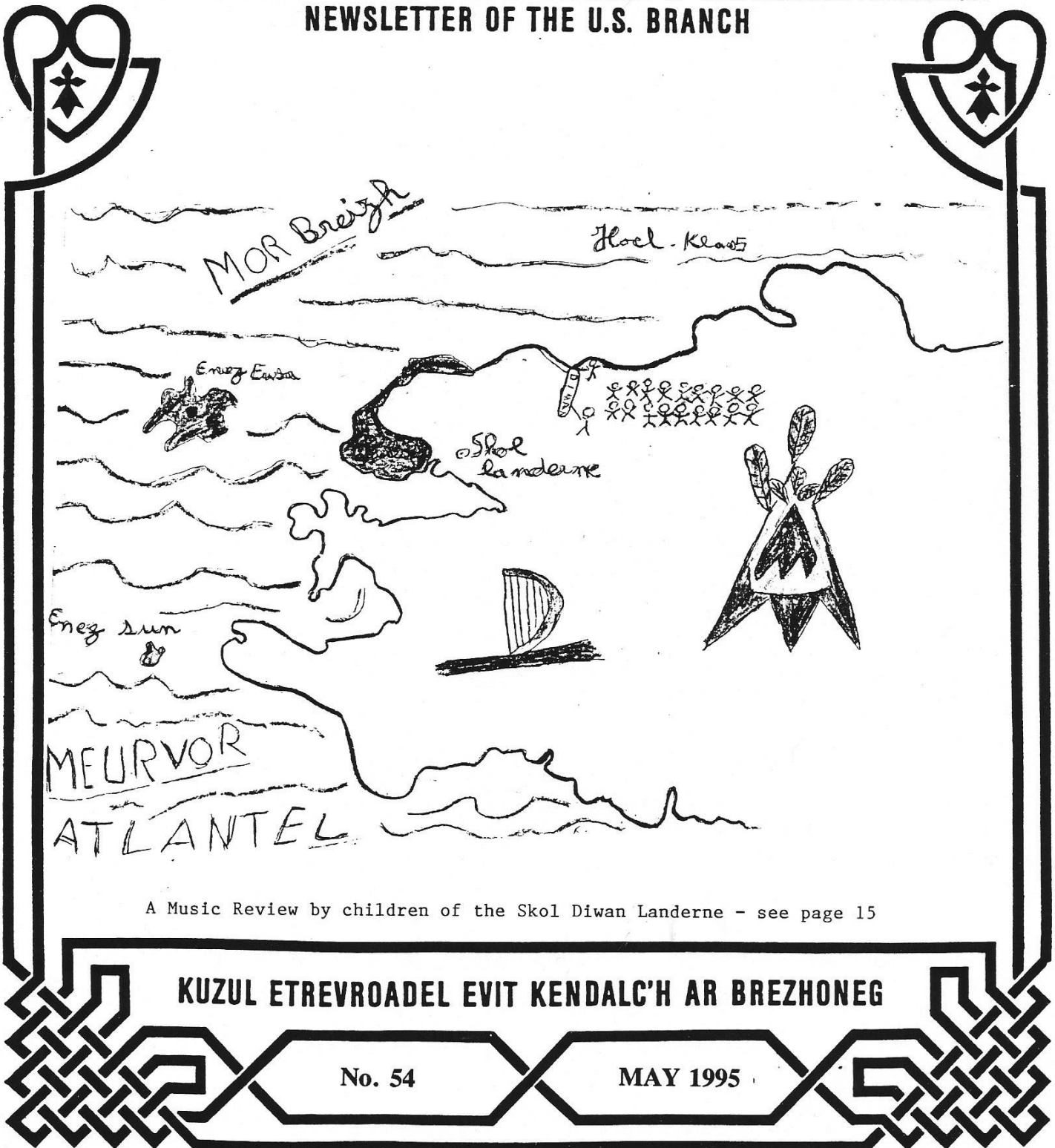


BRO NEVEZ

INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE
NEWSLETTER OF THE U.S. BRANCH



A Music Review by children of the Skol Diwan Landerne - see page 15

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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The U.S. ICDBL provides Bro Nevez on a complimentary basis to a number of language and cultural organizations in Brittany; in some instances we are also very happy to establish an exchange of publications.

A NEW STEP FOR DIWAN

A Report from Per Keribin

At the end of March the court accepted the plan proposed by Diwan to reimburse its debts (about 1.9 million dollars, if we take 5 francs for \$1). The creditors agreed to forgive about \$700,000. the Region of Brittany and its departments accepted payment of about \$700,000. Diwan has to pay about \$500,000 on its own (approximately \$60,000 a year during the first eight years and then \$8,000 a year during the last three years).

How Did Diwan get into such debt?

The readers of **Bro Nevez** have been following the development of Diwan. The 1990 accord with the French Ministry of Education was a good one, but its scope was too limited (it provided only part of the teachers' salaries and it didn't provide for any future growth). Faced with the difficult task of maintaining the Breton language when the Breton-speaking population is decreasing, Diwan made the choice to go on growing even though it didn't have the needed financial resources.

At the same time support from local councils (departments and the region) was ambiguous. The department of Finistère supported Diwan whole-heartedly, Côtes d'Armor and Loire-Atlantique maintained a small but steady support, Morbihan gave only a token support, and Ille et Vilaine refused to give any support at all, pretending it was not concerned by Diwan or the Breton language. The Region of Brittany (where the politicians from Ille et Vilaine are influential) had accepted to support Diwan in the past but it was under the assumption that Diwan would not go on growing. During discussions of support to help Diwan repay its debt, the President of the Region, an old Gaullist who had been a French defence minister, felt that his authority was being challenged by Diwan's choices. He then made it clear that he refused any out-of-court settlement for the debts and that the Region was likely to cut any funding.

Diwan was not able to avoid the court procedure and during 18 months it worked to show that it could balance its budget and reimburse the debts. During those months everyone in the Diwan association worked very hard to find solutions. Diwan increased its internal resources by a bigger fundraising effort on the part of the schools and all those who support the Breton schools. It signed a new convention with the French Ministry of Education. It tried to increase the political support from the Breton population by organizing demonstrations and media coverage. It tried to win back the support of the Region because this was an essential factor in making serious propositions to the creditors and the court. That 18-month period ended at the end of March with the court's decision to accept Diwan's propositions.

Is this the end of Diwan's financial difficulties?

That question has no easy answer. The new convention with the French Ministry of education has many good points but also serious drawbacks. The teachers will be paid by the State at an adequate level and that is a big advantage. Also important is the official recognition by the French State of the Diwan immersive pedagogy (teaching through the Breton language). Diwan will be considered as a private school system and as such it will be bound by strict regulations. How it will be able to grow is not yet very clear. The private status may also cause some problems given the ideological war between the private and public schools which is still very much alive in Brittany.* Some difficulties may occur between Diwan schools and Leftist city councils who formerly supported Diwan as a public school. Diwan had no choice but to sign the agreement since it was the only one proposed by the State. Not signing it would have meant the complete withdrawal of the Region and the failure of the propositions to the court.

Diwan will have to increase the fundraising effort since it will need the financial resources to continue growing. It will also need to translate the support by the Breton population into a political support to get the Region and the departments to follow the lead of Finistère in its strong support of the schools.

* Note that a "private" designation does not mean that admission is limited in any way to Diwan schools. They remain totally unaffiliated with any religion (in contrast to most private schools in Brittany which are in fact Catholic Schools), and they are open to all regardless of race, religion, or nationality. When we think of private schools in the U.S., we often think of very exclusive schools with a very high tuition fee. Although Diwan parents invest a great deal of time in fundraising (and most also make regular contributions to their school), Diwan schools are free so that low-income families can send their children if they desire.

Below are some newspaper clippings reporting on Diwan and this Spring's action to solve the debt problem.

Dix-huit ans d'enthousiasme et d'inquiétude

Diwan première époque, ce sont dix-huit ans d'enthousiasme et d'inquiétude mêlés qui s'achèvent... Créée en 1977, dans un contexte militant qui la faisait ressortir davantage de l'association culturelle — financée par les sympathisants — que de l'obligation scolaire de base, l'école en breton aura eu un mal de chien à trouver un statut lui permettant d'adapter ses ambitions — toujours plus de classes de la maternelle au bac dans le cadre d'un enseignement laïc et gratuit — aux réalités que sont la rémunération des professeurs, le paiement des charges sociales, la nécessité d'un budget équilibré.

Rien à dire sur la qualité de l'enseignement, sinon que la part faite au français a été un des obstacles à l'intégration de Diwan dans l'Éducation nationale.

En revanche, le financement de l'école en breton, laissé à la générosité des militants, à l'attribution de subventions de la part des conseils généraux et du Conseil régional, à la signature de conventions successives avec l'État, aura été une véritable plaie pour Diwan, une plaie qui a bien failli être mortelle. De négociations en conventions, on a cru plusieurs fois que l'affaire était bouclée... avant qu'un nouveau déficit ne remette en cause l'existence même de cette école en breton.

Dettes chroniques

C'est que, dans la logique de son développement, Diwan va créer chaque année de nouvelles classes, puis des collèges et même un lycée (au Relecq-Kerhuon). Des créations sans rapport avec les possibilités financières de l'association, incapable de payer les charges sociales (Urssaf et Assedic) inhérentes à l'emploi de plus en plus d'enseignants. Dès 1984, l'Urssaf du sud-Finistère entendait se faire rembourser de 800 000 F de cotisations impayées sur les subventions versées à Diwan.

Ce contentieux poussera même Diwan à faire la grève des cotisations pendant six années, de 1987 à 1992, augmentant sa dette au point de risquer bel et bien la

Diwan
compte
aujourd'hui
1 200
élèves
et pourra
encore
se développer
dans le cadre
d'une gestion
plus serrée.



Vincent Mouchel

liquidation judiciaire. « Une fuite en avant », commentera en 1991 Yvon Bourges, le président du Conseil régional, en découvrant que le budget de Diwan s'appuyait sur un déficit de 3 millions, porté à 5 millions en 1992 et à 6,5 millions en 1993.

Et le président Bourges de rappeler alors qu'il avait conduit Diwan à accepter en 1988 de s'inscrire dans un projet éducatif aboutissant au statut d'établissement d'enseignement privé (Loi Debré) qui aurait assuré sa pé-

rennité. Statut auquel renonçait Diwan en 1990, dans l'espoir d'être intégrée à l'enseignement public ; espoir déçu qui renvoyait l'école en breton à sa précarité.

In extremis

Finalement, à la demande des Ursaff, le tribunal de grande instance de Quimper prononçait en octobre 1993 la mise en redressement judiciaire de Diwan.

Commençait alors pour les responsables de l'association une

nouvelle course aux subventions, appuyée sur un effort financier des parents et des sympathisants et des manifestations qui prouvaient quand même combien Diwan reste au cœur du militantisme breton.

Pour venir à bout d'un déficit de 9,5 millions de francs, le Conseil régional et les quatre conseils généraux de la région vont décider de prendre à leur charge les deux tiers de la dette sociale, l'État passera l'éponge sur 80 % de la dette fiscale et Diwan assumera sa part.

Restait à trouver 150 000 F... si non c'était la liquidation judiciaire. Le ministre de l'Éducation nationale, en décidant in extremis de prendre la somme en charge, a mis la dernière pierre au sauvetage de Diwan. Une école qui, aujourd'hui, compte 1 200 élèves et 120 salariés, a contribué par sa seule existence à la création de classes bilingues dans l'enseignement public et privé et bénéficie désormais, vis-à-vis de l'État et des collectivités territoriales, d'un statut solide, celui du contrat d'association.

Xavier LUCAS.

C'est à vous de le dire

L'enseignement du breton à l'école, qu'en pensez-vous ? Est-ce une priorité pour la Bretagne ? Une chance pour les Bretons ? Est-il assez développé ? Ou trop développé ? Souhaitez-vous qu'il existe un enseignement du breton dans chaque collège ou lycée ou préférez-vous améliorer d'autres enseignements ? Que pensez-vous du développement des écoles et des classes bilingues, publiques ou privées ? L'association des écoles privées Diwan à l'Éducation nationale, comme les autres écoles privées, est-elle, selon vous, une bonne ou une mauvaise évolution ? Jugez-vous important que les jeunes Bretons puissent transmettre plus tard l'usage de leur langue ?

Donnez-nous votre avis.

Écrivez à

Ouest-France, Page Bretagne - 35051 Rennes Cedex 9.

Rassemblement de 2.000 sympathisants à Quimper

Diwan : hymne à une renaissance

QUIMPER (29). **Venus des quatre départements bretons et de Loire-Atlantique, 2.000 personnes ont apporté samedi leur soutien à l'école bilingue Diwan en manifestant à Quimper.**

Mais cet impressionnant rassemblement auquel participaient les enseignants, les parents, les élèves, de la maternelle au lycée, de nombreux adhérents des associations culturelles bretonnes et des élus, a pris plutôt l'allure d'une grande fête des écoles afin de célébrer la renaissance de Diwan.

Depuis 18 mois, après avoir accumulé 9,5 millions de francs de dettes fiscales et sociales, Diwan se trouvait dans une situation fort délicate ayant été placée par le tribunal de Quimper en redres-

sement judiciaire et menacée de liquidation.

Sursis jusqu'au 4 avril

Une éventualité qui a été à nouveau brandie le lundi 13 mars au tribunal de grande instance par le procureur de la République Bruno Gesterman, à l'occasion de l'étude par les juges du plan de continuation de l'association. Quelques pièces manquant au dossier, le jugement a été mis en délibéré. Mais il devra être rendu impérativement avant le 4 avril, date limite de la période d'observation accordée lors de la prononciation du redressement judiciaire.

Ce nouveau sursis a été mis à profit par André Lavanant, président de Diwan, pour peaufiner son dossier, recueillir les pièces manquantes et principalement les confirmations de la Région et des conseils généraux sur leur participation à l'apurement de la

dette fiscale. Aujourd'hui, les choses semblent aller beaucoup mieux, et la décision du tribunal est attendue avec sérénité.

Dettes comblées

La dette fiscale qui se montait à 500.000F sera prise en partie en compte par la Région, les départements du Morbihan du Finistère et des Côtes-d'Armor. La part restant à la charge de Diwan se monterait alors à 130.000F. Mais, autre embellie dans le paysage, François Bayrou a annoncé jeudi à Quimper que l'Education nationale apporterait également sa contribution.

Bonnes nouvelles encore, les principaux créanciers, les URSAFF de Quimper et Brest proposent à leur conseils d'administration respectifs de renoncer au recouvrement de 1,2 million de francs de pénalités et majorations de retard de paiement des cotisations.

Autant d'éléments qui devraient permettre à Diwan, dont l'exercice 1994 a dégagé un excédent de recettes de 180.000 francs, de s'acquitter sur dix ans de la totalité de sa dette.

Voilà pourquoi les 1.250 élèves représentant 800 familles, les 120 salariés, (un processus d'intégration par contrat d'association est en cours) ont bon espoir de sortir enfin de cette longue période d'incertitude, de sauver leur école.

Quant aux dirigeants de l'association, ils évoquent déjà de nouveaux projets d'implantation, ainsi que l'ouverture dans les Côtes-d'Armor d'un second collège. Un souhait évoqué samedi à Quimper par les enfants des maternelles qui symboliquement ont construit des écoles en carton.

François Salvret

Le Télégramme 27 III 1995
pajenn "24 evezh e Breizh"

2000 MANIFESTANTS POUR DIWAN

2000 personnes ont manifesté, samedi, pour soutenir Diwan, placée en redressement judiciaire. Des aides de dernières minutes devraient permettre aux écoles de poursuivre leur objectif : l'enseignement en langue bretonne

QUIMPER/LORIENT. - Deux mille personnes ont défilé, samedi, dans les rues de Quimper, pour manifester leur soutien à l'association Diwan, placée en redressement judiciaire en octobre 1993 après de graves problèmes financiers et qui scolarise 1.100 élèves en langue bretonne de la maternelle au collège.

Dans une atmosphère bon enfant, élèves en tête, déguisés et maquillés, les manifestants qui s'étaient retrouvés vers midi pour un pique-nique en plein air, ont défilé aux cris de « Balladur, dur, dur, abalamour (parce que, à cause de, en breton) des sous ». On pouvait également lire sur une banderole : « Justis gall, justis fail, justis breizh, justis reizh » (justice française, justice mauvaise, justice bretonne, justice bonne).

Parmi les manifestants, quelques élus et personnalités, dont Louis Le Pensec et Jean-Yves Cozan.

Ce défilé plus festif que revendicatif intervient à un

moment très positif pour le mouvement bretonnant qui comparaitra toutefois le 5 avril devant le tribunal de grande instance de Quimper. Le TGI doit en effet statuer sur le plan d'apurement de la dette de Diwan (9 millions de F en dettes fiscales et sociales), qui doit être bouclé, faute de quoi la liquidation judiciaire sera prononcée.

Les élus s'engagent fermement

En janvier, l'État avait annoncé qu'il abandonnait 80 % des sommes dues au titre des dettes fiscales, ce qui a été confirmé par le ministre du budget Nicolas Sarkozy.

500.000 F manquaient encore récemment à Diwan pour boucler son plan, un trou comblé pour deux tiers par la région et les départements : le conseil général du Finistère s'est engagé pour 150 000 F, ceux du Morbihan et de l'Ille et Vilaine puis celui des Côtes d'Armor ont signé une délibération pour prendre leur part

de la dette.

Jeudi à Quimper, François Bayrou, ministre de l'Education nationale, lors d'un meeting de soutien à Edouard Bal-

ladur, a redit qu'il était « résolument favorable aux langues régionales, minoritaires en France tout comme le français l'est dans le monde ». Il a pro-

Les enfants fiers de leur langue

LORIENT. - Les élèves de l'école Diwan ont souvent du mal à manifester pour défendre leurs écoles. L'enseignement en breton, ils le souhaitent et le disent haut et fort. Certains ont distribué des tracts pendant la manifestation pour expliquer aux badauds les raisons de leur colère. Issues de familles bretonnantes, élèves de 5^{ème} et 6^{ème} au collège Roparz Hemon, Riwanon (de Quimper) et Lanwenn (de Plufur), n'ont pas ménagé leur peine, samedi. L'enseignement en breton leur paraît naturel : « c'est la langue de la Bretagne » disent-elles, et puis « ça peut servir dans la pro-

fession. » Le breton, affirment-elles, elles le transmettront à leurs enfants. Convaincre n'est pas facile, si peu de gens ont refusé leurs tracts, de nombreux passants semblaient plutôt indifférents aux revendications, ont-elles remarqué.

Meven et Mel, élèves de primaire à l'école Diwan An Oriant, veulent aussi que Diwan continue « il faut aider Diwan », soutient Meven, « les Français ne veulent plus que l'école Diwan existe », explique Mel. Tous deux sont fiers de parler breton comme un grand nombre de leurs petits camarades. L'espoir pour Diwan c'est ça !

mis, pour « sauver » Diwan, qui est dans une « situation désespérée », de prendre à sa charge le dernier tiers de ces 500.000 F. Tardif, cet engagement ne sera pas intégré dans le dossier que Diwan présente aujourd'hui au tribunal, « mais Diwan se rappellera sa promesse » a confirmé, samedi André Lavanant, le président de l'association, aux manifestants.

En juillet, l'État avait accordé aux écoles Diwan le statut d'établissement privé sous contrat d'association, ce qui permettra la prise en charge progressive par l'État des salaires des enseignants et de leur formation. Cette affaire avait commencé, il y a deux ans, les parents, les enseignants, les dirigeants de Diwan s'étaient mobilisés rapidement pour sauver l'association. A l'issue de la manifestation, André Lavanant, a souligné : « c'est grâce aux parents que nous arrivons à traverser les crises et à nous en sortir ».

La liberté du Mor. Bihan pajenn "Kevredigezh"

27 III 1995

THE CULTURAL COUNCIL OF BRITTANY

There are dozens of organizations in Brittany which offer key support to cultural initiatives. Many of these are focused on a particular geographical regions--federating yet smaller and more local groups. But there are several which work on the level of Brittany as a whole, and it is worth presenting them in the pages of Bro Nevez.

The following information is pulled from a Breton/French brochure from Kuzul Sevenadurel Breizh/Conseil Culturel de Bretagne and it should give readers a good idea of what this organization does.

The Cultural Council of Brittany--a tool at the service of the Breton culture.

The Cultural Council of Brittany was created from the Charte Culturelle (Cultural Charter) put into place by President Valéry Giscard d'Estaing following his visit to Ploermel (1978). As with other institutions issuing from the Charter, such as the Institut Culturel and the Agence Technique Régionale, the Cultural Council fits naturally in the framework of the five Breton departments. In this role it is supported by the General Council of Loire-Atlantique as well as by the Regional Council of Brittany. It has also received the support of the General Councils of Finistère and Côtes d'Armor.

The Cultural Council is a representative union made up of 6 representatives from the Regional Council, 3 from the Economic and Social Council (Conseil Economique et Social), 15 from the five General Councils of the Breton departments (one representative from Loire-Atlantique is on the administrative council), 9 from towns of more than 30,000 inhabitants, 2 from the Cultural Institute of Brittany (Skol Uhel ar Vro), the 4 presidents of the Breton universities, representatives from cultural federations and associations (who represent some 40,000 members), and 4 co-opted members.

The Cultural Council "contributes to the growth of the Breton culture." A place for planning, reflection, and proposals concerning cultural politics for Brittany, it also plays a federating role for communication and meetings of various political officials, institutions and associations.

Some of its actions:

"Assises bretonnes de la Culture"

Undertaken during the presidency of M. Quesnel, president of the Université de Bretagne Occidentale (November 1983).

In July 1990, under the presidency of Per Denez, the Cultural Council initiated a cycle of annual meetings between cultural leaders of various regions and departments of France: Brittany, Corsica, Alsace, Languedoc-Roussillon, Mid-Pyrénées, the Basque country, Provence/Côte-d'Azur, Finistère, Côtes d'armor, Aveyron, Rouergue, in Rennes, Toulouse, Montellier, and Mulhouse, to work in common on projects, problems, and strategies.

1994 Bureau of the Cultural Council

- Held a meeting of concerned Breton associations (cultural centers) to work for the creation of a Breton Federation of "Maisons de Pays" called "Tiez Hor Bro"; participated in the initiation of a European Federation which held its first congress in November 1994 in Brittany.
- Prepared with artists/designers of comic books (bande dessinée) living in Brittany the publication of a yearbook, and a structure for future work together.
- Met with directors of Radio-France for a round-table project.

Observatory for the Breton Language

In 1994 the Cultural Council undertook a study for the initiation of an "Observatory for the Breton Language" following consultations held in Lorient and in collaboration with the Cultural Institute of Brittany. In its federative role the Council will work with the cultural movement to define with it and its institutional members minimal measures necessary for the development of Brittany's cultural identity, including Gallo as well as Breton.

Studies Completed

- In 1988, the Cultural Council completed a first general study of the economic impact of the Breton cultural movement (carried out by Cabinet Infos Bretagne Services de Kemper).
- In 1993, in collaboration with ACAV in Saint Cadou and with financial support from the General Council of Finistère, the Cultural Council produced an analysis of the situation of television/audiovisuals in Brittany.
- In 1995, the Cultural Council organized at the University of Lorient, in collaboration with European universities, a meeting for reflection on the place of minority languages in the university.

Relations Outside Brittany

The Cultural Council took part in meetings such as the Colloque de Pau (May 1994) organized by the Minister of National Education M. Bayrou on linguistic planning, and the Assises de la Langue Bretonne in Pontivy (July 1994). It has participated in various events such as Expolangues in Paris, Scola in Rennes, the Festival des Minorités in Douarnenez, Festival of the Breton Language in Spezet, and audio-visual workshops in Brittany...

The Bureau of the Council

The President of the Cultural Council is Jean Louis Latour (President of Kendalc'h). The Vice-Presidents are Per Denez, Tangi Louarn, Patrick Malrieu and Andrev Roparz. Lena Louarn serves as Secretary.

The members of the Administrative Council of the Cultural Council are: Jean-Louis Latour (Kendalc'h), Per Denez (Kuzul ar Brezhoneg), Pierre Le Treut (Regional Council), Charles le Bris (Economic and Social Council), Jean Normand (General Council of Ille-et-Vilaine and the City of Rennes), Jean Louis Jossic (City of Nantes), Raymond Lebosse (General Council of Loire-Atlantique), Marcel ar Floc'h (General Council of Finistère), Jacques Lenfant (President of the Université Rennes I), Andrev Roparz (Ensavadur Breizh), Alan le Buhe (Bodadeg ar Sonerion), Andre Lavanant (Diwan), Tangi Louarn (Skol an Emsav), Patrick Malrieu (Dastum), Loic Le Diguerc'her (ACAV), and Annaig Renault (Cultural Institute of Brittany).

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tel.: 99.87.17.65 / fax: 99 87 17 65

SKOL UHEL AR VRO / CULTURAL INSTITUTE OF BRITTANY

We have introduced this organization in the past and mentioned it many times, but it seems worthwhile presenting it in more detail. The Cultural Institute of Brittany was created in 1981 by the Regional Council of Brittany with support also of the General Council of Loire-Atlantique. Its object is to coordinate the development and communication of the Breton culture in its widest definition and most diverse forms.

The Cultural Institute is composed of 16 sections made up of scholars and experts who study problems and propose projects either for research or performance or action. These sections are:

Prehistory and Archeology	Art and Architecture
History	Sports and Games
Geography	The Land and People
Ethnography	The Sea and People
Languages and Linguistics	Religion
Written literature	Protection of Nature and the Environment
Oral Literature and Dramatic and Audiovisual Expression	Pathology
Music and Dance	Inter-Celtic Relations

While each section has completed many project, the Language and Linguistics Section has been particularly active. In 1986 the "Commission de Toponymie et de Signalisation" was formed to help communities work out questions on place names and signs in the Breton language. The commission's work has continued to grow and in 1993 it was reorganized to become "Services de la language bretonne." This includes three areas of work:

- La Commission de Toponymie - researches place names of Brittany and counsels communities and organizations on using Breton names
- TermBret, Centre de Terminologie pour la Langue Bretonne - coordinates the development of a modern, technical and scientific Breton language. TermBret is a member of an international network called TermNet.
- Service d'Assistance Permanente - responds to a wide range of questions from individuals and organizations about daily and public use of Breton.

This service also produces a booklet called "Keleier Servij ar Brezhoneg" which includes some 50 pages of photocopied newspaper and short magazine articles about the Breton language - classes, public use, terminology, school programs, media, place names, etc. I have found newspaper coverage particularly valuable in keeping up to date on the state of things in Brittany, so this is a particularly valuable resource for the U.S. ICDBL.

The Cultural Institute of Brittany is responsible for two excellent magazines:

Sterenn is a 25-page quarterly focused on cultural events in Brittany. It includes a wealth of short articles on theater, literature, publishing, history, museums, art, archeology, architecture, movies and audiovisual productions and the work of hundreds of organizations which support the Breton culture. Particularly interesting are accounts of the many workshops and conferences held in Brittany on everything from industrial archeology and the trees of Brittany to the modernity of traditional Breton music and the 100th anniversary events for music collectors Luzel and La Villemarqué. While there are other magazines which provide excellent in-depth articles and calendar events (Musique bretonne and Ar Men to name just two) this is without a doubt the best general introduction to the richness and diversity of cultural activity in Brittany.

Each issue has a "dossier" on a particular theme--that of December 1994 was the presence of Bretons throughout the world including travels in China, Tibet, the Amazon rain forests, and a study of place names throughout the world with Breton references. The March 1995 issue "dossier" focused on cultural funding. Subscription is 80 francs per year; add 20 francs if you want it air mail.

Bretagne des Livres - is a 30-page magazine published six times a year, and is specifically focused on publishing and literature in Brittany. Each issue has a general theme for short articles--the December 1994 issue focused on university presses and the March 1995 issue focused on publishing, libraries and bookstores for children and young people. Each issue includes calendars and descriptions of book fairs in Brittany, literary prizes, short notes on publishers, literary organizations and other related cultural events. Nearly half of each issue is devoted to a well annotated listing of newly published books by Breton publishers or about Brittany. This is arranged by publisher and offers an excellent means of keeping up with new books. Subscription is 100 francs for six issues (again, add about 5 francs per issue for airmail).

Address: Skol Uhel ar Vro/Institut Culturel de Bretagne
75F rue de Paris
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35031 Rennes cedex

tel.: 99.87.58.00 / fax: 99.38.50.32

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CONGRATULATIONS TO BREMAÑ

The Breton language magazine called Bremañ celebrated 15 years of publication in March 1995. During its 15 years it has grown from a militant "newspaper" to an excellent 30 page magazine which covers not only events in Brittany, but world news. While it has become less strident in tone, this magazine does not shy away from political issues. Its covers demonstrations not only for Breton language programs or increased media use but also for educational reform in general or for better working conditions. Bremañ has always had an international orientation and focus on issues of human rights. While coverage of political and cultural events in the Celtic countries has had a prominent place, feature articles can also focus on South Africa, Argentina, or Alaska.

But while the international news is interesting, the strength of Bremañ lies in its coverage of issues related to the Breton language and contemporary Breton society. It is a good source of information on what is happening in Brittany--not only on political and economic fronts, but also the cultural scene. One can find interviews with the latest Breton music group to hit the scene, movie and book reviews, and announcements for festivals and concerts. And there's a column on cooking, a crossword puzzle, letters to the editor, and personal announcements. The diversity of subject matter (from the latest in electronic technology to ecological issues) and the international nature of Breman make it an ideal publication for Breton learners who want to expand their vocabulary.

Bremañ is the Breton word for "now" and this is a very appropriate name for this Breton-language magazine. Bremañ is no longer a magazine for "militants" but a magazine for young and old who happen to use or are learning to read Breton and want to know what's happening now in Brittany and the world. It comes out monthly and includes lots of photographs, drawings and cartoons to bring each issue to life. A yearly subscription (overseas) is 250 francs.

Bremañ
8 straed Hoche, 35000 Roazhon (Rennes)

50 YEARS OF PUBLISHING FOR AL LIAMM

Congratulations to Ronan Huon and all those who have worked for Al Liamm for the 50 years of this excellent Breton language magazine. Starting with the title Tir-na n'og, this magazine has included fiction and non-fiction, poetry and prose, from some of the most famous Breton language writers, including Fanch Elies, Roparz Hemon, Youenn Drezen, Jarl Priel, Maodez Glanndour, and Tangi Malmanche. In more recent years one of its contributors has been Reun ar C'halan who has been an active member of the U.S. ICDBL, contributing many wonderful Breton language columns to Bro Nevez in past years.

Al Liamm continues to be a key publication for younger and older Breton writers. Five issues plus a double summer issue are published each year. Subscription is 150 francs (include more for postage to the U.S.) and can be sent to: Per ar Bihan, 16 str. Ar forniou raz (16 rue Fours a Chaux), 35400 Sant-Malou (Saint-Malo).

NEW DIRECTOR NEED FOR THE U.S. ICDBL

Officers of the U.S. ICDBL are a President (Lenora A. Timm, Davis, California), and a Secretary-Treasurer (Lois Kuter, Jenkintown, Pennsylvania). But guiding our actions is a "Board of Directors" made up of six individuals: Reun ar C'halan (Wellesley, Massachusetts), David Brule (Millers Falls, Massachusetts), James Kerr (Troy, Alabama), Alexei Kondratiev (Flushing, New York), Gregory Stump (Lexington, Kentucky), and Amy Varin (Berthoud, Colorado). Our dispersal from one coast of the U.S. to the other makes meetings impractical, but we can communicate by letter and telephone to fulfill the role of the officers and Directors to insure that the U.S. ICDBL continues to support the Breton language and culture in the best way it can.

Reun ar C'halan has been a very important member of our Board of Directors, but has asked to be relieved of this duty due to illness. A Breton-language poet and writer of renown, he would like to devote more time to his art--and what could be a more important contribution to the future of Breton! We will miss his guidance, but are grateful for the many contributions he has given us since the founding of the U.S. ICDBL in 1981. We are delighted to encourage his redirection of energies to his writing.

We need to elect a new Director for the U.S. ICDBL, so this will serve as a call for candidates. If you feel you could contribute to the U.S. ICDBL in this role, please send a note about your interest and a short biographical statement to: Lois Kuter, 169 Greenwood Avenue, B-4, Jenkintown, PA 19046.

BRETON LEARNERS TAKE NOTE

A new organization for adult Breton learners called "Roudour" has sent me a brochure which I would be happy to copy for anyone interested. They offer intensive language classes (through Breton or through French) for all levels of adult learners which incorporate a number of activities to introduce Breton life and a range of topics. The four instructors bring a wide range of teaching experiences: Mich Beyer, Yann-Fulub Dupuy, Herve Kerrain and Lan Tangi. Based in Uhelgoad (Huelgoat), a small town in one of the most beautiful areas of central western Brittany, they will be offering a number of 3, 4 and 5-day classes during the summer. For more information or to enroll, contact:

Roudour
Ti ar c'hoad
Hent Berrien
29690 An Uhelgoad

Tel.: 98-99-75-81
Fax: 98-99-76-01

SUMMER UNIVERSITY OF BRITTANY / SKOL-VEUR HAÑV BREIZH

While a number of summer classes have been offered in Brittany for many years for those interested in learning the Breton language or about Breton history and culture, the number, variety, and quality of classes has grown significantly in recent years. The Summer University of Brittany gathers a number of programs and scholars, and this year it offers some very interesting classes. Attached is a brochure you can use to request more details about the specific programs. I have a 1995 program booklet (in French) which gives a few details on class content, but for practical information on fees and registration, you will need to write for details about specific classes.

I have pulled a quick summary of the classes offered from the program booklet just to give readers an idea of the many interesting study opportunities in Brittany. Quite a few are scheduled to take place in Lorient just before the InterCeltic Festival of Lorient, offering a great opportunity to get the most out of several weeks travel.

Summary Program for the 2nd Summer University of Brittany, 1995

Le Patrimoine Naturel/The Natural Patrimony

April 17-21 on the Island of Groix

Organized by SEPNB (Société pour l'Etude et la Protection de la Nature en Bretagne), this will bring in a number of experts to introduce topography, geology, cartography, geomorphology and ecology of Brittany. Students will learn how to read the countryside and its plant, animal and mineral inhabitants through visits to various places. Discussion will also include conservation.

Voyage d'étude à la découverte de l'Ecosse/Study Trip to Discover Scotland

May 23-June 5, Scotland

A study trip to discover the natural, cultural and historical heritage of Scotland, led by Breton university professor Bernard Sellin with support from the National Trust for Scotland and participation of a number of Scottish scholars during the tour.

Archéologie Sous-Marine/Underwater Archeology

July 3-7, Larmor, Lorient

Organized by the Archeological section of the Club Océanique de Kerguelen (Larmor, Lorient). For novices as well as divers this will look at the history of underwater archeology and the rich discoveries to be made off the Breton coast. Students will go to workshops and explore films as well as actual sites. The class will more generally discuss archeological research in Brittany and the work in progress and yet to be done.

Nature et Paysages/Nature and Countrysides

July 17-21, Lorient

Led by Jean-Pierre Ferrand, Director of "Ecosystèmes-Bretagne" students will learn about the natural habitats of the area around Lorient, studying geology, geography, climate, forests, estuaries, wetlands, etc. Also included will be a study of how one can go about protecting the environment--laws and resources, development issues, etc.

La Bretagne des Peintres XIXè-XXè Siècle/The Brittany of Painters in the 19th and 20th Centuries

July 24-28, Lorient

Led by Professor Denise Delouche, an expert and author of many books on the history of art in Brittany, this will focus not only on the famous painters who travelled to Brittany (Gauguin and the Pont-Aven School) but also on Breton artists. Students will learn about the many artists who have worked in Brittany and will visit galleries and sites related to the history of art.

Stage de langue: français, langue étrangère/Language classes: French, a Foreign Language

July 17-August 4, Lorient

Taught by Anne Elbaz, trained in English and Russian, who has taught in the U.S., Paris and in continuing education programs in Brittany. Organized in several levels this class will focus on giving students the keys to working independently. Using Lorient as a focus, students will visit sites in the town to practice what they learn.

Congrès Celtique International/International Celtic Congress

July 26-31, Lorient

This annual gathering of representatives from the Celtic nations rotates to different countries each year. This year's meeting in Lorient has as its theme "Human rights and the Celtic countries." (see the flyer included in this issue of Bro Nevez).

Stage de Formation en langue bretonne/Training Class in the Breton Language

July 31-August 4, Lorient

Taught by Breton language professors Lukian Kergoat and Herve Le Bihan. A variety of topics will be explored, taught entirely through the Breton language: literature, history, economy, environment, media, theater, etc. and their place in Brittany. The place of the Breton language in all of these areas will also be explored.

Xè Stage International de Musique et de Danse Bretonnes et Celtiques/10th International Workshop of Breton and Celtic Music and Dance

July 31-August 4, Amzer Nevez, Ploemeur

For musicians who already have some mastery of the instruments this introduces specific styles of Brittany and the Celtic traditions. Taught by some of the best musicians of Brittany, instruments included are: diatonic accordion (Alain Pennec), Bombarde and biniou kozh (Youenn Le Bihan), Scottish bagpipes (Jean-Luc Le Moing), wooden flute (Jean-Michel Veillon), guitar (Soig Siberil and Gilles Le Bigot), Celtic harp (Janet Harbison) and fiddle (Pierrick Lemou). Dance workshops (by Jean Baron and Raymond Le Lann) are open to beginners and focus on the diversity and history of Breton dances.

Stage de Breton/Breton Classes

July 31-August 4, Lorient

Organized by Stumdi, this is organized by different levels and open to total beginners. A focus will be on oral use of Breton.

L'Europe des Celtes/The Europe of the Celts

July 31-August 4, Lorient

Taught by Patrick Galliou, an expert in the field, this will focus on the ancient Celts and their history in Europe. Besides lectures and discussions the class will visit sites in Brittany.

Autour du Roi Arthur--Les racines celtiques de l'Europe/Around King Arthur-Celtic roots of Europe

August 7-11, Lorient

With the collaboration of the Centre International de l'Imaginaire Arthurien, scholars of the legends and history of King Arthur and his period will discuss early literature and the Arthurian literature. Taking advantage of the InterCeltic Festival of Lorient, poetry, music and film will also be included in this session, and the group will take a trip to the Broceliande forest.

Etude et découverte des sites arthuriens/Study and Discovery of Arthurian Sites

October 18-22, Great Britain

Organized by the Centre International de l'Imaginaire Arthurien, scholars will lead a study trip to various sites of Arthurian history to follow the tracks of ancient Bretons and King Arthur in Cornwall, Devon, Somerset and other places.

De Samhain à la Toussaint--Le passage sur l'Autre Rive ou les grandes quêtes/From Samhain to the Toussaint--The voyage to the other side or the great quests

October 28-November 1

An exploration led by Breton story teller Alain Le Goff of the legends and customs of this time of the Celtic year. Topics of lectures, performances and trips, will include the spiritual quests and voyages of ancient Celtic saints and holy men, and myths and traditional beliefs examined by scholars of ethnology, history, religion literature and philosophy.

Les langues minorisées à l'Université--Séminaire international/International Seminar on Minority Languages in the University

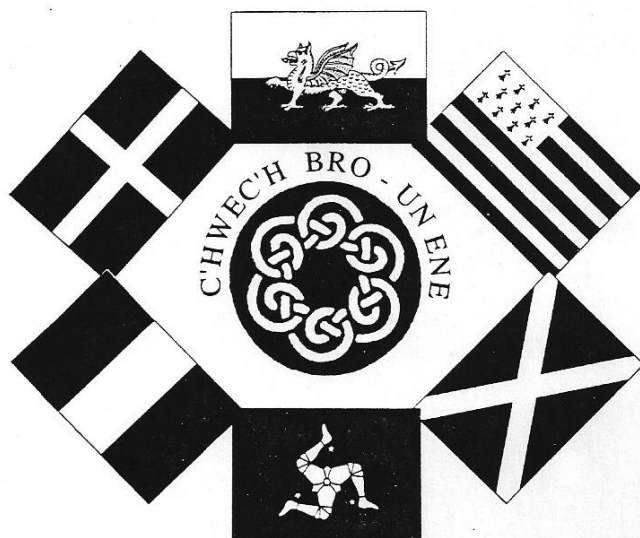
November 2-4, Lorient

Organized by the Cultural Council of Brittany with the support of the European Bureau for Lesser Used Languages, various scholars from Europe will look at the state of minority languages in all aspects of university life and teaching.

The following brochure (which I have tampered with to squeeze onto one page by eliminating a bit of the French text) presents the International Celtic Congress.

1995

Kendalc'h Keltiek Etrevroadel International Celtic Congress Congrès Celtique International



An Oriant, Breizh — 26-31 Gouere '95
Lorient, Bretagne — 26-31 juillet '95
Lorient, Brittany — 26-31 July '95

Titour — Renseignements — Inquiries

Chomlec'h Skourr Breizh ar C'hendalc'h Keltiek
Etrevroadel
*Adresse du secrétariat de la Branche Bretonne du
Congrès Celtique International*
Secretary of the Breton Branch
5 straed Berlioz
29600 Plourin-Montroulez
Breizh - Bretagne - Brittany

Chomlec'h Kendalc'h Keltiek an Oriant
Adresse du Congrès de Lorient
Secretary of the Lorient Celtic Congress
Kendalc'h Keltiek
Emglev Bro an Oriant
Ti ar C'hevredadoù
16 straed Colbert — 16 P
56100 An Oriant
Breizh - Bretagne - Brittany
☎ 97.21.37.05

Danvez Kendalc'h 1995

Gwirioù mab-den hag ar broioù keltiek

5 devezh
prezegenoù, kaozeadennoù, studiadennoù,
strolladoù-labour...
+
abadennoù, kentelioù yezh, kentelioù dañs,
baleadennoù, h.a.



Theme of the Congress

Human rights and Celtic countries

5 days
lectures, seminars, workshops...
+
concerts, Breton language, dances,
visits, etc.



Prizioù a-ratozh evit ar re yaouank
Prix spéciaux pour les jeunes
Lower cost for young people

E-pad kantvedoù n'eo ket bet gwall stank an darempredoù etre ar broioù keltiek met er c'hantved diwezhañ, gwech ha gwech all, en em gave ar Gelted kenetrezo. E gwirionez eo war-lerc'h ar Brezel-Bed diwezhañ eo kroget da vat al liammoù da startaat. Bep bloaz, izili eus ar c'hwec'h bro keltiek a gemer perzh en ur C'hendalc'h Keltiek Etrevroadel. An hini kentañ a voe dalc'het e Dulenn e 1947, hag an eil e Kembre e 1948.

Pal ar C'hendalc'h zo mirout, difenn ha ledanaat sevenadur ha yezhoù ar Gelted. Startaat ha gwellaat al liammoù ha labourat a-gevret evit bezañ kreñvoc'h.

Links between the Celts became stronger on and after the 19th century. After the last World War members of the six Celtic nations gather every year, first in Dublin in 1947, then in Wales in 1948.

The aims of the Congress is maintaining alive the cultures, ideals and languages of the people of the six Celtic countries and also developing the links between them and cooperate with various organizations existing in the 6 countries to promote and defend their rights.

NEW RECORDINGS FROM BRITTANY

Reviewed by Lois Kuter

Yann-Fañch Kemener and Didier Squiban. Enez Eusa. L'OZ Production 02 (DB 13), Distributed by Diffusion Breizh. 1995.

Yann Fañch Kemener is one of the great traditional voices of Brittany today. His music was passed to him from generations of singers before him and he is a master of Breton language ballads and vocal dance music of western Brittany (kan ha diskan). His recordings of solo ballads found in a series called "Chants profonds de Bretagne" remain classics. Firmly rooted in the oral tradition of Brittany, Kemener is also a scholar of the tradition and has not been afraid to do quite a bit of reading and exploration of printed texts. And he has also been a world traveler, giving concerts and participating in a number of festivals in Irak, Germany, Catalonia, Quebec, Morocco, Italy and Norway. Kemener has also experimented with new contexts for traditional song with the group innovative group Barzaz, and has participated in a number of larger musical events--the composition by Christian Desbordes' Ar Basian Vras (the Celtic Passion) and most recently, Dan ar Braz' l'Heritage des Celtes (Heritage of the Celts) where he met Didier Squiban. Press release information accompanying this CD describes well Yann-Fañch Kemener's approach to music with a quote: "I have done a great deal of research work extending from the oldest songs to reflections on the future ... that led to a confrontation, an exchange between the wisdom of the old and contemporary realities."

Didier Squiban is a pianist, a "jazzman" and composer, who has come from quite a different musical experience. Conservatory trained, he directs Sirius, a jazz orchestra of Brittany, and he has played in a variety of jazz groups with Toots Thielemans, Eric Le Lan, James Moody, Sarah Lazarus and Louis Wineberg. He has also worked with Breton harpist Kristen Nogues and singer Manu Lann Huel--who are both noted for highly innovative styles in interpreting or composing Breton music. A press release quoting Squiban also nicely sums up his approach to music: "My music is jazz, a music of improvisation. I live in Brittany but I am not a traditional musical. I borrow elements from different musics which correspond to what I want to say..."

"Improvisation" is the key word in describing Didier Squiban's work with Yann-Fañch Kemener. His piano does not so much accompany that singer's wonderful voice, but swirls around it to provide a very interesting second voice. In listening to the piano it occurred to me that this could have been what the early Celtic harpists sounded like when they accompanied singers centuries ago. And it occurred to me that Celtic harpists today might make their music much more interesting if they emulated this pianist's improvisational spirit and ability to soar. Kemener's magnificent voice is quite powerful all alone, but these two musicians complement each other beautifully and I would love to hear more of them. They give a new and thoroughly modern sound to some old and familiar songs.

Enez Eusa is the Breton name for the Island of Ouessant--the farthest most western point of Brittany. And the songs of this CD are about the islands of Brittany and the sea. Some of the Breton language songs on this recording can be traced to specific composers of the 19th and early 20th (noted in the notes to the CD) including poet Jean-Pierre Le Scour ("Plac'hig Eusa"), Olivier Souvestre ("Gwerz Ker Is"), and Yann Ber Kalloc'h ("Me 'zo ganet e kreiz ar

Mor"), while others have been collected from the oral tradition ("Marivonig an Dourduff," "Ar Voraerion," "Gwerz Penmarc'h," and "Tri Martolod"). Some of the songs on this CD are classics, recorded or performed by a number of singers (none quite so well as Kemener, to my taste however).

Jacket notes provide the Breton text with a French translation, and in most cases an interesting account of the history of each text and its composer or source is also included. Some temporary confusion was caused by the fact that the booklet had some pages in the wrong order, but this was quickly solved by unstapling the booklet and reordering pages. As has been the case with Dastum recordings, this L'OZ production comes in a cardboard case--eliminating that nasty (ecologically unfriendly) plastic case that always cracks or comes apart at the hinges for me. This system seems so much simpler and is much more attractive aesthetically.

Patrick Lefebvre. Accordéon Gavotte. Arfolk CD 431. 1995.

When I saw this CD, my first thought was, "Oh great, an hour of some guy playing solo accordion for the dance gavotte." And, one might think an entire CD devoted to one person playing traditional style accordion would get pretty dull. But here I am, someone who does not go out of their way to find accordion performances, giving this new recording a very hearty recommendation. This is one of the most enjoyable recordings I have gotten in a while. It is not at all dull and it includes a great deal of variety. Of course, it helps that the accordion player is not just "some guy" but Patrick Lefebvre who is a master of this instrument. He uses four different diatonic accordions in different keys and a chromatic accordion to give the listener a great variety in textures and sounds. A good player can really get a lot out of an accordion! And the CD includes much more than dance music. Besides four suites of lovely gavotte tunes there are some wonderful marches and very beautiful slower airs (ton trist).

Like other younger musicians of Brittany who excel in their art, Patrick Lefebvre has been able to benefit from an extremely rich heritage of music to be found in central western Brittany, and many of his tunes and airs were learned directly from master accordion player Jean Coateval and traditional singer Bastien Guern. Others were learned in listening to traditional singers and musicians at the many occasions where music is performed in Brittany or on the recordings of the Dastum archives.

The notes to the CD give a nice introduction in Breton and French by Bernard Lasbleiz (another great accordion player of Brittany) to introduce Lefebvre and the relatively recent renaissance of the use of accordion for traditional music of the "mountains" of central western Brittany. For each tune a note is included on its source of inspiration and learning.

There is nothing terribly fancy or complex about traditional Breton music--and Patrick Lefebvre does nothing to jazz it up. But in his own style, he fully captures the seductive energy of the gavotte and his accordion gives a new and very lovely voice to some of the most beautiful melodies from the Breton tradition. From beginning to end this CD is a pleasure.

NEW RECORDINGS FROM BRITTANY ... FOR CHILDREN

a review by the Skol Diwan Landerne

Jean-Luc Roudaut. **Kalimba**. Diffusion Breizh. CD and cassette. 1994

An Introduction from the Editor:

When I received a copy of this CD from Diffusion Breizh I listened to it and found it pleasant enough to listen to. But this was music primarily for children, so I decided to find some better reviewers. And since most of the songs on this recording are in the Breton language, what better reviewers to find than the children of the Diwan school in Landerneau, Brittany, with whom we have maintained a special link.

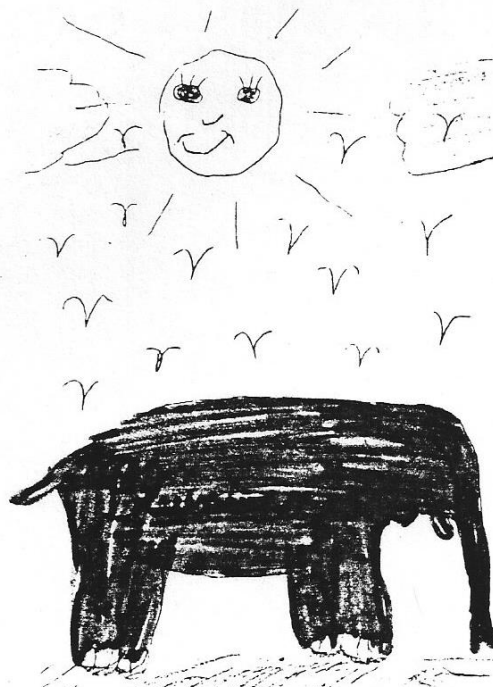
This was indeed a good choice. The children not only reviewed each song with care, but also illustrated them. Unfortunately most of the wonderful color drawings do not photocopy well enough to include in Bro Nevez, but I have selected a few and have reduced them a bit to fit our pages. And you will find them with the comments for the particular song they illustrate. Included are the Breton/French comments sent by the students (and carefully copied onto pages with the illustrations), and I have added an English translation. If you ever need to learn the Breton phrases necessary to do a record review, you will find them all here!

You will find in reading the comments from the Diwan students that they can be very discriminating critics--not always kind, but certainly honest. And as one would expect, there are sometimes dissenting opinions among the reviewers. Over all, a very positive review was given to Jean-Luc Roudaut's work, and he can certainly be assured that one Diwan school gave his music a great deal of interested attention.

"Ma vefen" (Being)

"Re hir eo ar ganaouenn" / "La chanson est trop longue" (The song is too long) - Hoel & Owen

Sonerezh: "plijus" - Maria; "Laouen" - Yann; "Tomm" - Tangi
Musique: "plaisante" - Maria; "Gaie" - Yann; "Chaude" - Tangi
(Music: pleasing; gay; hot)



Bleuminn

"Kousk breizh-izel" (Sleep, Lower Brittany)

"desket 'vez ur bern traou war Breizh-Izel" / "On apprend un tas de chose sur la Basse Bretagne" (One learns alot of things about Lower Brittany) - Hoel

"Displeget 'vez mat pegen brav eo ar vro" / "Il est bien explique combien la région est belle" (The song explains very well how beautiful our country is) - Owen

"Ar sonerezh 'zo brav" / "La musique est belle" (The music is beautiful) - Tangi

"Mat eo" / "C'est bien" (It's good) - Claudine

"Brav eo, hag ar ganaouenn hag ar sonerezh" / "Et la chanson et la musique sont belles" (Both the song and music are beautiful) - Annais

"Lakaat a ra ar sonerezh an deus da gousket" / "La musique endort les gens" (The music makes people want to sleep) - Bleunienn

"Mat eo evit lakaat an dud da zont da welit Breizh" / "C'est bien pour faire venir les gens en Bretagne" (It's good for making people want to come to Brittany) - Yann



"Reverzhi" (High tide)

"Ur ganaouenn laouen-tre ha plijus" / "C'est une chanson très gaie et plaisant" / (A very gay and pleasant song) - Owen

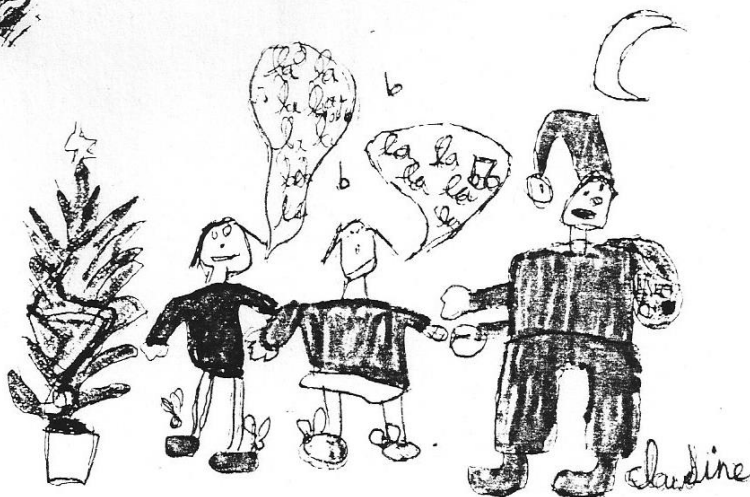
"Lavaret 'vez re alies ar memestra" / "Paroles trop répétitives" (Too much repetition in the words) - Gwendal

"Nedeleg laouen" (Merry Christmas)

"Mat evit lakaat ar re vihan da gousket a raok Nedeleg, flour" / "C'est bien pour faire dormir les petits avant Noel, douce" (It's good for making the little ones want to go to sleep before Christmas, gentle) - Owen

"N'eo ket ur ganaouenn trist" / "Ce n'est pas une chanson triste" (It's not a sad song) - Bleunienn

"N'eo ket ur sonerezh laouen a-walc'h evit Nedeleg" / "Ce n'est pas une musique assez gaie pour Noel" (The music isn't gay enough for Christmas) - Maria

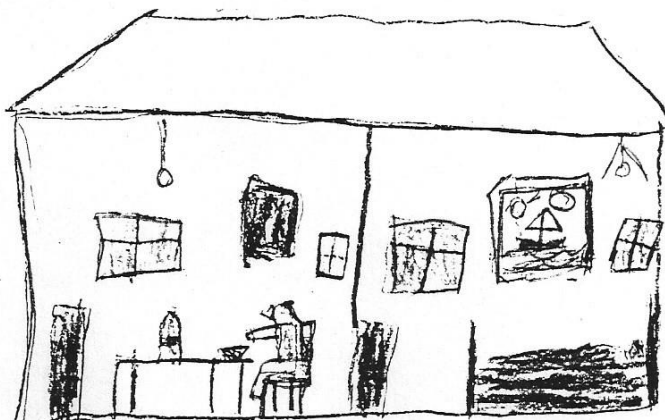


"Enora" (Enora)

Ur ganaouenn plijus evit ar re vihan" / "Une jolie chanson pour les petits" (A pretty song for the little ones) - Yann

"Lakaat a ra ar ganaouenn-man ar re vihan da ganañ" / "Cette chanson fait chanter les petits" (This song makes the little ones sing) - Owen

"Ar soneresh n'eo ket ken plijus eget ar pezh 'vez lavaret e-barzh ar ganaouenn" / "La musique n'est pas aussi jolie que le contenu de la chanson" (The music isn't as pretty as the content of the song) - Divi



"Gwerz ar vezhinerien" (Song of the seaweed collectors)

"Mat eo peogwir e komz ar ganaouenn diwar-benn buhez diaes ar vezhinerien" / "C'est bien puisque la chanson parle de la dure vie des goémoniers" (It's good because the song talks about the hard life of seaweed collectors) - Yann

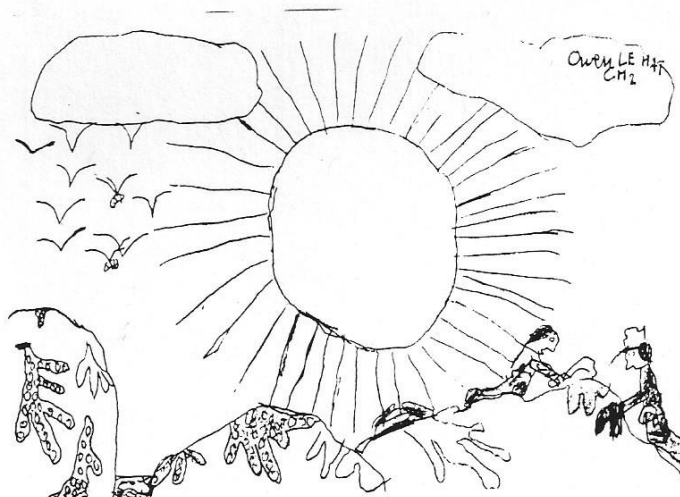
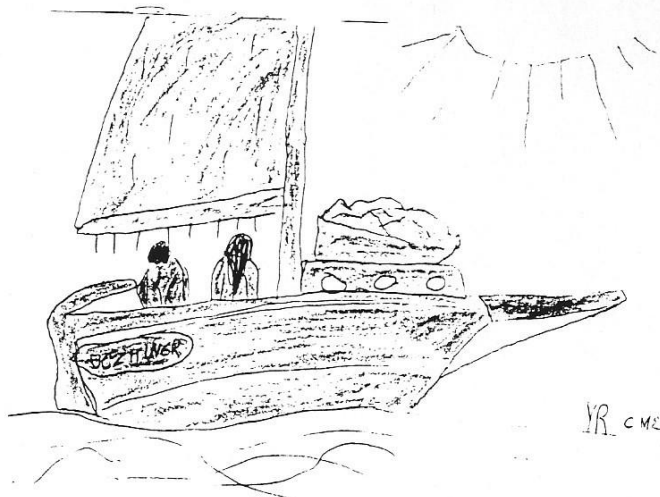
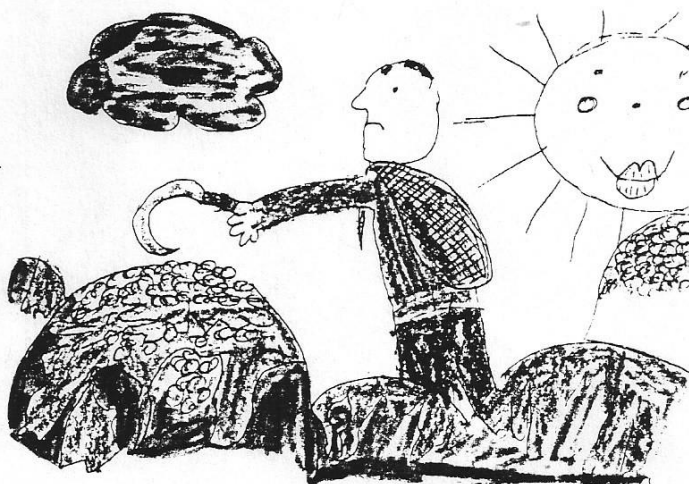
"Brav eo an ton" / "L'air est joli" (the tune is pretty) - Claudine

"Sonerezh ha komzoù brav-tre" / "Les paroles et la musique sont tres belles" (The words and music are very beautiful) - Aziliz

"Kanaouenn wellañ ar CD" / "Meilleur chanson du CD" - Owen

"Desket 'm eus petra 'oa ar vezhinerien" / "J'ai appris ce qu'étaient les goémoniers" (I learned who the seaweed collectors were) - Bleunienn

(Of all the songs on the CD this provoked the most illustrations and I have tried to reproduce a lot of them because they give a very nice little view of the life of seaweed collectors)



"Meurlarjez" (Mardi-gras)

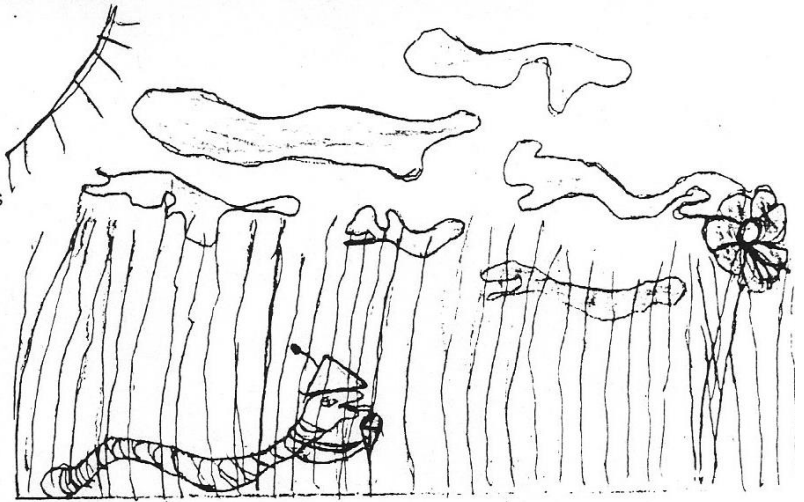
"Komzet e vez re e keñver ar sonerezh" / "Trop de paroles en comparaison de la musique" (Too many words compared to the music) -- Gwendal

"Ar distagadur n blij ket din" / "La prononciation ne me plait pas" (I don't like the pronunciation) - Yann

"Me gavan ket mat ar sonerezh" / "Je n'aime pas la musique" (I don't like the music) - Maria

"Kanaouenn a-feson" / "Chanson formidable" (A terrific song) - Owen

"Desket hon eus ar ganaouenn-mañ en un mod-all" / "Nous avons appris cette chanson d'une autre manière" (We learned this song in another way) - Ar c'hlas/La classe



Gwendal



Aziliz

"Melkoni" (Melancholy)
(words by Anjela Duval)

"Ur ganaouenn vray met trist" / "C'est une belle chanson mais triste" (A beautiful but sad song) - Tangi, Owen & Maria

"Komzoù ha musik a blij din" / "Paroles et musiques me plaisent" (I liked the words and music) - Yann

"Trist un tammig" / "Un peu triste" (a little sad) - Aziliz

"Flour eo ar ganaouenn" / "C'est une chanson douce" (It's a gentle song) - Yann

"Rein a ra ar c'hoant da vont da gousket" / "Cette chanson donne sommeil" (This song makes me want to sleep) - Maria

"Mat eo ar ganaouenn" / "La chanson est bien" (The song is good) - Claudine

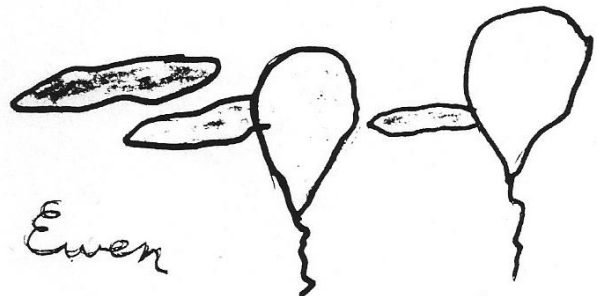
"Plume de pie" (Magpie feathers)

"C'est une chanson drôle" / "Ur ganaouenn farsus eo" (It's a funny song) - Aziliz

"La musique est très belle" / "Ar sonerezh 'zo plijus kenañ" (the music is very beautiful) - Bleunnienn

"La musique est legere comme des oiseaux qui volent" / "Ar sonerezh 'zo skañv evid laboused o nijal" (The music is light like birds in flight) - Maria

"C'est une tres jolie chanson" / "Ur ganaouenn plijust-tre eo" (It's a very pretty song) - Ewen



Ewen

"Ar c'hazh hag al logodenn" (A cat and a mouse)

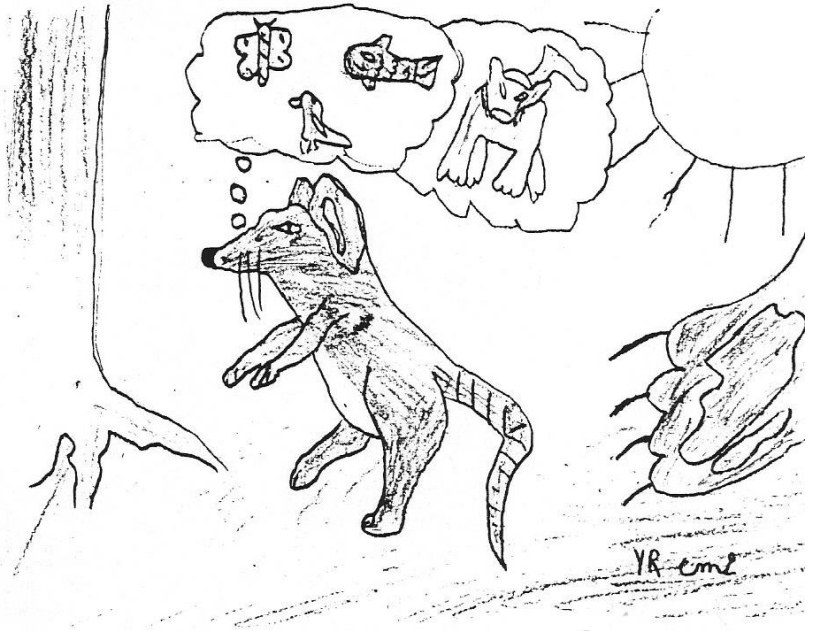
"Ar sonerezh ne ya ket mat gant ar pezh 'vez lavaret" /
"La musique ne va pas avec ce qui est dit" (the music
doesn't go well with what's said) - Yann

"Owen n'eo ket a-du gant Yann" / "Owen n'est pas
d'accord avec Yann" (Owen doesn't agree with Yann) -
Owen

"Mat eo ar ganaouenn" / "Bonne chanson" (good song)
Ewen

"Mat eo ar soñj" / "Bonne idée" (good idea) - Hoel

"Fentus" / "Drôle" (funny) - Maria



"An nevez hanv" (Spring)

"Mat-tre" / "Très bien" (very good) - Aziliz

"Ur ganaouenn laouen-tre" / "Une chanson très gai" (A
very gay song) - Owen

"Ar ganaouenn 'zo ken laouen eget an Nevez Hañv" / "La
chanson est aussi gai que le printemps" (the song is as
gay as Spring) - Bleunnienn

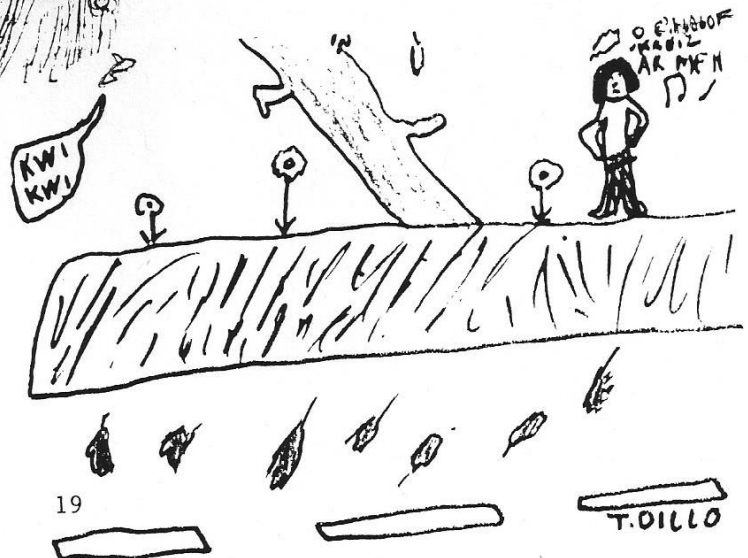
"Ur ganaouenn liesliv pevgwir 'vez komzet kalz diwar-
benn ar bleuniou" / "Une chanson tres colorée puisque
l'on y parle beaucoup des fleurs" (A song with many
colors since one talks much of flowers) - Maria



"Ar C'hleuziou" (the "ditch"/side of road)

"Mat-tre met re verr" / "Bien, mais trop court" (Good but
too short) - Owen & Gwendal

"An holl a gav mat ar ganaouenn-mañ" / "Toute la
chasse aime cette chanson" (the whole class liked this
song)



BRETON MUSICIANS IN THE U.S.

It is all too rare that Breton musicians tour in the U.S., but this spring we were fortunate to have several here. Because Bro Nevez comes out only four times a year it is not always a good place to give advance notice of such tours, but a mailing was sent to ICDBL Members and Bro Nevez subscribers within a reasonable travel distance of concerts.

JEAN BARON and CHRISTIAN ANNEIX

These two are not only champion performers of the paired bombarde and biniou koz, but also teachers of these instruments, song and Breton dancing. They were in Minnesota April 20-23 for performance in a concert called "Crossing Boundaries" produced by the group Dance Revels. This traced the music and dance roots of local French and Metis descendents in Minnesota. Besides the piping of Jean and Christian to accompany dances performed by Dance Revels, there were French-Canadian style fiddlers (Linda Breitag and Jamie Gans) and Metis Dancers and musicians (Sandy Poitra, Jay Gourneau, Ed and Linda Johnson) from the Turtle Mountain Metis/Ojibwe Reservation. While in Minnesota, Jean Baron and Christian Anneix were lined up for some bombarde and biniou workshops, song workshops and a dance workshop. My thanks to Jane Peck of Dance Revels for all the good information she sent about these performances.

Baron and Anneix have been invited back to the U.S. in June for the Oatlands Festival in Virginia where they will appear with the group Gwenva (see the press release which follows).

VENTS D'OUST: Gilbert Hervieux, Olivier Glet, Eric Martin and Alan Pennec

Between April 20 and 29th this group performed in New England and then travelled to Louisiana with concerts scheduled in Hartford, Connecticut, Portland, Maine, Woonsocket, Rhode Island, Bradford, Massachusetts, and Eunice, Lafayette and Thibodaux, Louisiana. They were part of a tour called "French Connections" but unfortunately I never received any information from the tour manager other than the fact that Vents d'Oust would be here. My thanks to Vents d'Oust for the list of tour stops. (A note to any Breton musicians who may be planning a tour in the U.S.--please urge whoever is managing your tour to send details to the U.S. ICDBL; we are willing to do our best to give your tour free publicity and we have a large network of contacts and members who would love to come to your concerts.)

Vent d'Oust traveled to the U.S. in 1990 and these musicians--who also fabricate the instruments they play (a range of bombardes, binious, veuze, accordions)--are also masters of song. Like Baron and Anneix, they are also fine teachers who can do a number of workshops about Breton traditional music and who can teach dances. It is a rare treat to have them in the U.S.

THE OATLANDS CELTIC FESTIVAL

June 17-18, 1995

The following is a press release which describes this annual Celtic festival to take place for just the second time this June. I had the pleasure of attending the 1994 festival and set up an information table for the U.S. ICDBL where I was able to talk to hundreds of interested festival-goers about Brittany, the Breton culture and the Breton language (and all the other Celtic languages as well!). While others have tried to organize Celtic festivals, it has been extremely rare to find one that is so truly inter-Celtic in its representation--

including even Galician musicians and dancers who stole the show in 1994. My salute to ICDBL member Susan Baker and the rest of the volunteer crew who do the huge job of organizing this event. I will be back with a table this year and would love to meet ICDBL members at this festival (who could also help man the table!). Look for me in the Clan/Celtic Society booth area of the festival grounds.

While last year the organizers were not able to bring in Breton musicians to the festival, there are plans this year to bring the group Gwenva. This group includes master pipers Jean Baron and Christian Anneix, but also (if they remain the same) Pierrick Lemou on fiddle and Etienne Grandjean on accordion. All four are terrific musicians and it is truly a coup for the Oatlands organizers to bring such a fine group in. Besides performances of this group, the festival should also include some workshops on Breton dancing. Since this is still being finalized (as of the end of April), the press release below (issued in March) does not hint of the strong Breton presence, but it does describe the festival very well.

The rolling green hills of Oatlands Plantation near Leesburg, Virginia, abound with Gaelic gaiety during the 2nd annual Celtic Festival June 17-18. From 10 a.m. until 5 p.m. daily, numerous activities give a rare look at the colorful cultures of Cornwall, Ireland, Scotland, Wales, the Isle of Man, Galicia (Spain), and Brittany (France).

This year's expanded Festival features championship dancing and fiddling, Scottish bagpipers, and continuous live ethnic music. Headliners are internationally acclaimed Scottish ballad singer Jean Redpath, Celtic Thunder acoustic band, and Club Espana, a Galician youth group which showcases ethnic dances, costumes and music.

Visitors will enjoy Scottish games, Welsh choirs, authentic foods, and a craft market of juried artisans displaying and demonstrating Celtic crafts, including thatching, kiltmaking, woodcarving, leatherworking, jewelry-making, weaving, blacksmithing, and glass-engraving.

A Pub Tent offers samples of traditional ales, and a Tea Garden gives visitors a taste of traditional foods from the Celtic countries. Vendors will be on hand to sell imported Celtic goods.

Demonstrations take place in fiddling, dancing and piping. There are scheduled workshops on the various Celtic languages, playing instruments, and on such crafts as making harps.

Visitors are welcomed by historical reenactments of Celtic village life from the 1st to the 18th centuries. Children will be encouraged to join in making clay stamps and having their faces painted with "woad," a natural dye. Storytellers bring the magic of the "auld" country to young and old alike. Representatives of numerous clans and cultural societies sponsor information tables for hands-on research into family genealogy.

Oatlands is an 1803 property of the National Trust for Historic Preservations. It is located south of Leesburg, Virginia, near Washington-Dulles International Airport and one hour's drive from the Washington, D.C. metropolitan area. Its most recent owners, the William Corcoran Eustises, were known in the early 1900 Washington society as lovers of Great Britain. The mansion became a summer retreat for many of Washington's prominent citizens, including Franklin Roosevelt and George Marshall. Tours of the mansion and its 260-acre property, including its numerous gardens, and a commemorative event program are included in the admission cost of \$8 per person per day, with children under 12 admitted free.

For information, contact Oatlands at (703) 777-3174.

"WHEN BRETONS GO TO THE TABLE"

A Traveling Exhibit on Food and Bretons

In the August 1994 issue of *Bro Nevez* (no. 51) I reviewed the Dastum recording Quand les Bretons passent à table/Kanomp ouzh taol. That wonderful CD of songs and tunes related to food and drink in Brittany is in fact related to a larger museum project called "Quand les Bretons passent à table" produced by the organization called "Buhez." The following is a translation and synthesis of a press packet sent by the Musée d'Art et d'Histoire de Saint Briec where this exhibit will run from March 16 to June 11 before travelling to five other museums in Brittany.

Buhez

The association Buhez (= "life" in Breton) includes museums of history, archeology, ethnology and ecomuseums of historical Brittany. (Address: Buhez, 20 Quai Emile Zola, 35000 Rennes). The expertise and collections of the museums of Buhez are regularly pooled to produce important travelling exhibits:

1981: "Le Mariage en Bretagne" - traveled for 4 years, 200,000 visitors, 4,600 copies of its catalog sold, shown in 9 Breton cities.

1985: "Les Bretons et Dieu" - traveled for 5 years, 180,000 visitors, 360 objects shown, 4,000 copies of its catalog sold, shown in 9 Breton cities and in Paris.

Since June 1994 Buhez has been presenting a new large project: five exhibits about the manner of drinking and eating in Brittany.

The main exhibit of synthesis, "Quand les bretons passent à table..." was first shown in Vannes and then traveled to Rennes, and Saint-Brieuc with future dates in Morlaix (July 7-October 8, 1995), Nantes (February 15-May 15, 1996), Paris, and Quebec. Four exhibits on this theme were simultaneously produced in Batz-sur-Mer, Montfort-sur-Meu, Brec'h, and Mellac. These five exhibits represent 2 years of scientific research, with 577 objects or original documents from 31 museums or archives and 15 private loans, 4 years of travel in France and abroad, 5,000 copies of a catalog of 256 pages printed, and a compact disc.

The main exhibit

As with the earlier exhibits (Le Mariage en Bretagne, Les Bretons et Dieu), the same basic question was asked by Buhez with this new exhibit: by the dawn of the 21st century what will be special about Brittany.

How have alimentary practices and comportment of Bretons evolved since the beginning of the 19th century where the stereotypical image of the Breton table is often fixed--often through the influence of artists.

Setting the scene of this stereotype is the first main point of the exhibit which then goes on to show how, in reality, the traditional table was characterized by a great diversity: boiled dishes and "fars," butter, lard, potatoes, cider, and sardines deviated greatly from one Breton "pays" to the next, and from one epoch to the next. Styles of eating differed according to one's wealth, whether one lived in 1890, 1950 or in 1995, in the country or city, in Upper Brittany or Lower Brittany, on the northern or southern coast.

The evolution of techniques for conservation and freezing, changes in the transmission of knowledge, the work of gourmet restaurants, the development of the practice of getting a meal outside the home (in a cafeteria or restaurant, via the creperie or pizzeria) progressively transformed alimentary comportment.

Does that mean that the crepe or the galette remain the only examples of Breton distinctiveness? Not so certain, as this exhibit testifies in showing Bretons at the table living at the world's rhythm.

The other four simultaneous exhibits

Sel et Salaisons en Bretagne (Salt and seasonings in Brittany)

Musée des Marais Salants, Batz-sur-Mer

July 15, 1994 to July 12, 1995

Salt is first of all a seasoning; but it's also for conservation--meat (and especially pork) and fish (cod and sardines and many other species). Brittany has always consumed a much larger quantity of salt than the rest of France. Here, no salt tax, and thus salt has been a commodity accessible to all which has been the object of numerous cultural practices and the creation of a multitude of objects presented in this exhibit.

Dans le Cochon Tout et Bon (In the pig, everything is good)

Ecomusee du Pays de Montfort, Montfort-sur-Meu

July 1, 1994, to March 31, 1995

The pig occupies an essential place in traditional Breton society since its meat constitutes a principle base of food throughout the year. The day the pig is slaughtered is the principle festival of the winter and the unfolding of this "ceremony" presents the full organization of society: the distribution of task among the men (who kills the pig and who cuts apart the carcass) and among the women (who do the butchering), the exchange among families, neighbors and VIPs to whom one gives the best pieces. The festival of the pig takes on an big dimension in folk art but also in the art of churches: one venerates Saint Antoine who is always represented guiding a pig.

Yec'hed mad - boire en Bretagne ("Yec'hed mad" is the Breton toast equivalent to "A votre santé" or "To your health")

and

Répas de Noce en Pays d'Auray (Wedding feasts in the Auray area)

both closed in September 1994.

* * * * *

BRETON WRESTLING AND ART

The January 1995 issue of Gouren Infos (no. 35) features a very interesting article by art historian Denise Delouche on the depiction of Breton wrestling by artists from 1798-1930. The Federation of Gouren (gouren = wrestling in Breton) also publishes Gouren Infos Actualites, and both of these magazines include a number of interesting short articles about traditional sports and games of Brittany as well as photos and competition results which testify to the health of the Celtic style of wrestling in Brittany today. This is an area where a great deal of inter-Celtic collaboration has been fostered. For more information contact Lois Kuter.

THE PONT-AVEN SCHOOL OF ART

Those with artistic talents might be interested in another summer opportunity to practice and study art. Unfortunately, deadlines for application to the 4-week and 6-week sessions in June and July/August are now past, but readers may want to consider the Pont-Aven School of Art for a future summer. Its mission statement is as follows:

"Artists without borders"

Art students should reach out to the world at some point in their training to study different methods, approaches, historical precedents, and commercial practices. The goal of the Pont-Aven School of Art is to create an environment encouraging personal growth as well as a broader understanding of different cultural perspectives. Our vision is to be an international art school that facilitates exchanges among artists, designers, and scholars from all over the world. Members of this artistic community can draw upon the fertile history of Brittany, its physical beauties, and its traditional welcome of artists to pursue new directions in their own art.

"Why Pont-Aven?"

Pont-Aven is a village of 3,000 located on the Aven River nine kilometers inland from the south coast of Brittany, only four and a half hours from Paris on France's high-speed train, the TGV. By air, it is about one hour from either Paris or London. The setting offers artists stunning natural beauty, from wide, white sand beaches and dramatic coastal cliffs to rolling green hills marked by ancient stone walls, thatch-roofed farmhouses, and brilliantly colored flowers. The carved stone crosses, called calvaires, small granite chapels, and prehistoric stone menhir and dolmens similar to those at Stonehenge are unique to Brittany. In addition to these advantages, summer activities of all kinds - swimming, sailing, windsurfing, bicycling, hiking - abound.

For 130 years, Pont-Aven has been renowned as an international artists' colony. Paul Gauguin, its best known artist-in-residence, was but one among many; American artists had been working there for 22 years before Gauguin arrived in 1886. RISD graduate Henry Kenyon worked alongside Gauguin that same year. Since then, artists from Scandinavia, England, the Netherlands, and France were attracted to Pont-Aven's natural beauty, light, folklore, Breton language and costumes, and its Celtic and pagan traditions. These qualities continue to provide inspiration for artists seeking new solutions to contemporary issues. Pont-Aven-with many art galleries, the highly regarded Musee de Pont-Aven (whose summer '95 exhibition is "American Artists in Brittany"), and an active summer schedule of festivals and cultural activities - continues to welcome them.

Studio courses in the 1995 lineup include: "Painting," "Drawing and Water-Based Painting: Landscape as Metaphor," "Drawing and Water-Based Painting: Myths and Archetypes," "Drawing: Ideas, Process and Expression," "Sculpture/Assemblage," and "Photography: The Inspiring and Mysterious Landscape of Brittany." Liberal Arts classes include: "Art History: French Painting of the Impressionist and Post-Impressionist Eras," "Art History: Post-Impressionism; Gauguin and the Pont-Aven Group," "Breton Culture and Traditions," "French Theater of the Absurd," "French Literature: The City and the Country in French Literature and Culture," and "Living French" (language instruction). Except for the French classes all classes are taught by Americans. One must suppose that a more "international" exposure desired will be brought by the visiting lecturers and artists to the school. Field trips take students to Carnac, Quimper, Pointe du Raz, Belle-Ile, Concarneau and Mont St. Michel. The catalog dwells a bit on the "ancient" and stereotypical "folkloric" images of Brittany. It seems a shame that no Breton scholars seem to be involved in introducing students to the Breton language or vast wealth of contemporary cultural expressions. But, the School is an American one and no doubt students will have opportunities to explore Brittany as more than an object for art through the more informal activities bound to be included in the experience.

For more information about this very solid academic program contact:

Pont-Aven School of Art
4 Duggan Road
Acton, MA 01720
fax/phone 505-263-1654

or

Winnie Lambrecht
8 Table Rock Road
Lincoln, RI 02865

SOME NEW (AND OLDER) PUBLICATIONS ***from THE EUROPEAN BUREAU FOR LESSER USED LANGUAGES***

The following are some very interesting and extremely useful publications produced by the European Bureau for Lesser used Languages. In most cases the descriptions are taken directly from information provided by the Bureau. I would be happy to provide more details to anyone interested and in many cases have a duplicate copy of the publications listed that can be loaned to anyone interested. Or, you can contact the European Bureau directly for copies. In most cases they can be provided for a small fee or free of charge.

Head Office:
European Bureau for Lesser Used Languages
10 Sraid Haiste Iocht
Baile Atha Cliath 2
IRELAND

Information Centre:
Brussels Information Centre
rue Saint-Joseph 49
B - 1030 Bruxelles
BELGIUM

Database of Cultural Activities 1 - Theatre Groups, 1993.

The first section of this Database is a List of Theatre Groups relating to all the different cultural activities in lesser used languages. It gives information about professional or semi professional theatre groups and umbrella organizations--if they exist--for the amateur groups. A permanent updating of the database is intended.

Database of Cultural Activities 2 - Cultural Documentation Centres, 1994.

Documentation Centres are in some way the memory of a culture: one can find a community's past, present and aspirations for the future in books, brochures, magazines, manuscript pages or audiovisual documents. By promoting the awareness of these services, the European Bureau tries to co-ordinate the flow of information which is available about lesser used language and which is often unknown to the general public.

European Languages 1 - The Vallee d'Aoste - a range of resources, 1994.

The first of a series of 50-page pamphlets focused on particular languages and cultural regions of Europe. In this first of the series the Vallee d'Aosta, situated in the northwestern corner of Italy bordering both Switzerland and France, is featured. This attractive booklet traces the history of this small region and presents clearly its complex linguistic make-up today where one finds French, Franco-Provençal, Italian, and Germanic dialects called Titsch and Toitschu.

Mini-Guide to the Lesser Used Languages of the EC (European Community), 1993.

This is a very useful 60-page summary of the different languages spoken in Belgium, Denmark, France, Germany, Greece, Ireland, Italy, Luxembourg, Netherlands, Spain and the United Kingdom. Going country by country and within that language by language the booklet gives statistics on language use, geographical distribution of speakers, official status, public services in the language, media use, and educational use.

Key Words - A Step into the World of Lesser Used Languages, 1995.

As described in the foreword this is "a glossary in which the universe of lesser used or regional languages is presented concisely and incisively." It is extremely useful in pair with the **Mini-Guide** cited above since it briefly describes languages and regions, but does not give details on status of statistics. Besides names of languages and regions, the glossary includes organizations and programs (Council of Europe, BIC, Children's European Publishing Service, Citizenship 2000, etc.) and key words which have been given a specific meaning by the European Bureau for Lesser Used Languages (cooperation, database, lesser used, plurilingualism, etc.).

Living Languages 2 - Language Rights, individual and collective, 1995.

This is the second of a series on basic needs for the survival and development of lesser used languages and focuses on languages in public administration. (The first of the series, **The Sound of Europe**, dealt with bilingual and multilingual education). This 43-page pamphlet starts with a summary major resolutions adopted by the European Community but primarily presents and compares cases of how different countries have given various languages official recognition and protection.

Vade-Mecum - Guide to legal documents, support structures and action programmes pertaining to the lesser used languages of Europe. 1994

This provides texts of legal documents of the European Parliament, Council of Europe, CSCE, the UN and UNESCO pertaining to lesser used languages. Also included are very useful descriptions of various organizations such as Mercator and the European Bureau for Lesser Used Languages, as well as action programs of the European Union.

Unity in Diversity, 1994.

This is a six-page fold-out presenting the European Bureau for Lesser Used Languages which includes an interesting map of 35 lesser used languages found in the European Community. Also quite useful for Americans is a summary of some key European institutions and language actions: European Parliament, Intergroup, Council of Europe, CSCE, Maastricht Treaty.

* * *

NEWS FROM THE FRANCO-AMERICAN INSTITUTE, RENNES

In exchange for Bro Nevez I regularly receive the newsletter of this Center in the city of Rennes which reports on its many activities, from English language lessons to jazz concerts, lectures and art shows. The May-June 1995 issue puts out a call for housing (in Rennes) for visiting delegates from Rochester, New York--Rennes sister city--travelling to Brittany July 3-15. Also announced is the annual "Independence Day" picnic (held June 24th this year) which will "feature American sports and other entertainment." We assume that means a baseball game!

THE BIRDS OF AUDUBON ON STAMPS OF FRANCE

The following note (with my translation) is from Sterenn (no. 2, March 1995), the magazine of Skol Uhel ar Vro (the Cultural Institute of Brittany). France is issuing a series of stamps to commemorate Jean-Jacques Audubon (1785-1851), a naturalist best known for his drawings of American birds. Perhaps you have heard of him, but never knew he was Breton!

Jean-Jacques Audubon Honored by the Post

Jean-Jacques Audubon, born of Breton parents in 1785 in Cayes, Santo-Domingo (now Haiti), spent his childhood and young adult life in Nantes and Couëron. At the age of 18 he left for the United States where his ornithological work made him exceptionally popular--he is the author of one of the most beautiful books of ornithological watercolors ever realized, *The Birds of America*. His name has been taken by one of the most important organizations for the protection of nature, the National Audubon Society, which has over 500,000 members.



Jean-Jacques Audubon honoré par la Poste

Jean-Jacques Audubon, né de parents bretons aux Cayes, à Saint-Domingue (aujourd'hui Haïti), en 1785 a passé toute son enfance et sa jeunesse à Nantes et à Couëron. A 18 ans, il part aux États-Unis où ses travaux d'ornithologie --il est l'auteur du plus beau livre d'aquarelles ornithologiques jamais réalisé "Les Oiseaux d'Amérique"-- lui permirent de bénéficier d'une exceptionnelle popularité. Il a donné son nom à la plus importante société de protection de la nature, la *National Audubon Society*, qui compte plus de 500 000 membres.

NEWS FROM THE CELTIC LEAGUE AMERICAN BRANCH

The following news release was received from the Celtic League American Branch (Box 20154 Dag Hammarskjold Center, New York, NY 10017):

1845 & 1745 Commemorations at Pan-Celtic Conference

The 21st Pan-Celtic Conference will be held on Saturday, June 3rd, at the Irish Arts Center, 553 West 51st Street, New York, New York. The program will feature presentations commemorating the Great Hunger of 1845, as well as the Jacobite Movement that climaxed with the 1745 uprising in Scotland, plus a talk on the cultural linkages between Ireland and Scotland. In addition, Alexei Kondratiev will be speaking on "Magical Practices in Celtic Tradition", and there will be brief introductory workshops on some of the living Celtic languages. The programs begin at 11 AM, and admission is free. The conference is produced by the Celtic League American Branch with special thanks to the Irish Arts Center. For further information call Stephen DeVillo at 718-295-0820.

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