in 1861, naming the first boy Timothy F. and the second James Freeland. Henry D. was born in 1864; then came William R. in 1866. In November of 1874, when Sarah was 41 years old and might have thought she was finished having children, along came Eva, and two years later, in 1876, her sister Linda. Eight children over a period of 23 years.

All the Corey children except Eva and Linda married and left home. The sisters continued to live at home for the rest of their lives, long past 1887, the year their father died. The homestead was at 808 Washington Street, between Downing and Corey, across the street and about half a block toward Beacon St. from where the Whole Foods market now sits. The house is still there, a relic of the vast Corey farm, which once extended from Coolidge Corner almost to Cleveland Circle. Part of the area is still referred to as Corey Hill, and the family names Corey and Downing exist as street names. Originally, the Coreys owned the land on which All Saints was built, but that was sold to the West End Land Company before the church bought it.

The Corey family joined All Saints in 1895, soon after its founding, and became important supporters of the parish. The two Corey windows were given by the children and honor their mother, Sarah Elizabeth Strout Corey, who died in 1904, and three Timothy Coreys – father (husband of Sarah), grandfather and great-grandfather.

Elinor Horner



Eva Corey.



Linda Corey.



Linda Corey (left) and Eva traveled to Europe and the UK many times, with their mother and later together.

Of the two sisters, Eva was the most outgoing, becoming a leader among laywomen in the Episcopal Church. She was diocesan, provincial and national president of the Women's Auxiliary; one of the first women members of the National Council of the Church, and a founder of the Concord Conference for young people in Concord, NH. Her will made a substantial contribution to the diocese for activities for young people, and for domestic and foreign missions – and provided that in any year in which no women were members of the Diocesan Council, the income for that year would go to the Women's Auxiliary.

Eva died in 1943, and for the next 19 years, Linda lived alone, with household help, dying in July of 1962. In 1965 or so, her estate was settled, with All Saints being left the residue, an extraordinary gift of 1.8 million dollars, the foundation of our endowment.

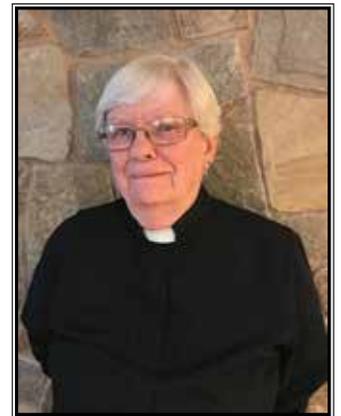


The Corey sisters leave their house at Corey Farm on Washington Street in Brookline.

The Rev. Jane van Zandt

Jane van Zandt was a choir member at All Saints who went on to graduate from the Episcopal Divinity School and serve at All Saints after her ordination as a deacon in 1982 and priest in 1983. Her father was a Presbyterian minister at the Church of the Covenant in Boston, and she grew up there, singing in the choir. When Donald Teeters, the choir director, got a job at All Saints, she and six other choir members went along with him. She was soon fully engaged in her new church.

“I loved the liturgy, and singing with Don was just heaven,” she said. “I was working full time as a nurse, but felt a call to ordained ministry. Elsa Walberg, the first woman ordained deacon in Massachusetts (1972), told me to stop talking and just do it! Jeanne Sproat, the first Massachusetts woman ordained priest (1977), was my mentor.” During her senior year at EDS, she lived with faculty member Carter Heyward, one of the “Philadelphia Eleven” who were ordained in 1974 in spite of the refusal to approve women's ordination at General Convention; their ordination paved the way for approval in 1976. “She and Sue Hiatt (another one of the “Philadelphia Eleven”) were a very important part of my life,” Jane said. “The controversy over that ‘irregular ordination’ has died down now only because people have forgotten. Young people have no idea what that time was like. I read some of the hate mail that women priests received. Vicious stuff.”



Jane van Zandt.

While she was a deacon at All Saints, Allan Knight also became a deacon there after his ordination in 1982. They became close friends and were married in 1987. He served as interim rector after David Chandler-Ward resigned. Two of Allan's sons by his first marriage, Jordan and Jonathan Knight, were founding members of the rock group New Kids on the Block.

Lynne Montross remembers “Jane and I became close, and when I met my husband-to-be he became friends with her too. As she approached her ordination, Rick and I approached our wedding. We asked her if she would marry us (her first wedding as a priest). She agreed and we were thrilled. The April 28th, 1984 wedding was at All Saints, with Don playing a half-hour organ ‘prelude’ of some of our favorite pieces, Jane officiating at the Nave altar, and the reception in the Music Room.”

Jane and Allan moved to Baltimore from Boston, and now have retired to New Hampshire. Jane is a supply priest there. She and Allan sing with Barbara Brun's choir at Christ Church, Andover; the Manchester Chorale Society, and the New Hampshire Friendship Chorus. They also come back to All Saints to attend Boston Cecilia concerts.

Recollections

Harold Petersen

Candy and I were church shopping in early 1964 when we first came through the door at All Saints. Francenia Horn (who later became our first female warden) was there at the back of the nave, and her welcome was so warm and so gracious, that we immediately felt at home. We came again, and then we kept coming. By the next annual meeting I was put on the vestry, so we must have been fairly active members even that first year. Within a few years Candy was teaching in the Church School, and over the years Candy and I both served on the vestry, on discernment committees, and on rector search committees. Two of our children were baptized at All Saints, all three were confirmed here and all served as Acolytes.

All was not peaches and cream, of course, as it almost never is for any person, family, or parish. I was a young academic in 1964, and my work was not going as well as I had hoped it would. We didn't want to leave the area, but job security was far from certain. To be accepted and valued and, yes, loved, at All Saints was life-affirming to us and in no small measure carried us through some difficult days.

We came to see life as a journey, as one in which the spiritual is every bit as real as the temporal. This became all the more meaningful as we realized that we were part of a community who shared this sense of journey.

The Parish evolved from Eucharist once a month to every Sunday, from looking to a distant high altar to gathering around the nave, from an all-male clergy and vestry to full participation of women, and from a requirement of baptism for communion to an invitation to all to share in the blessings of God's table. Not all were happy with the changes, at least initially, but once they were in place virtually all of us could see how they enhanced both our worship and our understanding of God's call to more fully embrace all of our brothers and sisters.

We have been richly blessed. Thanks be to God.

Our First Visit

Mary Dunlap

It was October 1968. Hugh and I had been married a year and had just moved into our Brookline home. We set out on a quest to find an Episcopal church home here in Brookline. The morning we visited All Saints was memorable for several reasons, as we learned. At that time:

1. There was no nave altar.
2. The baptismal font was not at the front door where it is now, but rather up in a rather dark corner by the resting chapel.
3. We were still using the 1928 Prayer Book, but there was a trial liturgy book available for clergy to use to incorporate some new ideas into the service.

That morning happened to be one of those opportunities for "new ideas." The Rev. Louis Pitt, the rector, was committed to trying new ways of making the service meaningful. Baptisms at that time were done privately (hence the font up in a corner) but the trial liturgy suggested that welcoming a new Christian into the Body of Christ should be done in community (not in the corner). Standing at the head of the aisle, using a small silver bowl of holy water, Louis Pitt baptized an infant, then carried the baby down the aisle so that everyone in the congregation could see and welcome the baby.

Hugh and I thought this was perfect.

And of course, later the font was moved to the area by the front door where we are all able to welcome the newly baptized as a part of the service.

Next, after the closing hymn, the rector invited us all to stay in our pews so that we could have an opportunity to discuss a proposed nave altar — an idea that was new at the time and a bit like "theater in the round," where everyone could see and have access to understanding the service. We were very enthusiastic about this concept as well.

Don Teeters was the music director, and the music was beautiful and uplifting (as it is today).

We were welcomed by the rector, and subsequently by members of the congregation each time we attended after that first day. So we concluded that our quest was over, almost before it began, and that we found our Brookline Episcopal church home.

Memories

Ingeborg von Huene

Friedrich and I joined the parish around 1970; Louis Pitt was Rector. As soon as we met Louis Pitt, we discovered his love for music! We invited him to our house and he played the piano and accompanied Friedrich on his flute and recorder. That was the best introduction, and we continued with music as singers in the choir! He also was a fine preacher and to this day is a good friend.

Two Parish Children

Margaret Harrison

Kendrew Caporal

All Saints Parish means a lot to many of us. Imagine what it means to Kendrew Caporal, who came as a child and stayed for his whole life. Jessica (Walling) Stokes, on the other hand, was here as a child, went away to live a part of her life inspired by All Saints and then came back to stay.

Kendrew Caporal estimates he was between 6 months and a year old in 1962 when his family moved to Brookline and his mother first took him to All Saints. The second of four children, Kendrew enjoyed going to church as he grew, and his mother encouraged him. He liked the music, especially the hymns, and the Rev. Louis Pitt was very welcoming, he says.

As a child Kendrew faced a lot of challenges. With his missing right hand fitted with a prosthesis, children in school teased him and called him “Captain Hook.” “All Saints gave me a grounding, peace of mind, and blessings to help me grow,” he says.

Humor is a theme running through Kendrew’s memories. His father, “a nice guy but he didn’t like organized religion,” passed on his sense of humor to his son, as did his mother. Puns were big in the family and Kendrew is a master. He says his mother, whose name is Lois, used to say that “punning is the Lois form of humor.” Growing up in church, Kendrew often shared a laugh with Harold and Candy Petersen’s children, Hillary and Ted. In 1972 Kendrew’s mother and Mary Dunlap founded the Corner Coop at All Saints, where it continues as a popular preschool today. Their intention was to give mothers a break, to take turns watching their small children. Kendrew was about 10 at the time. “It was at that point that I learned to get along with my brother,” he remarks dryly.

Although Kendrew was too old to participate when Keith Glavash founded the children’s choir (now Schola) in 1981, he later sang briefly in the All Saints choir with Choirmaster Donald Teeters, whom he admired. At 15 or 16 he started ushering and found his niche at All Saints. He says people told him his was the first face they saw, coming to church, the first greeting, and the first joke. In addition to ushering, Kendrew participates regularly in the Saturday morning men’s book group. He has served as a delegate for All Saints to Episcopal City Mission and a Charles River Deanery project that involved visiting other parishes.

Asked what he particularly remembers from church school and youth, he says he still has the illustrated children’s Bible he was given when he had “scoliosis problems.” He particularly enjoyed the plays and pageants, “Christian plays for Christmas and other times.” His mother used to sew costumes. Once for All Saints Day, he was a lion, which was convenient because he could be a lion for Halloween as well. He also remembers coasting down the Dean Park hill after church with the assistant rector and other kids and afterwards drinking hot chocolate.

Over the years Kendrew has joined in coffee hour discussions about the controversies of the times: Bishop Barbara Harris and women bishops, Bishop Robinson and gay bishops. He remembers comments like, “Are we ready for this?” and, “It was never done this way.” In the ‘80s, pro- and anti-abortion groups used to gather outside the church on Sundays. Nat Pierce, a liberal rector, brought in controversial speakers like Barney Frank.

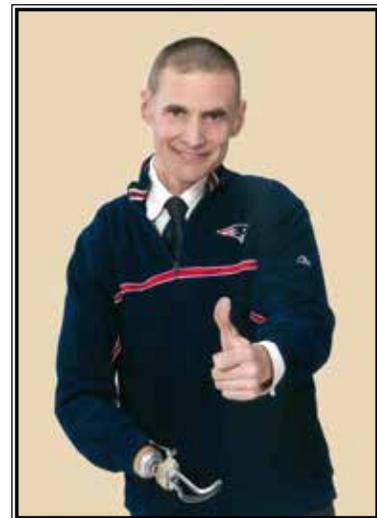
All Saints taught him “faith, courage, longevity,” says Kendrew, building on his mother’s encouragement to see the good in people and keep a sense of humor.

Jessica Walling Stokes

Jessica Walling was seven years old in 1980 when her family moved to Brookline. She attended services regularly and was confirmed from All Saints, went away to college, moved to New York, married Colin Stokes, and returned to Brookline and the church. Her late father was very active at All Saints, including serving on the vestry; in fact, her whole family was involved in church activities. Her mother still attends at Christmas and Easter.

Jessica, who joined the children’s choir in its first year, says the experience was “hugely formative in my life.” She was a professional actress during her New York years and credits the choir and its leader, Keith Glavash, with starting her on her performing career. “I just loved [choir],” she says. “I didn’t yet really care about religion yet,” but she loved the music, the tradition, the “spectacle” of the liturgy, the roles of the various participants. She says she now “fantasizes” about joining the adult choir, but she travels for work and couldn’t attend rehearsals regularly. “I’ve gotten used to the idea that I play a role as an anchor singer in the congregation.”

Unlike choir, church school didn’t make much of an impression, although she remembers the Bible stories. “Most of my faith formation was at home,” she says. “My father was deeply religious,” and he nourished her faith through conversations and his example of involvement in the church community and tradition.





Sarah Burley(left) and Jessica Walling as teens.

At All Saints, Jessica made a lifelong friend, Sarah Burley, and looked forward to hanging out with her on Sundays. She also remembers the Dunlap children, the Coe girls, the kids in the choir. She liked Nat Pierce, the rector who led her confirmation class, even though she knew he was controversial. When Jessica was a teenager, she and friend Sarah were hired to lay out the service bulletins, which meant literally cutting and pasting pieces and photocopying them into a document. They went to choir rehearsal early to do this. “I had forgotten this until now,” she says. She also helped with the little kids in the co-op area.

All Saints has been “a big part of my life,” she says, “and I wanted my children to have that.” Even as a child, she loved the community, and she says, “It’s special to me that faces are still there that I remember from childhood. In some ways church is where I feel most connected to my dad. It’s a weekly check-in ... I’m grateful for All Saints. It’s very important to me.”

The Women’s Guild

The Women’s Guild began in 1895, in the young All Saints. Its object was “the dissemination of information concerning the needs of the missionary interests of the Church...” At every meeting, a speaker reported on some work relating to domestic or foreign missions – or if no one was available, Dr. or Mrs. Addison filled in with something of interest – “Travel, Art, Literature,” etc. They sewed garments and raised money for the Episcopal City Mission and for local charities and missions abroad, including helping support a missionary in Liberia. In 1920, the guild merged with the Church Service League. In 1901, the St. Elizabeth’s Guild was formed for “younger members of the parish.” Its aims were similar and its president for the first four years was Eva Corey.

During World War I, women met regularly to sew garments, which were then sent to the Red Cross. The Workroom continued through the next decade or more, reporting an average of 1,005 garments made per year, valued at \$1092.

The Mad Hatters

Lynne Montross

For many years before I joined the church in 1975, there had been a very active group of women. They called themselves “The Mad Hatters”. They worked all year on crafts that they would sell at our annual Holiday Fair. There were Christmas ornaments, “Draft Dodgers” (stuffed tubes of cloth about 2 feet long that could be laid at the bottom of a front door to keep out the draft), knitted, crocheted, or sewn baby and children’s clothing, etc. I was so happy to have found a spot among them, helping at the “White Elephant” tables up in the Music Room or at the “Soup and Sandwich” lunch tables down in the Dining Room.

They were a wonderful group of talented, energetic, and dedicated women. They wanted to raise money for the church, but they also wanted to support each other. It was a loving family. And men were allowed to join in too – as long as they worked!

One woman many of us remember well was Edith Bies. She moved to the U.S. from England after WWII, bringing with her many stories of the horrible bombing of London by the Nazis, which she had lived through. Home Economics was her field, and she was talented at EVERYTHING! Particularly sewing. Among her projects was designing and creating wedding dresses. When the parish was preparing for its 100th Anniversary celebration, Edith beautifully repaired a donated beaver fur coat so that I could wear a “period” outfit (as many of us did to celebrate). Her ashes are preserved in the parish’s Columbarium.

My Beginning

True Burley

After many turns on to Dean Road, I finally entered this building in search of a Sunday school and good music. It was 1977 and it was the right place. Children were welcomed by a loving Lela Clutz, and the music was superb, very Episcopal, and served my worship needs. The rector was Chris Koch.

Many ladies were the backbone of All Saints. The Fair group, led by Francenia Horn (former art teacher at the Brookline high school), designed and crafted myriad knitted and crocheted goods, stuffed draft dodgers, and brought to light ingenious and highly saleable art projects. These ladies had all led interesting lives which they shared with the children as they developed relationships that were long lasting. These intergenerational and diverse relationships were a hallmark of the All Saints community.

The Winter Fair at All Saints was a Brookline high point and included a choir room full of white elephants. A festive luncheon was served and Santa came to call. The senior staffing of the Fair included Fran Hayes and Nellie Woodcock (a gang of two in the library collecting the money), Mary Stanley, Clara Robeson, Lois Caporal, Lucy Barry, Rosamond Lovering and Edith Bies (seamstress extraordinaire). Late comers to carrying on the behind the scene efforts were Candy Petersen and Doreen Vittori.

Lastly, the senior warden, Margery Lash, led the vestry in difficult times with sound judgment and a sensitive ear. With a judicious manner, she won the respect of the bishops Johnson and Barbara Harris, and on down.

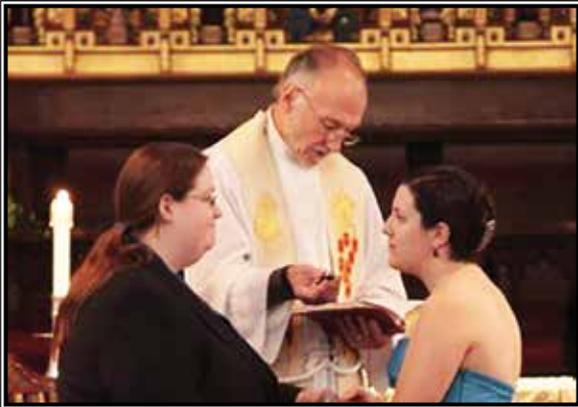
Joyful weddings ...



Larry & Doris Halvorson Coe
8/24/1974



James Besancon & Julia Speyer
10/12/1985



Tom Nutt-Powell &
Bonnie Randall
9/12/1998



Jane Gillette & Sylvia Scharf
10/11/2008



George Russo &
Carolyn Cogswell
5/26/2013



Alan McLellan
& Janelle Mills
5/10/2014



Andrew & Amy Bridge Hausmann
8/5/2017

Marylène Altieri &
Keith Glavash
12/29/1979



Lynne & Rick Montross
4/28/1984



Chris & Meredith
Petersen Young
8/16/1997



Ted and Josie Petersen
7/22/2000



Ann & Patrick Lacey
7/28/2012



Ted Sturr & Emily Smith-Sturr
9/1/2013



Mary Schnoor & Daniel Rice
10/25/2014

The Rev. Arrington Chambliss Executive Director, Episcopal City Mission

The Reverend David Killian welcomed me at All Saints to use the space to launch a young adult ministry. I led a weekly group of young adults connecting Christian contemplation and action. His generosity and welcome helped to give me a space to test my vocation, as I was at that point in the ordination process. I was sponsored by St. John's Jamaica Plain; however, All Saints had more young adults attending and seemed like a wonderful space and aligned community, so it became a site of my ministry for a year or so between 2000 and 2002. Rev. Killian was deeply supportive, encouraging me to do something "out of the box" in terms of community building, sharing from the treasure of our Christian Contemplative and reflective practices.

The Rev. Daniel MacDonald Canandaigua, NY

My family and my parents Brad and Barbara MacDonald, began attending All Saints parish when I was about nine years old in 1990. I remember how, from the very start, the worship space communicated to me something obviously weighted with importance and yet somehow hidden: the massive stone pillars, vaulted ceilings, carved oak details, the low light of the candles, the ceremonies of the sacrament; and from above, the commanding presence of the stained glass windows and their mysterious scenes of serious people from long ago. All this impressed itself on my young mind.

But the most important memories, the ones that build toward a life in the church, involve people: the people of the parish who were committed to this particular, transcendent God-place. They knew me by name and they called me: to serve as an acolyte, to rake leaves in the fall, to join confirmation class, to act in a play, to swing the thurible at Christmas. They were my mentors, my classmates, my friends; they showed me what Jesus means when he says, "love one another."

The Rev. Chris Wendell Rector, St. Paul's in Bedford, MA

When I arrived at All Saints in Brookline, I was a 24 year old seminarian with a love for God and a discerning heart – but without any real experience of parish life as an adult. I had been sponsored for ordination by a college chaplaincy, interned at a cathedral for a year, and then went right to seminary. I figured I was headed into some type of teaching ministry. And at that young age, I didn't really understand what parishes were really "for" exactly. During my year at All Saints, this began to change. The year I spent sharing in your witness to Christ's love and your care for each other as a parish family was the first time I became aware of the deep spiritual, social, and transformational value that a parish can have in the life of its members and in the life of its community. And it stuck — I've been a full time parish priest for the past 12 years! Looking back now, as my 30's are drawing to close and my two boys are in elementary school, I am so grateful for the way you all helped open my heart to parish ministry and enabled me to hear God's call to this special kind of vocation.

The Rev. Jonathan T. Eden Associate Rector, Christ Church, Cambridge, MA

My first visit to All Saints was in September of 1997. I had not been a regular in an Episcopal church since high school, having gone to a Baptist church through college and worked at an Evangelical Covenant camp in the summers. But truly, from the moment I walked through the door, I felt a sense of homecoming, a feeling of comfort. This feeling was a combination of things; the building, the liturgy and the people all conspired to bring me back to the Church. Soon after I had arrived, All Saints became a Spiritual Home. It was very important and helped me to further understand and refine my call to ordination. I am still very thankful for my years at All Saints.

The Rev. Malia Crawford Rector, Church of Our Saviour, Arlington, MA

All Saints shaped my life and ministry in so many ways. I will always remember the great thoughtfulness of David Killian and the members of my discernment committee, who challenged me to consider whether God was calling me to be a priest or to become like one of the extraordinary lay leaders I knew at All Saints. Tom Nutt-Powell took me on a pilgrimage to the boiler room, and taught me that parish priests must not only be aware of such places in the building, but that heating systems can also be the catalyst for becoming better stewards of creation. My upcoming adult confirmation class at Church of Our Saviour, Arlington, brings home fond memories of Journeys in Faith classes, which involved a dream team of leaders, including David Killian, Leslie Sterling, Margaret Bullitt-Jonas and Sue Singer. All Saints shaped so many aspects of my current ministry —taking children's formation seriously, healing ministry, inviting and forming people new to the Episcopal Church, caring for creation. Thank you!

The Rev. Michael J. Hodges

Rector, the Parish of Christ Church, Andover, MA

All Saints was the perfect place for me to explore a possible vocation to ordained ministry. There were so many different aspects of parish life to explore and David Killian made sure I had all of those opportunities! Of all the support I received, the Longwood Prison ministry team became an incredibly important and beloved community for me. Tom Nutt-Powell served as the chair of my discernment committee, a group for whom I am ever grateful. My thanks to the Parish of All Saints and congratulations on 125 years of witness!

The Rev. James M. Weiss

Professor of Theology, Boston College

In 1981, new to Boston, I attended a funeral at All Saints. The choir's beauty brought me back the next Sunday. A deacon's deep sermon brought me back the next. The gentle power of my first Eucharist with a female priest – a nun in veil and chasuble – healed me in ways I hadn't known I needed. Successive Sundays evoked my tears of healing: I knew All Saints had claimed me. The faith of fellow parishioners, the radiance of worship, the eloquence of preachers, the vibrancy of laypeople exercising ministries—all expanded my understanding of what a parish could be. Soon I studied Anglicanism and the Episcopal Church because at All Saints, I could pray more clearly, worship more deeply, fall in love for a season with another parishioner, and exercise lay ministries opening my sense of calling.

When I moved away for a decade, various turmoils tried the parish but left it renewed and strengthened. On my return, David Killian and a discernment committee led by Candy Petersen agreed to sponsor my ordination. David invited me to preach my first sermon—on the 50th anniversary of Hiroshima. My affirmation from the parish during a period of upheaval in the diocese and ordination process helped maintain my sense of calling despite hesitation and self-doubt. David, Candy, Harold, and others presented me for the ordination liturgy and remain not just friends, but deeply admired models of lay and ordained ministry. All Saints remains a special home for me.

The Rev. Julia Dunbar

Rector, St. Thomas, Auburn, MA

I was a single parent in my 40's, working full time. I was also a volunteer with AIDS Action Committee. One lovely Saturday AIDS Action rented space at Episcopal Divinity School to conduct a training session for potential volunteers. I'd never seen anything like EDS, with women seminarians and priests! To make a long story short, I enrolled as a student without a professed religion. The following Sunday I went to All Saints Brookline feeling excited and a bit nervous. Symbolically, I lightly knocked on those beautiful, big front doors and walked in. The hospitality was so warm and genuine; the service, powerfully moving. I knew I wanted to belong. On Ash Wednesday I was received into the Episcopal church. Never in a million years did I consider ordination! But when I became a minister of healing I felt the Holy Spirit moving and guiding me in indescribable ways. It wasn't long before I started feeling that the Holy Spirit was a bit of a nudge. The rest, as the saying goes, is history.

My discernment committee (including Susan Brown, Ken Coleman, Glen and my beloved Harold Petersen) generously gave me the gift of their time and wisdom. I am forever grateful for the blessings that continue to unfold in my ministry because of them. I celebrated my first Holy Eucharist at All Saints with Leslie Sterling guiding me. Since that time I have served at several Boston area churches and worked at Beth Israel Deaconess as Director of Pastoral Care and Education. David Killian invited me to serve at All Saints through his last year as rector. Currently I serve a small congregation in the Diocese of Western Massachusetts, St. Thomas Auburn. Wherever I am, wherever I go, I carry All Saints in my heart.

The Rev. Tina Rathbone

Tina wrote books about people on the margins – women in prison, kids in trouble – so it was natural that she found her ministry with the homeless and marginalized. At the Cathedral Church of St. Paul, she joined the Common Cathedral staff, and helped found Ecclesia ministries; through her, All Saints has become a MANNA partner. This year, she left the cathedral staff, feeling a call to go to the US southern border, where people seeking asylum are suffering.

Tina says, "About 15 years ago, I came to the funeral of Cameron MacDonald's husband at All Saints. I was an atheist who had not gone to a church, and at that service I had a conversion – a Damascus Road experience. Margaret Bullitt-Jonas was the preacher, and I wrote to her afterward – a really daring move, in which I boldly said, "I don't believe in God." She answered, "But God believes in you!" So I started coming to All Saints. I was embarrassed to meet people, so I sat in the very back, on a bench that used to be along the back wall, and then gradually moved up into the pews. There I learned how to pray and to walk with Jesus. At All Saints, I found all I needed. I was confirmed, then realized I was meant to be ordained. Harold Petersen was chair of my committee, and Margaret Bullitt-Jonas was my mentor. I found God through All Saints. It changed my life."

Pageants and Plays at All Saints

Keith Glavash

Pageants and plays have been staged at All Saints at various times in its history, beginning with the Parish Players in 1922. The primary purpose of this group was to raise money for the building fund, but it also studied amateur theatricals and pageantry. A “pageant of the Reredos,” telling the story of the six figures in the high altar reredos, was written by a parishioner, Frances N. Chapman, and first performed in November, 1926. (The figures are St Paul, St Augustine of Hippo, St Francis of Assisi, Thomas Cranmer, John Wesley, and Phillips Brooks.)

From the 1950s through the 1970s, children regularly presented a Nativity pageant (see photo). The installation of the Nave Altar in 1969 increased the opportunities for theatrical performances. The altar platform’s position at the crossing, the open, flexible space surrounding it, and the building’s soaring architecture have made it an attractive venue for both parish and community productions. One notably active period came in the 1990s when the Church School, flush with new families and eager to explore the arts as an avenue to reflection on the message of Christ, again presented annual Christmas Pageants.



Key proponents and directors of the pageants were parishioners Sally and Tony Capodilupo, both former professional actors, who saw the potential for effective drama within All Saints’ liturgy, architecture and Church School program. The pageants featured elaborate costumes and set a high bar for production values. Normally performed in lieu of a sermon on the last Sunday of Advent, they also occasionally were taken on the road to local senior residences where former parishioners and others enjoyed them very much.

Coinciding with the start of pageant activities in the early 1990s was the maturation of the Church School and Children’s Choir programs, which by then had become vital and effective elements of parish growth.



The distinctive arts-focused emphasis of the programs made All Saints an attractive alternative for families drawn to less traditional curricula. Pageants were a natural fit. But there was a growing challenge to balance the priorities of these flourishing programs with busy family holiday schedules in the weeks prior to Christmas. It eventually became impossible to sustain a meaningful Advent Church School curriculum, prepare the musically elaborate 4 pm Christmas Eve service led by Schola, and also to produce a seasonal pageant.

By the end of the decade, following several years of steadily diminishing scope and interest, the Christmas pageants disappeared entirely from the seasonal activities of the parish.

Both the Church School and Schola continued a period of growth and development for the next decade. In addition to more frequent inclusion in Sunday liturgies and occasionally joining in anthems with the Adult Choir, Schola released several recordings, incorporated handbells into their repertoire, and drew so many former members back to its ranks for Christmas Eve that the 4 pm service came to be the largest crowd of the entire year, as it remains today.

125 Years of Stewardship

Ethan Avery & the Stewardship Committee

Come to him, a living stone, though rejected by mortals yet chosen and precious in God's sight, and like living stones, let yourselves be built into a spiritual house. (1 Peter 2:5)

All Saints was founded by a group of people seeking an Episcopal church closer to their homes.

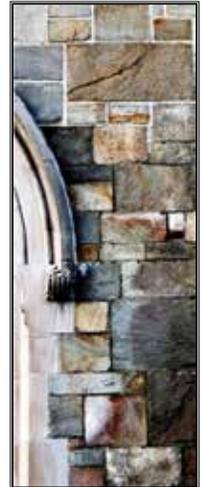
From this humble beginning, meeting in the Beaconsfield Casino in 1894, it grew into a thriving community, first constructing a small wooden church in 1895, and then building the church in which we worship today. Thanks to the generous gifts from parishioners, the stone structure was begun in 1898, although it took 27 years to complete. It is a testament to the dedication of the first parishioners who poured their time and treasure into creating a vibrant parish that has evolved into the congregation of today.

Since that time the All Saints congregation has gathered in our church for worship services, which today include weekly Sunday morning and Saturday Celtic services, as well as scheduled Evensong and Compline and special services. We also have a thriving music program. From the appointment of the first Director of Music in 1897, the music program has grown to include an adult choir, Schola (youth choir), and cherub choir. Outside of the church, the All Saints congregation has been a leader in combating racism with awareness campaigns that appeared on the MBTA in the 1960s. Today All Saints continues to have a lasting commitment to racial and social justice that drives a number of programs, including work with the unhoused community in Boston through Common Cathedral and the MANNA program.

All Saints has also brought communities into our beautiful church through various partnerships that support the arts, faith organizations (Korean Evergreen Church), personal growth, and the Corner Co-op Nursery School. These groups have come to love and depend on All Saints as much as we do, and the partnerships give All Saints the chance to work more deeply with the community in Brookline.

This year marks the 125th anniversary of the founding of All Saints Brookline. All of these programs are a continuation of caring stewardship by this parish over that 125 years. Each member of All Saints is a living stone in the community, part of its ongoing history; each of us provides the support All Saints needs to continue to be the soul affirming place that it is. This year, the Stewardship Committee is asking "what do you value most about All Saints?" as part of our campaign. As we celebrate the past, we want to acknowledge the wonderful community we are now, and continue to look to the future.

An important part of that stewardship is pledging. As we enter pledge season please look for our annual mailing, which will include a pledge card. Pledging is a vital way to support All Saints, as it lets us develop a budget to pay salaries, maintain this amazing church, and fund the various programs both inside the church and out in the community. Pledging allows All Saints to be the ever-evolving community that provides us a spiritual home as we move through the world; it allows us to help make that world we live in a little bit better. Many thanks to the members of our community who have pledged in the past, and many blessings to this beloved community for years to come.



Back Cover: The children in Church School were asked to imagine what All Saints might be like in another 125 years – that is, in 2144. They set to work with paints and conversation and produced the images on the back cover. Some of their remarks are below:



“Maybe the building would be gone because of climate change or nuclear war. But that doesn’t change the church, since the church is what we do out in the world, not just in this building.”

“We will still be ‘peacing’ and loving and need to have hope!”

“I think All Saints will be bigger and better and have lots of people in it!”

Thank you to Kathleen O’Donoghue for guiding the morning!



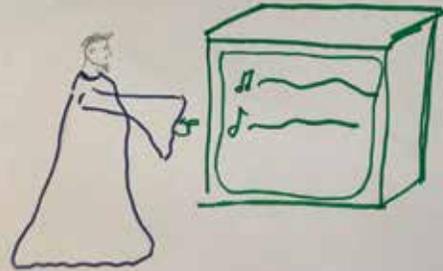
FUTURE

all saints parish

In 2144,

We wonder if we'll still go to church, or if we'll all participate by screens.

There will still be a choir, but the music will come from a huge computer. Instead of the organ, the choir master will direct with a huge touch screen.



peering
love
need
hope



all saint parish at

