

Sam Lipman

Pluma Del Aura

Buzzard's Feather



For Cello and Piano
Approx. 7 minutes

*Commissioned by the
A & H Amatius Foundation*



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La Pluma Del Aura is Spanish for ‘feather of the buzzard.’ This past March, we lost a great person, perhaps the greatest figure the Austin Arts Community has ever known, Mrs. Jane Sibley. Although I never met Jane, through a series of conversations with members of her family and close friends, and through her autobiography Jane’s Window, I came to know her as a true force of nature, a powerful woman who stopped at nothing to get things done, who amongst many accomplishments, single-handedly saved the Austin Symphony. So what’s with the buzzard feather?

Mrs. Hai Olefsky, who commissioned this work, had her life’s course affected by the generosity of Mrs. Sibley, whose fundraising efforts led to a cultural exchange program that eventually introduced Hai to her late husband, the great American cellist Paul Olefsky, and who sponsored Hai’s studies at UT Music School. In her last few years, Jane made sure to never miss Hai in concert, even showing up to remote recitals, even in her wheelchair. Hai wanted to commission a work that would commemorate Jane’s greatness, her tenacity, her spirit. So, about that feather.

Throughout her biography, Jane pays homage to the great West Texas buzzard (turkey vulture) and she famously never appeared without one fashionably-placed buzzard feather in her hairdo. And so this work begins with the ‘cello playing eerie sounds of a buzzard circling high above. It’s answered by broad strokes in the piano, representing the massive, seemingly-never-ending plains of Jane’s native West Texas. This hostile music eventually yields into our main theme, a warm melody that speaks not only of Jane’s love of the land, of family, of way of life, but also of Hai’s deep gratitude to the one who helped shape the course of her life. This charming melody gathers force upwards into an excited theme of flight, soaring on the blustery West Texas wind that permeates Jane’s biography, of spirit seeking spirit, a flight that eventually settles into Jane’s high-spirit and passion that conquered her skeptics, broke down barriers, and ultimately got the job done. This music then floats downward through a sadness typical of the ‘Greatest Generation,’ of one who knew too well the harsh realities of life in the wilderness, the sadness of a mother who lost two of her three children. After a brief return of the main theme, we conclude with the eerie tones of the buzzard, now freely wandering the heavens. I hope you enjoy *La Pluma Del Aura*.

Sam Lipman
December 2019
Austin, TX

Dedicated to Mrs. Jane Sibley
La Pluma Del Aura

Commissioned by the A & H Amatius Foundation

Floating $\downarrow = 66$

A as in the circling of a
buzzard high above

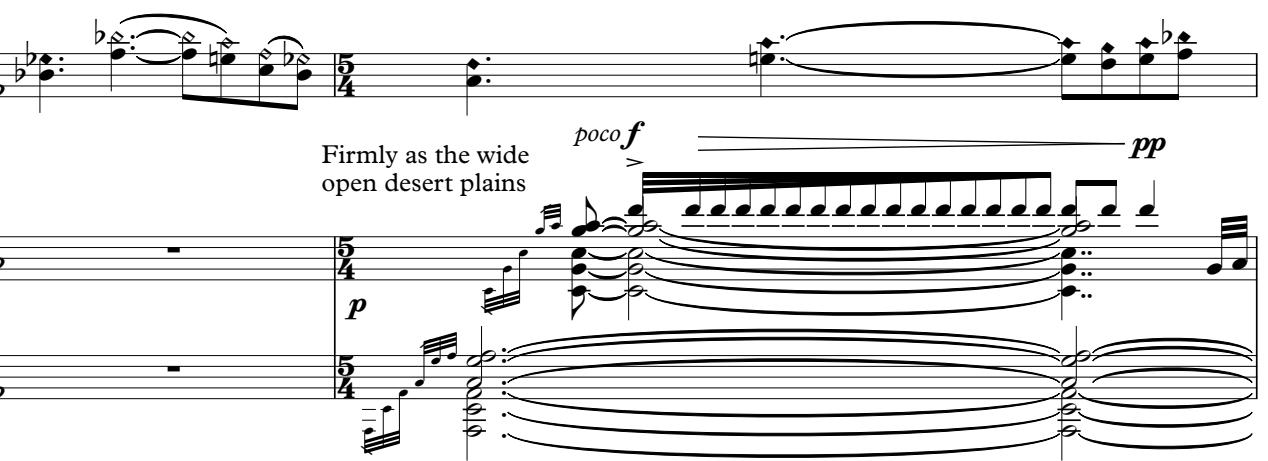
S. Lipman

Violoncello



6

Vc.

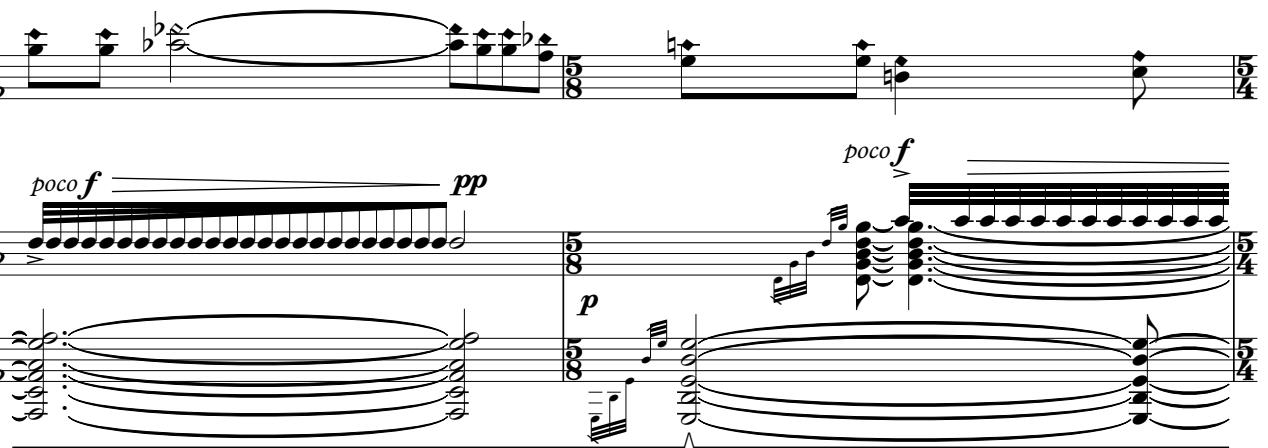


Firmly as the wide open desert plains

Pno.

8

Vc.

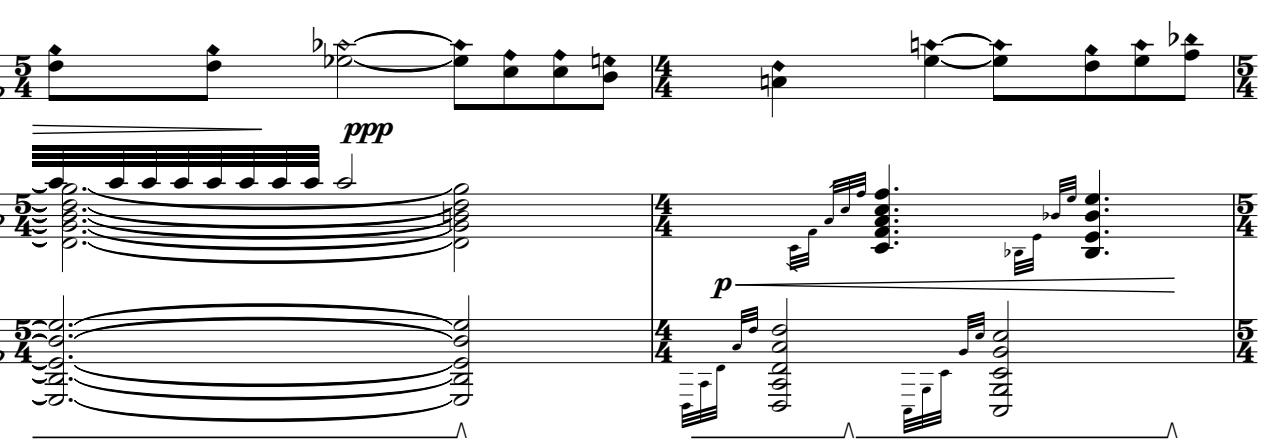


poco f pp

Pno.

10

Vc.



ppp

Pno.

A musical score page for strings and piano. The top staff is for the Double Bass (Vc.) and the bottom staff is for the Piano. The page is numbered 12. The Double Bass part consists of a single line of music with various rhythmic patterns and slurs. The Piano part is divided into two systems by a brace. The first system shows the piano playing eighth-note chords and sixteenth-note patterns. The second system shows the piano playing eighth-note chords and sixteenth-note patterns, with a dynamic instruction 'p' (piano) at the end of the measure.

Quasi rubato

Steadily $\downarrow = 96$

Musical score for measures 18-21. The score includes parts for Violin (Vc.) and Piano (Pno.). The Violin part consists of eighth-note patterns. The Piano part features bass notes and eighth-note chords. Measure 18 starts with a half note followed by an eighth-note pattern. Measure 19 begins with a bass note, followed by a 5/4 time section with eighth-note chords. Measure 20 continues with eighth-note chords. Measure 21 starts with a bass note, followed by a 3/4 time section with eighth-note chords. Measure 22 concludes with a bass note and a final eighth-note chord.

B Heartfelt ↘ = 96

siempre sotto voce
una corda

Musical score for piano (Pno.) in G major, 2/4 time. The score shows two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature changes from G major (one sharp) to F major (one sharp). The dynamic marking 'una corda' is at the beginning. The piano is shown with its lid open. The score includes measures 1 through 10.

31

Musical score for Violin (Vc.) and Piano (Pno.) in 3/4 time, key signature of one flat. The Violin part consists of sixteenth-note patterns. The Piano part features eighth-note chords. Measure 11 ends with a dynamic *p*. Measure 12 begins with a dynamic *M.D.* (Mezzo-forte). The Violin part concludes with a dynamic *tre cordi*.

38

a little stronger

Vc. Pno.

45

with Purity
esp.

Vc. Pno.

51

Vc. Pno.

58

gradual cresc. and accelerando -----

Vc. Pno.

64

Vc. *sub f*

Pno.

Majestically $\text{♩} = 104$
molto espressivo

70 *ff*

Vc.

Pno. *mf*

77 *Più mosso*

Vc.

Pno.

83 *accel.*

C Taking flight $\text{♩} = 120$

Vc.

Pno.

sotto voce

88

Vc. Pno.

Pno. cont. staccato

92 molto legato

Vc. Pno.

Pno.

95

Vc. Pno.

Pno.

98 ricochet

Vc. Pno.

Pno.

101 legato

Vc. Pno.

D

primo voce

104 pizz

Vc. Pno.

107 arco spiccato legato espressivo jeté

Vc. Pno.

110 cantabile

Vc. Pno.

113 martelé

Vc. Pno.

115 cantabile ff

Vc. Pno.

118

Vc.

Pno.

120

sotto voce

Vc.

Pno.

primo voce

mf

123

Vc.

Pno.

126 martelé

ord

Vc.

Pno.

sotto voce

129

Vc.

Pno.

132

Vc.

Pno.

135

Vc.

Pno.

139

E Floating $\text{♩} = 66$

Vc.

Pno.

144 **Più mosso** **Heartfelt**

Vc. Pno.

ppp *sotto voce*

148 **A tempo I** $\text{♩} = 96$

Vc. Pno.

154 **poco rit.** **a tempo**

Vc. Pno.

161 **growing**

Vc. Pno.

3

168

Vc. *vib*

Pno. *p*

less vib **molto rit.**

Sul C

a tempo

poco rit.

una corda

just bow noise

174

Vc.

Pno.

11/8/2019 Austin, TX