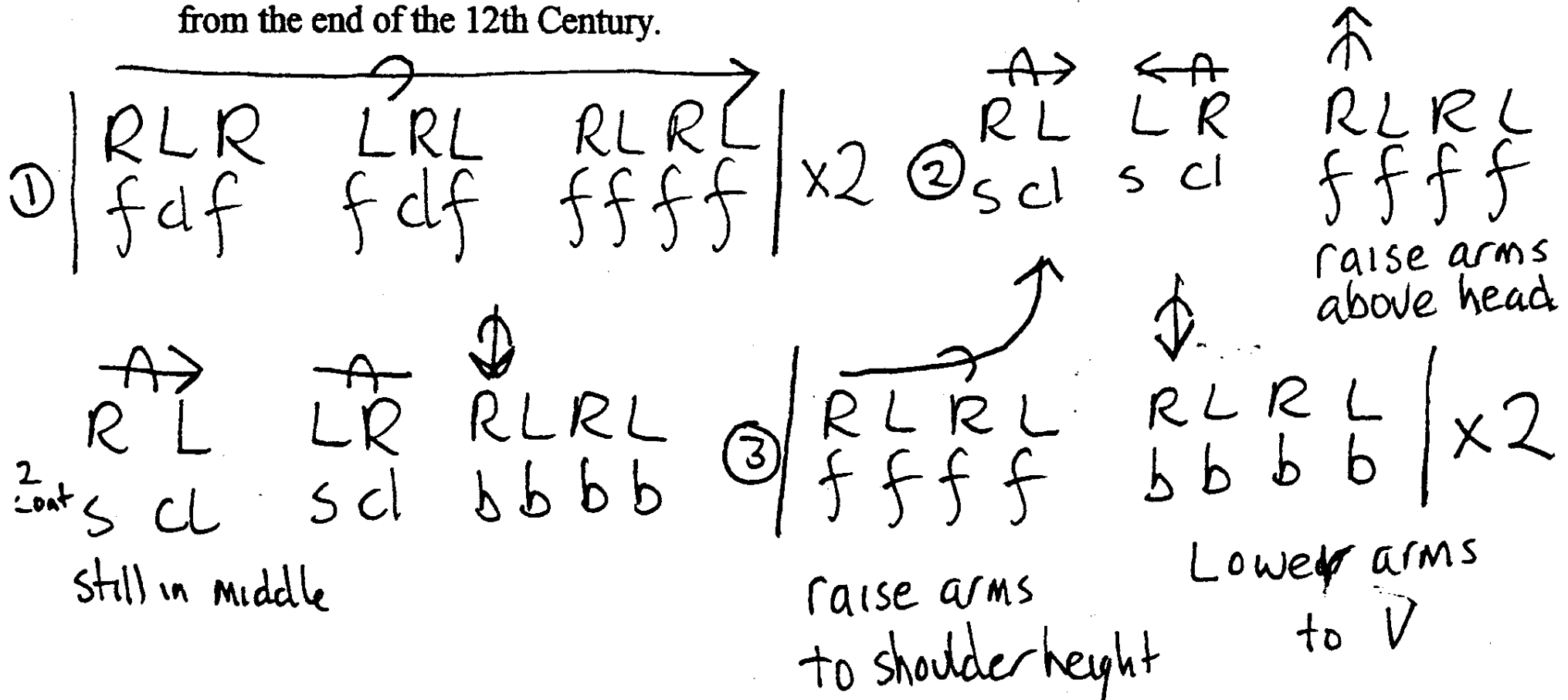


Pilgrims Dance

Peter Vallance

I was introduced to the Llibre Vermell in the late 1980s in the USA and choreographed my very first dance (which I called Montserrat) to the tune Los Set Goyts shortly afterwards. On my return to Findhorn I was due to teach a workshop with Barbara Swetina. I was excited by my new dance and the other recordings on the record. Barbara was not so interested as she had a lot of new sheet music of Marian songs that she had just been singing with a friend in Spain. We found out that one of these texts she had been singing was the sheet music of the Llibre Vermell. Thus began a long collaboration around this text which has seen a number of choreographies born that have been performed live in many venues including Glastonbury Abbey. Kate and Rory O'Connell. heard my tape of the Llibre Vermell and said that they had just been given a tape of music that sounded very similar. It turned out to be a different recording of the Llibre Vermell. It was to this tape that I choreographed the Pilgrims Dance. The first part of the dance was created in Mt Shasta in California and as I travelled up the west coast I created the other sections over a period of weeks. The dance was done for the first time in New England where it was given its name by Peter Stavros. It was some years later that I bought a CD of the Llibre Vermell and fortunately discovered that it was the recording that I had choreographed the Pilgrims Dance too

The Llibre Vermell is not the product of one single composer. The name comes from its red velvet cover made in the 19th century. The actual codex dates from 1398. The copyist states "As the pilgrims, while holding night vigil in the Church to the Blessed Virgin of Montserrat, sometimes have the desire to sing and to dance a number of suitable songs have been written. (they should) Avoid frivolous songs and indecent dances on the way to the shrine," It is clear that these songs in the Llibre Vermell were designed to replace the folkloric songs that were popular with pilgrims. Many of the songs in the Llibre Vermell show folkloric influences. Three of the songs are specifically referred to as dances; Stella Spendens should be performed as a 'tripudium rotundum' while Los Set Goyts and Polorum regina should be 'a ball redon' in a round dance. The original shrine at Montserrat dates from 1027. The Black Virgin found there today dates from the end of the 12th Century.



XIII. CUNCTI SIMUS CONCANENTES

A ball redon.

Cuncti simus concanentes
Ave Maria

Virgo sola existens
en affuit angelus
Gabriel est appellatus
atque missus celitus

Clara facieque dixit
Ave Maria

Clara facieque dixit
audite karissimi
En concipies Maria

Als Rundtanz.

Alle wollen wir singen:
Ave Maria.

Vor die Jungfrau alleine
trat ein Engel.
Gabriel wird er genannt
und vom Himmel ist er
gesandt.

Strahlend sprach er:
Gegrüßet seiest du Maria.

Strahlend sprach er
(Hört ihr Lieben):
Du wirst empfangen Maria

As a round dance.

Let us all sing together:
Hail Mary.

When the Virgin was alone,
an angel appeared.
He is called Gabriel
and is sent from Heaven.

Radiant he said:
Hail Mary.

Radiant he said
(listen my dear ones):
You will conceive Mary.