



HEAR THE DREAM

History

St Francis Church was established on Old Long Ridge Road in 1945, with a small “pump” organ to lead its hymns. In 1963 it was replaced by the current electric action two manual pipe organ. The Long Ridge Road property was acquired in the 1960’s and parishioners began fulfilling a dream to build a parish house and sanctuary to accommodate an expanding congregation.

The 9:30AM service was relocated to the new Parish House and later a moveable “Ott” cabinet style pipe organ was purchased for the Assisi Hall worship space. By the 1990’s plans were under way to complete the dream previously envisioned and build a new church. While “Building the Dream,” one of the design objectives was to prepare for a full pipe organ. Joe Dzeda, curator of the huge organ at Yale University’s Woolsey Hall, reviewed our early architectural drawings and determined that the wind chests and pipes for at least 20 ranks would fit in the voids above the spaces flanking the altar area, and this would be the right place for the sound to originate in the new building.

Our architects proceeded with the necessary structural reinforcements and ductwork to avoid a far greater disruption when doing the work later. Thus the new building—consecrated in 2000—possessed substantial preparations for a pipe organ. The Ott portable tracker organ was temporarily moved into the new church until money allowed for a new dream to be realized for a full pipe organ. Our Rector, Father Mayberry captured the essence of our dream when he wrote:

music is a very important part of the liturgy and worship. It inspires, lifts the spirits, adds joy, and enhances meditation and contemplation. It supports the liturgy...In fact, some one said that the “language” of God goes from the spoken ‘word’ to ‘poetry’, to ‘music’, to ‘silence.’

The Organ Project officially began early in the year 2000 when the vestry charged a newly formed organ committee to research and recommend an organ for the new sanctuary. Our mission was to commit to a quality of excellence

based in a rich heritage of sacred music, as well as recommend an organ that would most appropriately fit the liturgical, spiritual, musical, visual, technical and practical needs of our new worship space.

The committee initially consulted with two accomplished church music directors and organists: Vincent Edwards and Rodney Ayers. Under their careful guidance we set out to become educated consumers of church organs. We considered electronic as well as pipe organs, and even explored the new state of the art electronic digital organ.

We concluded that a new electric action pipe organ would be most desirable and appropriate for our space. The committee’s search for a reputable organ builder included visitations to churches from Maine to Florida, seven on site demonstrations of electric action pipe organs, and the ultimate evaluation of nine reputable pipe organ companies. Several organ builders made on-site visits to St. Francis, offering bids to build a new state of the art instrument. We narrowed our search to one organ builder when the unthinkable happened.

The 2001 September 11, terrorist attacks—bringing our country to its knees—were a major set back for the organ project. Although some funds had already been donated for the new organ, inflation was sweeping the country. The committee decided it wasn’t the right time to plan a major fundraiser for a new organ; thus the Organ Project was put on hold. By spring of 2003 the organ builder of choice had raised prices which was a key turning point for the Organ Project.

The committee decided to “Think outside the Box” and research alternatives for acquiring a quality pipe organ at less cost to the parish. Our current Music Director Ken Corneille put us in touch with Jim Konzelman of Konzelman Pipe Organs in Hoboken, New Jersey, who had a fine reputation for building and rebuilding pipe organs. Mr. Konzelman proposed to build an electric action pipe organ requiring only the side walls flanking the altar to be acoustically open. With the Swell Division on one side and the Great Division on the other, the sound would integrate ideally (and mysteriously) above the altar before reverberating through space.

Our acoustical consultants for the church, the highly regarded Jaffe-Holden firm, offered enthusiastic support for this plan and gave recommendations for the louvered grillwork for the sidewalls, and the blower located in the basement.

In our efforts to educate ourselves as well as the parish community on the quality of Konzelman pipe organs, we went on three organ crawls with parish enthusiasts in the spring of 2004. By early 2005, the vestry designated a portion of monies from a special Capital Campaign to be held that spring to fully fund the organ. We hired Konzelman Pipe Organs to design, build, and orchestrate the installation of a customized electric action pipe organ. Konzelman’s design places the organ within the sanctuary, allowing for maximum tone and quality of sound down the length of the room.

The pipes come from as near as Maryland and as far as Germany and with the pipe work encased, a blending and focusing of tone enhances clarity. The French style draw knob console is of white oak, carefully designed and stained to match the existing architectural detail of the church. The moveable platform enables the console to be moved anywhere within the sanctuary. The Konzelman pipe organ supports the words so eloquently stated by one of our church architects, Joe Mygatt:

The new St. Francis Church stands in the North Stamford community for future generations as a serene and sacred place, both harmonious to the eye and uplifting to the spirit. We built it also to grace the ear with sacred beloved music. As a place of worship, we intended it to reverberate acoustically, and thrill the listener with the sounds of a full, fine pipe organ; an instrument designed, voiced, and tuned precisely to our space. And we imagined that after each hearing, as the last chords faded away, the moments of silence would be that much more profound.

We invite you, now, to listen in silence, and Hear the Dream!

**PIPE ORGAN SPECIFICATIONS
ST. FRANCIS
EPISCOPAL CHURCH
STAMFORD, CONNECTICUT**

The organ is a solid-state capture combination action with 25 levels of memory, 12 general pistons, 8 pistons per division, general pistons and pedal pistons to be duplicated by toe pistons.

Reversibles for: Great to Pedal, Swell to Pedal, Swell to Great, Tutti.

Set and General Cancel, and Scope pistons.

Crescendo pedal with one standard and three settable crescendos.

Two manual and pedal Drawknob console with bone naturals, ebony sharps, and tracker touch.

Two manuals and pedal 18 voices
24 ranks 1519 pipes

Great <i>expressive</i>	
16 Viola Swell	<i>from Swell no.</i>
22	
8 Principal	<i>61 pipes</i>
8 Rohrflöte	<i>61 pipes</i>
8 Viola Swell	<i>from swell no. 22</i>
8 Viola Celeste Swell	<i>from Swell no. 25</i>
4 Octave	<i>61 pipes</i>
4 Koppelflöte	<i>61 pipes</i>
2 Super Octave	<i>61 pipes</i>
IV Mixture 1-1/3'	<i>244 pipes</i>
8 Trompette Swell	<i>from Swell no. 34</i>
8 Hautbois Swell	<i>from swell no. 33</i>
8 Krummhorn	<i>61 pipes</i>
Tremulant	
Chimes	<i>prepared for</i>

Great to Great 16
Great to Great 4
Great unison off
Swell to Great 16
Swell to Great
Swell to Great 4
Antiphonalto Great

Swell <i>expressive</i>	
16 Viola	<i>73 pipes</i>
8 Gedeckt	<i>61 pipes</i>
8 Viola	<i>from no. 22</i>
8 Viola Celeste t.c.	<i>49 pipes</i>
4 Principal	<i>73 pipes</i>

4	Nachthorn	<i>73 pipes</i>
2-2/3	Nasat	<i>61 pipes</i>
2	Octave	<i>from no. 26</i>
2	Nachthorn	<i>from no. 27</i>
1-3/5	Terz	<i>61 pipes</i>
IV	Plein Jeu 2'	<i>244 pipes</i>
16	Basson	<i>73 pipes</i>
8	Trompette	<i>73 pipes</i>
8	Hautbois	<i>from no. 33.</i>
4	Clairon	<i>from no. 34</i>
	Tremulant	

Swell to Swell 16
Swell to Swell 4
Swell Unison Off
Great to Swell
Antiphonal to Swell

Antiphonal

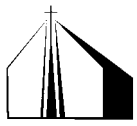
16	Festival Trumpet	<i>prepared for</i>
8	Festival Trumpet	<i>prepared for</i>
4	Festival Trumpet	<i>prepared for</i>

Pedal

32	Resultant	<i>from no. 46 and no. 23 (quint)</i>
16	Subbass	<i>56 pipes</i>
16	Rohrgedeckt Great	<i>12 pipes, extend no. 3</i>
16	Viola Swell	<i>from no. 22</i>
8	Principal	<i>from no. 2</i>
8	Bourdon	<i>from no. 46</i>
8	Rohrflöte Great	<i>from no. 3</i>
8	Viola Swell	<i>from no. 22</i>
5-1/3	Quint Great	<i>from no. 3</i>
4	Choral Bass	<i>from no. 2</i>
4	Bourdon	<i>from no. 46</i>
32	Bombarde	<i>12 electronic tones, extend no. 34</i>
16	Bombarde Swell	<i>12 pipes extend no. 34</i>
16	Basson Swell	<i>from no. 33</i>
8	Trompette Swell	<i>from no. 34</i>
8	Hautbois Swell	<i>from no. 33</i>
4	Krummhorn	<i>from no. 12</i>

Great to Pedal
Swell to Pedal
Antiphonal to Pedal
Great to Pedal 4
Swell to Pedal 4

HEAR THE DREAM



ST. FRANCIS CHURCH
STAMFORD, CT

HEAR THE DREAM!

ABOUT THE BUILDER: JAMES KONZELMAN

James Konzelman first became interested in organ building in the mid 1960s after a friend loaned him the Contemporary American Organ by William H. Barnes. He made minor repairs in his home parish of St. Henry's, Bayonne, N.J. and helped several organist friends with minor repairs on their church pipe organs. In the late 1960s Mr. Konzelman worked for Westinghouse Aerospace, Baltimore, Maryland, troubleshooting radar guidance and missile control systems. Later, while in the army, he taught a course in radar at Fort Bliss, Texas. This background in electronics became extremely valueable later on as more and more electronic circuitry was introduced into the conventional pipe organ.

In 1972, Mr. Konzelman went to work for the Church Organ Company, Edison, N.J. where he studied voicing and tuning techniques with Russell W. VanCamp. When Mr. VanCamp retired in 1974, Mr. Konzelman became the tonal director, designing and voicing many organs for that firm until the establishment of his own company in 1977.

Since the establishment of his own company Mr. Konzelman has built and rebuilt many organs. Major rebuilds

and new organs include: the Cathedral-Basilica of St. James, Brooklyn, N.Y., Church of Our Lady of Grace, Hoboken, N.J., Church of the Heavenly Rest, N.Y., Second Presbyterian Church, N.Y., Blessed Sacrament Church, New York, Union Congregational Church, Upper Montclair, N.J., Nativity Lutheran Church, East Brunswick, N.J., Newark Abbey, Newark, N.J., Emmanuel Lutheran Church, New Brunswick, N.J., St. Anne Church, Rochester, N.Y., St. Henry's Church, Bayonne, N.J., St. Vincent's Church, Bayonne, N.J., Mount Carmel Church, Bayonne, N.J., Grace Lutheran Church, River Edge, N.J., Larchmont Avenue Presbyterian Church, Larchmont, N.Y.

The assistance of John A. Stokes, Louis Scarpa, David Fedor and Paul-Martin Maki is gratefully acknowledged by the builder.

The main characteristics, which distinguish Konzelman Pipe Organs are: clarity of tone, fullness of the ensemble without being overpowering, versatility based on solid tonal structure and the use of judicious duplexing and unification, tonal blend achieved by careful scaling, voicing and regulation of each rank, mechanical reliability and serviceability.

**THANK YOU TO THE MEMBERS OF ST. FRANCIS
WHO GAVE SO GENEROUSLY SO THAT WE COULD HEAR THE DREAM!**

THANKS ALSO TO:

ORGAN COMMITTEE

Joanna Nichols, Honorary Chairperson

Margaret Canada, Chairperson

Margery Irish, Co-Chairperson

Ken Corneille

Lin Faxon

Norma Hart

Mary Hitchcock

Tom Hitchcock, (dec.)

Joe Mygatt

The Rev. Richard Mayberry

The Rev. Mark Lingle

Betsy Adams, Financial Advisor

And

The Executive Committees and Vestries who provided leadership throughout this project.

We gratefully acknowledge our special friends,
Vince Edwards and Rodney Ayers,
who patiently and generously taught and guided
the Organ Committee through the early part
of this project

With gratitude, we remember all those who have departed this life, especially those members of this parish, who loved music, worked hard, and cared deeply about this organ project. They are "all the company of heaven" who join us today and rejoice with us in celebrating this new pipe organ.

*Cover Picture by Helen Neafsey