



THE BELLOWS

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DR. BARBARA HIRANPRADIST, EDITOR

SEPTEMBER/OCTOBER 2024

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*“There are only two
ways to live your life.
One is as though
nothing is a miracle.
The other is as though
everything is a miracle.*

Albert Einstein

From the Dean ...

Dear Members and Friends of the Greater Lansing AGO Chapter,

As I write this dean's letter, we are in the middle of July. I hope and pray that you are having a restful and wonderful summer. Mine has not been the usual one in that I am still recovering from total left knee replacement surgery on May 22. This put a stop to my teaching in our school, playing for services and, unfortunately, I had to postpone my May 23 organ recital. However, I am doing well, graduating from therapy, and looking forward to a "normal" fall. This does make you appreciate being able to hit those low pedal notes without any pain.

John Horak Organ Recital

Geistliche Abendmusik - A Worship Service Through Music

Gerhard Krapf (1924 - 2008)

Our Savior, Lansing

7910 E. St. Joe Highway (corner of St. Joe Highway and Broadbent)

Thursday, October 3, 2024, 7 p.m.

PRELUDE - "Fantasia" on a Theme by Frescobaldi

HYMN - "Lift Up Your Heads" (Truro)

HYMN - "From East to West" (Christum wir sollen Loben schon)

HYMN - "Christ Jesus Lay in Death's Strong Bands" (Christ lag in Totesbanden)

HYMN - "Come, Holy Ghost, God and Lord" (Komm heilige Geist, Herre Gott)

HYMN - "O God, Our Help in Ages Past" (St. Anne)

POSTLUDE - "Fugue" on a Theme of Frescobaldi

It is challenging to plan a recital with an established theme, composers, types of pieces etc. I started by looking up the anniversary birth / death dates for composers in 2024. For the organ, Gerhard Krapf came up as the 100th anniversary of his birth. Perhaps he is not well known to some of you but he would be in the same category as Hugo Distler, Jan Bender, and Ernst Pepping. Besides being a

prolific composer of organ and choral music, Krapf was organist at many churches in the United States and Canada. He was also professor of organ at the University of Iowa for many years and has many students who are leading congregations in song with the organ.

This **Geistliche Abendmusic**, A Worship Service Through Music, consists of a series of scripture readings and hymns. The adult choir from Our Savior, Lansing, will be leading the singing of the above hymns with the congregation. Each hymn has an introduction and then verses of the hymns are sung to different settings for choir and congregation. Interspersed are verses of scripture which will be read before the hymn is sung.

I hope that you will be able to attend and add your voice to the singing. Also please take note of the many events that we have planned for our Chapter this fall. Many thanks to our Sub-Dean Nixon McMillan, who has been working very hard with our Board to plan these events. I hope that you will make time in your busy schedule to attend as many events as you can. We can always learn more in our craft and the sharing and fellowship are much needed these days.

Enjoy the gift of music and use it to help and serve others.

John Horak

From Our Chaplain ...

Trends come and go. Whether that happens to be the latest clothing fashions or architectural designs, what's in vogue now is often not so forever. The same is, of course, true in many ways in the world of music. I was recently reminded of this as I happened upon an informal discussion among organists on a social media platform. The topic was the well-known American composer and organist Paul Manz and "gap" registrations. Of course, Manz is known for copiously suggesting and using such stop combinations (e.g. 16', 4'; 8', 1', etc.) in his organ improvisations/compositions. Another, composer and organist from an overlapping time period (and former organ professor of mine), Charles Ore, has also been known to make use of these unique and colorful combinations. As is no surprise, and as I recently observed, organists have their various opinions on this topic (among others) and enjoy sharing and discussing them. Trends come and go, perhaps especially so in the vast world of pipe organs and organ music. In my opinion, this only adds to the fascinating richness of this art as it has been manifested throughout the centuries.

On the use of "gap" registrations in organ music, I happen to enjoy them. As a young organist, I grew up listening to the Paul Manz recordings of his chorale improvisations/compositions, which were filled with such varied and unique (unorthodox?) sounds. One of the Manz pieces I'm currently practicing is Manz's setting of "I Will Sing My Maker's Praises" (SOLLT ICH MEINEM GOTT). This piece, too, demonstrates Manz's frequent use of "gaps" as he suggests a 16', 8', 2' combination on one manual with an 8', 4', 1' on a second manual (and a 4' Reed for the *cantus firmus* in the pedal). It's a lovely setting, and I'm glad that these combinations of stops caught on for a time. (Manz's setting is available to listen to on YouTube.)

The hymn on which this particular organ setting is based ("I Will Sing My Maker's Praises") was penned by Paul Gerhardt, who was a famous hymn writer and Lutheran pastor in Germany in the 17th century. Its text emphasizes God's love for His creation, culminating in sending His Son as the Savior of the world. Gerhardt also shares a thought concerning trends and particularly the fickle and fleeting trends of this world. The first four stanzas (as found in Lutheran Service Book 977) each end with the following text:

*"All things else have but their day;
God's great love abides for aye."*

What comfort and consolation are contained in these two short lines of verse! Trends come and go. But the love of God is no mere trend. It is steadfast and eternal: without beginning or end, and God has taken great pains to make His love known among us in the life, death, and resurrection of His incarnate Son. And this love of Christ is given to us in His mercy and forgiveness – not in some intangible and abstract sense – but that we may "taste and see that the Lord is good" (Psalm 34:8). That we would know that it is so.

Trends may come and go – and these add a delightful intrigue and richness to our art and conversations as musicians and organists. "But the Word of the Lord endures forever" (1 Peter 1:25). God's "steadfast love endures forever" (Psalm 136) and such love is sealed by the reality of the cross and empty tomb. "Jesus Christ is the same yesterday and today and forever" (Hebrews 13:8). "*All things else have but their day; God's great love abides for aye.*" May that unwavering good news fill our music making with confidence and joy!

PAX,

Rev. Lance Kfamer+



The 2024 AGO National Convention in San Francisco

San Francisco, Berkeley, Oakland and Palo Alto were the settings for this summer's AGO National Convention for about 1,100 attendees. The offerings of this convention which attracted me were the wide variety of instruments along with several high-profile performers which included Faythe Freese, Kimberly Marshall, Dong-Il Shin and Janette Fishell. The last AGO convention in San Francisco was in 1984.

As usual, for a convention of this size, many venues were small and had limited seating, so we had to choose, at registration time, which track of concerts and workshops to attend. The large spaces for the evening concerts by the performers mentioned above were adequate to accommodate everyone.

Mornings provided time for a large variety of workshops with many topics of interest from which to choose. Several workshops were devoted to health, posture, body awareness and practice techniques to avoid physical injury. David Higgs' master class was filled to capacity. As usual, there were new music reading sessions. New workshops were focused on the best use of technology to serve organists. There were some novel programs this year, such as Renee Gastellum's *From Bamboo to Bourdon*, Stories from China, using the organ to tell about nineteenth and twentieth century Chinese composers. Dr. Robert Horton demonstrated how to make an organ pipe. (I was surprised by the number of interested people who attended this workshop.)

Valerie Harris gave us an entertaining and insightful program, *How the West Was Won: The Impact of Railroad Tourism on Organ Culture*. With the completion of the trans-continental railroad in 1869, railroads and news media produced promotional material to lure passengers westward to points of interest, including Yellowstone, Grand Canyon and Salt Lake City. By promoting organ recitals, it made the wild west seem to have a more refined culture which attracted tourism. Railroad schedules were adjusted to time visitors' arrivals with the daily recitals in Salt Lake City. These recitals at the Tabernacle, were established by organist John McClellan. One newspaper reported, in 1912, there were 18,000 rail visitors who attended organ recitals in one week! Other cities, including Chicago, Denver and San Diego created their own organ recitals to attract tourists.

An intriguing lecture by Jonathan Bezdegian on Vierne's *Harmonic Language* with a demonstration of the tonal realm and sounds of several of his most popular works. These works included Vierne's *Carillon de Westminster*, followed by a detailed analysis of Vierne's very complex *Fantômes* and the Scherzo from *Symphonie VI*. While some of us didn't understand all the subtleties of the theory, I

gained a tremendous appreciation of Vierne's genius of using alternating modes and transpositions to create and release tension in his works. One of Bezdegian's analyses appeared in the August issue of *The Diapason*. Several other articles on his harmonic analyses were featured in earlier issues in that magazine.

One of the most exciting opportunities of this convention was to hear recitals by the Rising Stars, winners of regional organ competitions. The talents of these young individuals is most impressive. The morning's program began with Abigail Crafton playing Scherzo from *Symphony No. 1* by Rachel Laurin and Final from *Symphonie No. 3* by Louis Vierne. I wrote about the excellence of Abigail's playing when we heard her at last year's AGO convention in Augusta, Georgia. As a high school senior, her playing is on a par with far more seasoned organists! Two other winners included Alexander Leonardi and Owen Tellinghuisen who treated us to his playing of William Still's *Elegy* and Duruflé's Toccata from *Suite, Opus 5*. Once again, hearing these young and gifted organists is an uplifting experience. Undoubtedly, we'll hear more from these performers.

On Monday afternoon, we were treated to a short concert in the unique architecture of the Cathedral of Christ the Light by Dong-Il Shin. He is a promising young organist who played their IV/90 Letourneau organ. Shin began with *Grande Piece Symphonique* by César Franck and closed with Liszt's *Prelude and Fugue on the Name B-A-C-H*. His program also included a world premiere of Texu Kim's *Diptych on "Veni Creator Spiritus."*

The first of the evening concerts was a program with the theme *Pipes and Pageantry; Dance and Delight*, featuring organist Faythe Freese and a live dance troupe. The first half of her program featured works by Jean Langlais, Alesh Jermar and Alexandre Guilmant. The remaining program included Pamela Decker's *The Freese Collection* which are pieces inspired by works of art in a collection that were admired by Decker when she visited Freese's home. Her playing of Florence Price's *In a Quiet Mood* was welcomed respite from the pageantry. Freese ended the evening's program with a rousing performance of Leo Sowerby's *Pageant*, a work ideally suited to the voluminous space and organ of Grace Cathedral.

Tuesday's performance was by husband and wife team, Olivier Latry and Shin-Young Lee and featured Ming Luke, conducting the Berkeley Symphony Orchestra. The program included *Concerto in One Movement* by the late Emma Lou Diemer and *Ascending Light* for organ and orchestra by Michael Gandolfi. Also with the orchestra, Lee played Samuel Barber's *Toccata Festiva*. Both organists, in a duet, concluded by playing Stravinsky's *Rite of Spring*. While this music was refreshing and not often heard, the concert was unacceptably long; I feared *Spring* might go on through the summer and into fall.

Janette Fishell was the featured performer for the St. Cecilia Recital Series, which was endowed by organist, the late Marianne Webb. Fishell demonstrated her flawless playing of works by Tournemire, Vierne, Petr Eben and Dupré, concluding the first half of her program with a world premiere of Mason Bates' *Suite for Organ*. The remaining portion of her concert was a stunning playing of Octaves from *Six Etudes pour Orgue* by Jeanne Demessieux. She concluded the evening by playing of the Aria and Toccata movements of the late Rachel Laurin's *Symphonie No. 1 pour Orgue*. Long rounds of

applause from an appreciative audience were well deserved. This concert on the large four manual, 94 rank Ruffatti organ at Cathedral of St. Mary of the Assumption was outstanding in every way.

On Thursday, the last day of the convention, we traveled by bus to Palo Alto, for several concerts, concluding with Kimberly Marshall playing at the Memorial Church at Stanford University. The first part of her concert was played on the church's 1901 Murray Harris organ with music by Guilmant, William Still and Errollyn Wallen. The Fisk organ, built in 1984, was demonstrated in the second half of her program with music of Buxtehude, Arnolt Schlick, Andre Raison and J. S. Bach. Kimberly Marshall's playing is always appreciated and renowned for excellence.

This was a large convention so we had many choices in workshops and concerts to attend. It was impossible to include every concert and program. Some performers I wanted to hear included Aaron Tan, Anne Laver, Stephen Price and Jennifer Pascual. A visit to the Castro Theater in San Francisco to see and hear the seven manual, 837 stop (!) Castro Symphonic Theater Organ built by R. A. Colby and Walker Technical was planned. However, the organ had not yet been installed due to renovations in the theater. Circumstances prevented us from hearing the huge V/147 Ruffatti organ at Davies Symphony Hall. Still, this was a most enjoyable and valuable experience. The next national AGO convention, in 2026, will be held in St. Louis and every reader should be encouraged to attend.

Robert D. Miller



*First Emanuel Lutheran
Organist Receives
Scholarship*

Former Lansing AGO scholarship recipient, Benjamin Foster, recently placed second in the National Undergraduate Organ Competition in Ottumwa, IA, after competing for three finalist positions. His fellow competitors were Ted Babbitt (3rd Place) of Mercer University and Henry Rye (1st Place) of St. Olaf.

Ben has graciously shared his talent with our community throughout the years and received his organ training with Guild member Darlene Greenman-Ross. He is currently a senior at Martin Luther College, MN, studying Staff Ministry and Parish Music. He is currently a student of Craig Hirschmann.



The 2024 Historic Organ Tour in Vienna

This spring provided a group of forty-two of us a memorable study tour of historically significant organs in Vienna, Austria and its surrounding region. What began in 1994 as tours by the Organ Historical Society has become The Historic Organ Tours, organized by Dr. Bruce Stevens, organ professor at the University of Virginia and William van Pelt, from Raven music CDs. This year was their twenty-eighth such program.

This tour was similar to Pipedreams programs offered by J. Michael Barone, and I've attended and written about those in recent years. Each day we visited typically four churches and received an informative talk about the instruments there and then heard a demonstration after which those who signed up to play each instrument were given time to do so. There was adequate time in some evenings to attend local concerts, museums, opera and shopping. Of course, dining in Vienna was quite excellent.

On this year's program we were especially fortunate to have had the famous international organ recitalist, professor and scholar, Dr. Peter Planyavsky with us to provide informed lectures and demonstrations of each instrument. Peter always chose demonstration music appropriate for each instrument, with some organs dating back to 1642. While I have been unusually lucky in my years of travel to have had the pleasure of hearing many of the world's great organists, I enjoyed Planyavsky's playing each day of our tour. He is a native of Vienna and for decades was the organist of St. Stephan's Cathedral. He was also a student, at age 12, of Anton Heiller. (I recall having heard Heiller when he performed in Fort Wayne, Indiana, twice when I was in high school.) Heiller was legendary for his performances and teaching of Bach's music.

My roommate was Dr. Norbert Kelvin, who is a retired chemical engineer (with advanced studies in law and theology). I was told ahead of time, he would be an ideal roommate since because for many years, he was a highly accomplished organist in Australia. He also studied organ improvisation in France with Sophie-Veronique Cauchefer-Choplin. He plays all the Vierne organ symphonies. With Norbert's other interests in physics and astronomy, we had a most memorable time and many discussions and fine dining throughout this tour. Norbert is familiar with Michigan State University since his daughter, currently living in Vienna, has a degree in violin performance from MSU.

Just over half of the tour members had signed up to play the instruments we visited. For their playing, Planyavsky was always at hand to provide helpful hints on registration and playing of each instrument. His help saved a great deal of time and enhanced the experience for players. Many of the

instruments we visited have peculiar temperaments (different from the equal temperament we're accustomed to hearing nowadays), such as Meantone, Werkmeister or Kernberger. Adding to the challenge of playing, many instruments have short octaves and short, limited pedal boards*.

To help make the most of our experience, the tour directors compiled a comprehensive tour book which described each instrument and stop list featured on the tour and the program of music used for each organ demonstration. The book included the history and architecture of each venue. Their guide also featured a useful glossary of German organ terms.

Three days of our tour were by bus, traveling an hour or so to the north, through the famous Viennese woods to visit monasteries which have historically significant organs. For the remainder of the tour, we walked to most venues. It was necessary for all participants traveling to Vienna, to leave the U.S. on Wednesday, May 29, and arriving in Vienna on Thursday, in order to begin our walking tour promptly on Friday morning.

On Friday, May 31, we visited several churches within about a mile of our hotel. Many organs were rather small, often with two manuals and pedal and fewer than thirty ranks of pipes. Our first stop to Annakirche has a mid-18th century organ by Johann Hencke IIP/14 (two manuals with pedal, and fourteen ranks.) While small, this is a lovely instrument, very well suited to its environment. Later we toured St. Ursula which has a modern Gregor Hradetzky IIP/28 (two manuals and pedal, 28 ranks) organ. This is a notable organ. My first exposure to the very fine Hradetzky organs was a number of years ago when I played the four manual instrument for friends at St. Andrews University in Scotland. (That is a treasured memory.) The afternoon was reserved for an organ recital at nearby Franziskanerkirche, played on a small, IIP/20, organ by Johann Wockherl in 1642. The church was completed in 1589, with construction having begun in 1383.

After visiting a number of small and moderate-size instruments, Sunday was a day to hear bigger ones. Dr. Kelvin and I attended a Catholic Mass at the huge St. Stephan's Cathedral. Musicians from the State Opera and local symphony orchestras provided the music, with somewhat limited use of the organ. The church was filled to capacity, with many waiting outside. However, the organist who played for that service seemed to have little understanding on the use of an organ to lead congregational singing.

On Sunday afternoon, a mile walk took us to Lutherische Stadtkirche (Lutheran City Church) to hear the 2018 IIIP/38 organ built by Orgelbau Markus Lenter. This organ is significant because it is highly regarded; it reimagined the earlier instrument to go beyond the Baroque traditions and made the transition to Romanticism. This instrument renders music well from Bach to Mendelssohn and Brahms. Music by the first two of these composers was demonstrated by Planyavsky. Later on Sunday, our tour members walked to the enormous Votivekirche (the Votive Church) to experience the German-built 1878 E. F. Walcker IIIP/68 organ. As churches go, Votivekirche is relatively recent, having been built in 1879 by Archduke Ferdinand Maxmillian to thank God for saving his brother, Emperor Franz Joseph, following an assassination attempt in 1853.

Monday, Tuesday and Wednesday were set aside for bus travel to outlying regions. On Monday, we traveled to the northwest, through the famous Viennese Woods, to monasteries in Klosterneuburg, Krems and Zwettl. In Krems, we heard another fine Hradetzky, IIIP/43, organ built in 1986. Tuesday's tour was to the southwest to Heiligenkreuz where we heard an 1804 Ignaz Kober IIP/52

organ, carillon and the monk's morning chants. A very enjoyable lunch was served there before we departed to Perchtoldsdorf. A humorous note was to learn that, at one of the cathedrals, two divisions of the organ were housed in unused confessionals! Perhaps those pipes might have thought they would fare better if they confessed.

The last bus tour was westward to St. Pölten to experience the IIIIP/36 Metzler organ of 1973, and in the afternoon, we had a stop in Herzogenburg to hear a 1752, IIIIP/40 organ by Johann Hencke. After arriving back in Vienna for dinner, I was looking forward to hearing the V/130 Rieger organ, built in 2020, at St. Stephan's. The cathedral also has a IV/55 organ from 1991 and a smaller choir organ also by Rieger. Rieger has built a large number of significant organs in Europe; my first experience with one was at St. Lawrence (Scotts Church) in Melbourne, Australia. However, St. Stephans was an enormous space, the building was built of porous limestone which absorbs a great deal of sound. This acoustic limitation was important in the design of the organ, which has pipes of unusually large scale to compensate. While the instrument is impressive in its size and specification, it sounds rather ordinary, at least in such a huge space.

Another Rieger IVP/47 organ from 1976 was one we heard later at Augustinekirche. This church was consecrated in 1349 and expanded several times. The acoustics and sound of this mechanical action organ was one of the highlights of the tour. We were treated to an awesome recital by the organist of the church, Professor Wolfgang Capek. His playing of Dupre's *Variations on a Noël* and Tchaikovsky's *Allegro Vivace* from *Symphonie VI* was nothing less than phenomenal. The speed and clarity of his breath-taking tempo of the *Variations* was truly a performance to remember; it was even more remarkable considering this was being played on a large, mechanical organ. I'd love to hear this instrument again and again. The church also has a IIP/25 choir organ built by Gebrüder Reil, which uses the Werkmeister III temperament.

The tour ended on Friday, June 7, with a subway ride to the west side of town to hear two lovely, small two manual organs. That evening concluded with a group farewell dinner. As though we hadn't heard enough organs, several of us, after leaving the dinner on our walk back to the hotel, happened to stop by a music festival at Schottenkirche to find there was to be an organ concert at 10:30pm. Despite having to be in the cab to the airport at 3:30am the next morning, we stayed for the concert and were very well rewarded. The organist played works of Vierne, on the IIIIP/49 Mathis organ of 1995. This organ was perfectly suited for that music and the organist played works from Vierne's *24 Pieces en Style Libre* and the *24 Pieces de Fantaisie*. These works were performed flawlessly so that was a concert to remember.

In conclusion, this tour was successful and was thoroughly enjoyed by all attendees. This was an adventure to remember; not only were the venues chosen and planned very well, the performances we heard were, without exception, outstanding.

* Some keyboards have split sharp keys above the usual ones, requiring less keyboard space. Such a broken octave keyboard is called *gebrochene Octav*, in German. On short octave pedal boards, C#, D#, F# and G# are omitted. This was done to minimize cost in constructing those larger pipes. Short octave keyboards were occasionally used on early harpsichords to help the player reach larger intervals.

Robert D. Miller



St. Thomas Aquinas Parish Organ Series

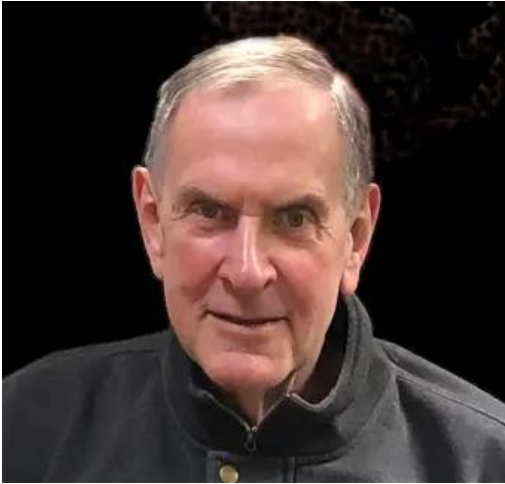
1st Wednesday Of Each Month

During The Academic Year | Sepfretember to April*

12:15pm | St. Thomas Aquinas

- 9/4 Hae Won Jang: Associate Director of Music and Organist for Saint Thomas Aquinas
- 10/2 Yemi Kim: DMA student, University of Michigan
- 11/6 Kelly Bohan: MSU Student
- 12/4 ADVENT RECITAL
- 1/15* Tim Bohan: Organ Scholar
- 2/5 Leonid Tsoy: MSU Student
- 3/19* Noah Mallet: MSU Student
- 4/2 LENTEN RECITAL

***January and March on the 3rd Wednesday due to New Year's Day and Ash Wednesday.**



Requiescat in Pace

John Nixon McMillan

Reverend Dr. John Nixon McMillan, a man of profound faith and boundless love, went to be with the Lord on August 26, 2024, at the age of 76. Born on July 17, 1948, in Sault St. Marie, Ontario, he grew up to be a beacon of light in the lives of all who knew him. Nixon's final days were spent in Lansing, Michigan, where he continued to inspire and uplift his community until the very end.

Nixon was preceded in death by his cherished parents, Hugh and Roberta (Nixon) McMillan, and his beloved wife, Ann McMillan, who was the love of his life. His memory will be treasured and kept alive by his brothers, Bob (Theresa) McMillan, Jim (Sharon) McMillan, and David (Lois) McMillan. He was a beloved uncle to Matthew (Brooke) McMillan, Michael (Colleen) McMillan, Julie (Josh) Morrissette, Heather (Thomas) Bartlett, Andrew McMillan, and Johnny McMillan. His great-nieces and nephews, Sloan, Avery, Cru, and Kyler, will also remember his loving spirit and the joyful times they shared.

His love of music was evident from a young age; he became a church organist at the tender age of 15. His versatility was unparalleled, and he could play any instrument with grace and skill. It was at Waterloo First United Methodist Church where he met his wife Ann, as she sang in the choir and he played the organ. His passion for pipe organ music was profound, with J.S. Bach being his favorite musician. His musical talents led him to perform concerts in Russia, Czechoslovakia, and the U.K., sharing his gift with the world.

Reverend McMillan's pursuit of knowledge was insatiable. He began his educational journey at Ohio University, later honing his skills at Western University in London, Ontario. His quest for learning led him to complete his Masters and Ph.D. at the University of Iowa, and his deep commitment to his faith brought him to Yale Divinity School. Each institution shaped him into the respected and beloved clergyman he became.

Nixon began his religious journey in Pontiac at All Saints Episcopal Church, then to Grand Rapids Grace Episcopal Church where he was honored to preside over President Gerald Ford's funeral, a testament to the respect and trust he garnered throughout his life.

Before going to Albany New York Nixon served as a clergy member at Trinity Episcopal Church in Grand Ledge, MI, where his guidance and wisdom touched many lives; he then returned to Trinity Episcopal to continue sharing his life's work.

Nixon's heart was as big as his smile, and his generosity knew no bounds. He served as a Camp Director for the Chorale Summer Camp, held in Southwestern Ontario for almost 50 years.

A Visitation will be held on Thursday, August 29, 2024 from 5:00 to 8:00 p.m. at Trinity Episcopal Church, 201 E. Jefferson St, Grand Ledge, MI. In lieu of flowers, donations can be made in loving memory of Rev. Dr. John Nixon McMillan to the Trinity Episcopal Church. For online condolences please visit www.millsfuneral.com.

Nixon's Funeral will take place in Sault Ste. Marie in the very near future with arrangements entrusted to the Arthur Funeral Home.



Requiescat in Pace

Barbara Ann McMillan

Barbara Ann McMillan, 78, of Okemos, a beacon of love and faith, passed away peacefully on August 7, 2024. She was born on May 31, 1946, in Brampton, Ontario, to the late Morris and Reba (Schaab) Magwood, Ann's life was a testament to her loving spirit and unwavering commitment to her community.

Ann's journey led her from her Canadian roots to the United States, after meeting the love of her life in Canada, Rev. Dr. John Nixon McMillan. Together, they married and moved to the United States and built a life founded on shared values of compassion and service. Ann was the cherished sister-in-law to Bob (Theresa), Jim (Sharon), and David (Lois) McMillan. She was a beloved aunt to her nieces and nephews, Matthew (Brooke) McMillan, Michael (Colleen) McMillan, Julie (Josh) Morrissette, Heather (Thomas) Bartlett, Andrew, and Johnny McMillan, and adored great-aunt to Sloan, Avery, Cru, and Kyler. She was preceded in death by her devoted parents and her esteemed in-laws, Hugh and Roberta McMillan.

Professionally, Ann's calling as a Registered Nurse was a reflection of her caring nature. She dedicated her life to helping others, initially working at Kitchener-Waterloo Hospital in Ontario, Canada, in the Operating Room, then a hospital in Iowa on the Open Heart and Transplant Team and later serving as an Operating Room Nurse. Her passion for healing and guiding others through their health journeys was evident during her time managing the Breast Care Clinic at Sparrow Hospital for Michigan State University, and then managing triaged for Attending Doctors and their Residents.

Ann's interests and talents were as rich and varied as her professional contributions. She was exceptionally skilled in needlepoint, creating intricate and beautiful pieces that reflected her patience and precision. Her melodious voice was a staple in the choir, uplifting the spirits of all who heard her sing. Known for her culinary prowess, Ann was an excellent cook and baker, whose dishes were as much a comfort to the soul as they were a delight to the palate. She had a particular flair for decorating, transforming her home into a seasonal haven that welcomed friends and family alike.

Ann's ability to maintain relationships through thoughtful correspondence was unparalleled. She had a unique talent for making each person feel valued and loved, a trait that will be sadly missed by all who were fortunate enough to receive her letters and cards.

A Burial Eucharist will be held at Central United Methodist Church, 215 N Capitol Ave, Lansing, MI 48933 on Saturday, August 17, 2024 at 12:00 p.m. with a visitation from 10:00 - 12:00 p.m. A luncheon will follow the service. Visitation will be held Friday from 2:00 - 4:00 p.m. and 7:00 - 9:00 p.m. at Trinity Episcopal Church, 201 E. Jefferson St, Grand Ledge, MI 48837. In lieu of flowers, donations can be made in loving memory of Ann McMillan to the Trinity Episcopal Church. For online condolences please visit www.millsfuneral.com.

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