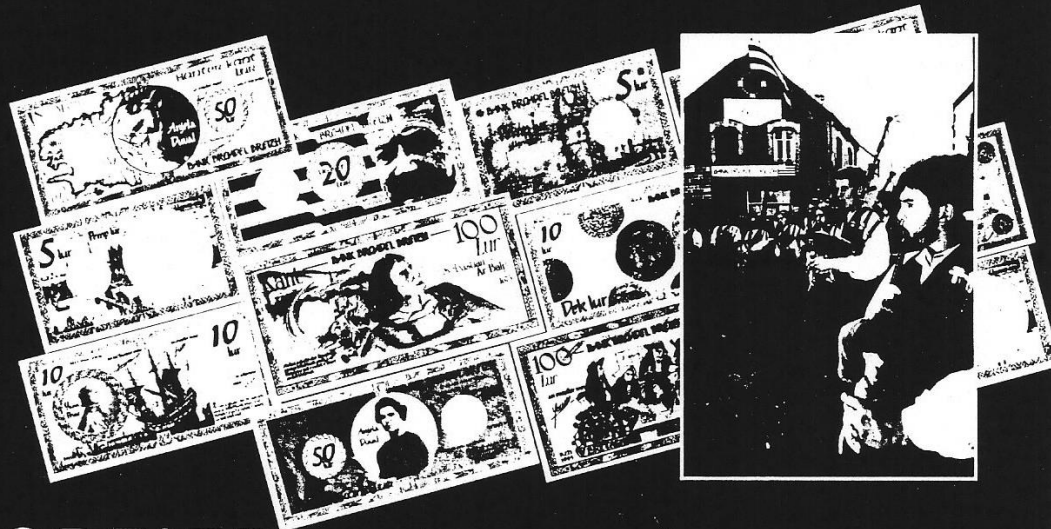


BRO NEVEZ

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

GOUEL BROADEL AR BREZHONEG
10^e FETE NATIONALE DE LA LANGUE BRETONNE



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The U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL) was incorporated as a not-for-profit corporation on October 20, 1981.

Bro Nevez ("new country" in the Breton language) is the newsletter of the U.S. ICDBL. It is published quarterly: February, May, August and November. Contributions, letters to the Editor, and ideas are welcome from all readers and will be printed at the discretion of the Editors. Suggested deadlines for receipt of contributions for Bro Nevez are: January 20, April 20, July 20, and October 20.

Ideas expressed within this newsletter are those of the individual authors, and do not necessarily represent ICDBL philosophy or policy.

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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.

NEWS FROM BRITTANY - A FEW SHORT NOTES

The following information has been gleaned from Keleier Servij ar Brezhoneg, No. 13, May 1996. This is a regular compilation of newspaper articles put together by the Cultural Institute of Brittany (Skol Uhel ar Vro). I would be happy to photocopy the more complete press clipping for those who want more information on any of the following news items.

Cultural Council of Brittany

At its February 1996 meeting the Breton Language Commission of the Cultural Council of Brittany announced two projects to push for a more public presence of Breton. The first is to put together an "Observatory for the Breton Language." Headed up by one fulltime staff person this would offer a systematic means of analyzing the use Breton by the population of western Brittany and to examine what its place is in the media. The second project is a "Breton language label" to recognize those cities, associations and institutions which make an effort to promote and use Breton in their operations.

In March the Radio Commission of the Cultural Council of Brittany met to confront the serious lack of Breton language and music on radio in Brittany--less than 1% of programming. There is nothing on commercial radio and only two hours per week on the public stations Radio Bretagne Ouest and Radio Armorique. It is only on the smaller radio such as Radio Bro Gwened and Radio Kreiz Breizh that an effort is made for Breton programming with 3 hours a day. Radio Emeraud in Lesneven has recently initiated an hour of Breton language and Breton/Celtic topical programming a day.

A Study of the impact of Breton in Businesses

Five students from the Javouhey-Kerbonne high school in Brest recently undertook a survey of the use of Breton in businesses in the area of Brest. Not Breton speakers themselves, they worked with the organization called Sked to help them with the survey. The questionnaire was given to restaurants, insurance companies, medical businesses, transportation enterprises, banks, shops and cultural organizations. 97% of those surveyed thought that the Breton language was well rooted in their culture. 26% use Breton in their professional activities. Of the 74% who do not use Breton, 34% were prepared to do so. 40% of those surveyed were ready to invest professionally in Breton--especially restaurants and bars, and hotels and cultural centers. Bilingual road signs were favored by 79% of those surveyed.

Dan ar Braz to represent France in the Eurovision Competition

To the surprise and delight of many in Brittany, Dan ar Braz was selected to represent France in Norway at the prestigious competition of music called Eurovision on May 18, viewed on 250 million televisions of Europe. The song to be performed is called "Diwanit bugale" which he wrote in 1978 when the Diwan schools were launched, and which has been put into Breton by Gweltaz ar Fur. Joining in the performance was to be Elaine Morgan and Karen Matheson from Wales and Scotland who were also part of Dan ar Braz very successful recording called "L'Heritage des Celtes." I haven't heard the results, but the selection to compete is certainly a tribute to the genius of Dan ar Braz, and to the persistence of the Diwan schools.

More on the Music Front ...

You've heard of the Blues Brothers, but have you ever heard of "Les Breizh Brothers." Yves Averty and Rachid Bara make up this duo who mix rock with Breton and whatever else is of interest on the international music scene as radio disc jockeys. With a tri-lingual name like "Les Breizh Brothers" one can expect something like that in their music.

Yes, high school students can now take their History/Geography Bac exams in Breton

During the winter teachers and parents participated in numerous demonstrations to demand that students in Lannion learning history and geography through the medium of Breton be allowed to take their exams in Breton. In February, 60 individuals occupied the Education offices in Quimper, and in Rennes even more demonstrators gathered and expressed their discontent by bricking over an entrance to the Education Department offices. Despite the fact that students in foreign language programs in French schools have been able to take their exams in languages such as German, it took some pressure before the Ministry of Education finally agreed at the end of March that the Breton students could take their exams in Breton. This is good news for students in the Diwan schools who will be taking their exams next year.

Andre Lavanant, "Breton of the Year"

Each year Armor Magazine honors a cultural, business, or political leader of Brittany with the designation "Breton of the Year." This year it was the President of Diwan, André Lavanant, who received this recognition for his hard work and also for the importance of Diwan's presence in strengthening the Breton culture. From 5 students in 1977, Diwan has grown to include 1,400 children in 26 pre-schools, 23 primary schools, two middle schools, and one high school.

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BRITTANY-IRELAND

... and a Salute to Polig Monjarret

1996 has been designated in France the "Year of Ireland." While this means conferences, concerts and other activities throughout France on the theme of Ireland, Brittany will be the site of a large amount of this activity. Indeed, Brittany has always been a place where one could learn a great deal about Ireland, hear the best of Irish musicians on tour there, and find a number of Bretons who had learned their English by spending time in Ireland.

Nothing testifies better to the strong inter-Celtic links between Brittany and Ireland than the number of twinned cities and towns. Eighty-eight (88) of 111 such twinings are found in the five departments of Brittany with 16 more now being put together. Supporting many of these links is the Ireland-Brittany Association which has been particularly important in helping with transportation costs and administrative support for the twinning committees of towns involved. And key to the creation of this association and to the promotion of friendship between Brittany and Ireland has been Polig Monjarret.

Polig Monjarret is also well known for his work to promote Breton music. He was co-founder of the Bodadeg ar Sonerion (assembly of pipers and bombarde players) in 1943. An estimated 30,000 Bretons have passed through the ranks of this organization which has encouraged traditional piping styles of Brittany as well as fostered the growth of the bagad. Polig Monjarret has spent much of his life collecting and studying the repertoire of bombarde players and other musicians of western Brittany and in 1984 published a collection of some 2,400 tunes, Tonioù Breizh-Izel (Folk Music of Western Brittany). Polig Monjarret has also been active in encouraging innovation in Breton music and was an organizer of the Kan ar Bobl, an annual song contest for traditional as well as innovative modern compositions and groups. He has long been interested in inter-Celtic exchanges and has been a major figure in the spectacular success of the Inter-Celtic Festival of Lorient.

Like many Bretons active in the renaissance of Breton music since the late 1940s, Polig Monjarret is aware of the close link between culture and economics and politics. As mentioned above, he has been especially active in projects to twin Breton cities with Irish cities, and has also been active with an organization called Sécours Populaire interceltique (SPI) which was created to give support to people of the Celtic countries in need of help-families of striking Welsh miners, children of Belfast, or Breton fishermen devastated by oil spills on the coasts. There are many more projects one can credit to Polig Monjarret and in this "Year of Ireland" he deserves congratulations for all the work he has done to build links between Brittany and Ireland.

MORE ON THE "YEAR OF IRELAND" IN BRITTANY

For the "Year of Ireland" the Cultural Institute of Brittany (Skol Uhel ar Vro) has included some interesting articles in its most recent issue of Bretagne des Livres (no. 27, May 1996). These speak of current literary work in Ireland and Irish publishers, as well as Irish studies at the Université de Brest. Also included are some notes on events in Brittany related to this year of celebrating Ireland.

Ireland at the Festival of "Étonnants Voyageurs," May 25-27 in St. Malo

This year's festival will have a focus on contemporary Irish literature. Irish authors to be present at the festival include Joseph O'Connor, Eoin MacNamie, Anne Enright, Patrick MacCabe, Colm Toibin, Julia O'Faolin and John Mac Gahern. Over 100 photographs of Ireland will be featured in three exhibits at the festival.

Irish Writers in Residence in Brittany

Seamus Mc Annaidh, a novelist and radio producer in Irish Gaelic, will be in Douarnenez during September. He is also a singer and saxophone player with the folk-rock group Fermanagh Blackbirds and has also been a Gaelic language writer in residence at the University of Ulster and at Queen's University. One of his novels is currently being translated into French and another one into Breton.

Anne Enright uses English as her language and her first collection of short stories, The Portable Virgin, was published in 1991. She has also written for theater and today works in Irish radio and television. She will be in Douarnenez for May and June.

Conference on Relations Between Brittany and Ireland, 1970-2000

Co-sponsored by the Inter-Celtic and International Relations Committee of the Cultural Institute of Brittany and the Ireland-Brittany Association, this day of discussion was held in March at the Chamber of Commerce of Lorient. It examined historical, economic, and cultural links between Brittany and Ireland as well as twin cities.

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OATLANDS CELTIC FESTIVAL

June 15-16, 1996 at Oatlands Plantation, Leesburg, Virginia

*For the third year the Oatlands Celtic Festival will be taking place in Leesburg, Virginia. And for the third year the U.S. ICDBL will have an information table where we can help the thousands of visitors to this two-day festival learn a bit more about Brittany. So stop by and say hello. As the press release below indicates, nearly all the Celtic nations are represented--including Brittany!--and this is a festival that truly deserves the adjective **Celtic**.*

'Tis a magical time at Oatlands Plantation, Leesburg, Virginia, when one of the largest gatherings on the east coast of Celtic music, dance, and culture takes place on June 15-16. Dozens of nationally and internationally recognized musicians, dancers, fiddlers, and pipers come together for the 3rd annual Oatlands Celtic Festival.

Headline entertainers include Andy M. Stewart, former lead singer of the legendary Scottish band "Silly Wizard," performing both days with Gerry O'Beirne from the Irish supergroup "Patrick Street." Johnny Cunningham, also of former "Silly Wizard" fame, makes a special guest appearance on Saturday.

Other featured performers include the Galician dance group Club Espana, Anao Atao from Cornwall, and Breton singer Nolwenn Monjarret, featured on The Chieftain's "Bells of Dublin" album.

The festival covers all aspects of the culture of the six Celtic nations of Ireland, Scotland, Wales, Cornwall, the Isle of Man, Galicia (Spain), and Brittany (France), illustrating how the divergent cultures peacefully merged in the early days of civilization.

Oatlands' 260 acres recreate the look and feel of a Celtic village. Wander the "village" and enjoy Scottish games, marching pipe bands, Welsh singers, Celtic crafts, a Pub Tent, ethnic foods, and see how Celtic crafts are made, such as thatching a roof and weaving. There are on-going demonstrations of fiddling, dancing and piping, and scheduled workshops on such topics as the Celtic languages, instruments and artwork.

Celtic reenactment groups demonstrate life in the 6th through 19th centuries. Children can make clay stamps and have their faces painted with natural dyes, as the ancient Celts used "woad" paint prior to battle, as seen in the popular movie "Braveheart."

Storytellers ("Shenachies") enchant the crowd with their tales from the "auld" country. Representatives of numerous clans and cultural societies will answer genealogical and family history questions. Everywhere you turn, there is a Celtic singer, dancer or piper! Oatlands Celtic Festival attracted 18,000 last year and has achieved recognition throughout the United States for its quality, scope, authenticity, and outright fun. The American bus Association has named it one of its "Top 100 Events for 1996" in the nation. Sponsors of the festival are: The Glenlivet, US Air (Gold File #GF61330424), Maggie's Music, WETA-FM Radio, Green Linnet Records, and WGMS-FM Radio.

Cost of admission is \$10 and includes parking and the festival program book; children under 12 are admitted free. Advance discount tickets are now on sale for \$9 per person via telephone charge using Mastercard or Visa credit cards. Eight ticket outlets are located in Washington, D.C., Takoma Park, Bethesda, Alexandria, Reston, and Leesburg.

Festival hours are 10 a.m. until 6 p.m. daily, rain or shine, and all stages are under tents. Tours of the 1803 National Trust historic landmark mansion are extra. No pets are allowed. Other special events of the weekend include a Friday evening Preview Party at Oatlands, with live music, for \$50 per person, reservations required. A Saturday evening "Ceili" takes place off-site at 7 p.m. at Mosby's Tavern in Middleburg, Virginia. Cost is \$10.

Oatlands is located six miles south of Leesburg on U.S. Route 15, a 45-minute drive from the Washington D.C. metro area. A shuttle limo-van service runs continuously from the West Falls Church metro station to Oatlands and back both days of the festival. Contact Oatlands at (703) 777-3174 for information and to order advance tickets.

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BRETON MUSICIANS AT THE IRISH FESTIVAL IN DALLAS

On the following page you will find a reprint of a newspaper article I received describing the presence of a group of Breton musicians at the March 1996 Dallas Irish Festival which this year expanded its music beyond Ireland and Scotland to include representation of Breton, Welsh, and Galician music. The Breton group is traveling under the name "Hirio" ("Today") and they are part of a "public relations" tour to a number of Celtic festivals around the world to represent the Inter-Celtic Festival of Lorient. Hirio includes a solid line-up of Breton musicians with Alain Pennec on accordion, Marianig Larc'hantec on Celtic harp, Catherine Boulogne on alto violin, Hubert Raud on bagpipes, Alain Kermeur on bombarde, and Michel Le Mouellic with percussion. In April they appeared in Lafayette, Louisiana (and Louisiana has consistently brought Breton musicians and bands over for its festivals of Celtic and international music). Then the group travels to Djakarta and Tokyo.

Musique

Au festival celte de Dallas, les cow-boys dansent breton

Joli succès breton au Texas... Hirio, groupe du Festival Interceltique de Lorient, a emballé le public de l'« Irish Festival » de Dallas, qui en redemande.

Dallas, ton univers impitoyable... Pas de quoi impressionner Hirio, le groupe du Festival interceltique de Lorient, qui vient d'y faire un tabac. Le 14 « North Texas Irish Festival », plus importante manifestation celte du sud des États-Unis, avait invité son grand frère lorientais du plus grand festival celte du monde. « Nous sommes un petit rassemblement de musiciens, mais nous grandissons d'année en année, insiste le directeur de l'« Irish Festival », l'imposant Michael Costigan, à la tête de 600 bénévoles et d'un étroit budget de 750 000 \$. Il faut comprendre que les gens qui ont fait ce pays étaient d'origine irlandaise et écossaise. Nous avons besoin de pérenniser notre culture. En invitant cette année des Bretons, des Gallois, des Galiciens, nous passons à l'échelon supérieur. » Une manière aussi de rompre avec une programmation de groupes de musique celte essentiellement texans.

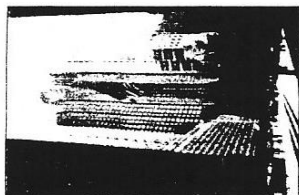
Pendant deux jours, près de 20 000 personnes se sont pressées à une poignée de kilomètres des somptueux gratte-ciel de Dallas, dans l'enceinte d'un festival habillé aux vertes couleurs de la lointaine Irlande. Sous le soleil, les kilt étaient de sortie, parfois portés avec des bottes de cow-boy, mais sans le chapeau... « On cherche l'ambiance du vieux pays », lance un certain Higgins, casquette en tweed, gobelet de « Budweiser », la bière américaine, à la main. Curt, 38 ans, programmeur en informa-

tique, vanté, lui, le côté retrouvailles de cette grande kermesse texane. Près de la scène principale installée dans l'immense marché au bétail, un jeune père de famille explique en français (il a fait cinq ans de Légion étrangère) qu'il accompagne sa femme, une Irlandaise rencontrée à Paris.

La musique bretonne d'Hirio a d'abord surpris, puis enthousiasmé, jusqu'à une « standing ovation ». Alors, abandonnant son accordéon, Alain Pennec n'a pas hésité à sauter de scène pour entraîner les spectateurs dans un laridé du plus bel effet... « Pour eux, analysait l'accordéoniste de Redon, la cornemuse et la bombarde ont un côté exotique. Et puis, nous avons choisi un répertoire qui a la pêche ! »

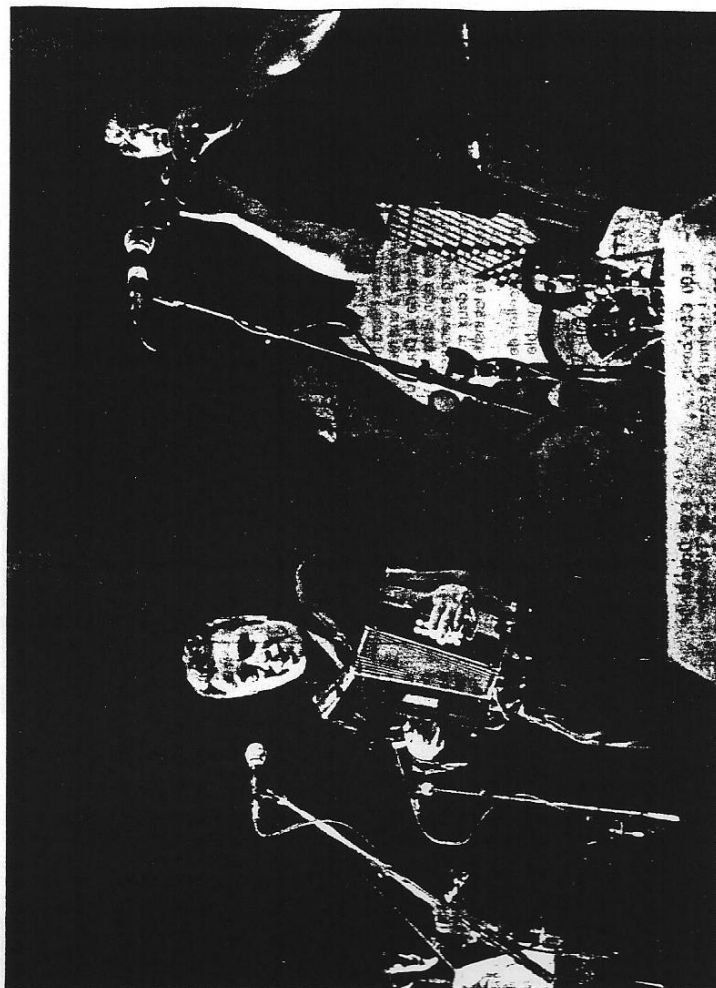
Hirio est d'or et déjà invité l'an prochain. Ce succès pousse les six musiciens à poursuivre une aventure communautaire initiée par le Festival de Lorient, qui en fait les ambassadeurs de la Bretagne. « Nous cherchons une reconnaissance internationale pour devenir incontournables en France », explique Jean-Pierre Pichard, directeur de la manifestation interceltique lorientaise. Les Celtes sont sur tous les continents... Notre musique est la meilleure façon de promouvoir la Bretagne, car nous tombons sur un public réceptif. Prochaine étape, Lafayette en avril, avant Diakata en mai et Tokyo en juillet. Le laridé d'Hirio pourrait bien entraîner d'autres adeptes aux quatre coins de la planète... Déjà, un premier message est passé sur Internet. Un « texan, enthousiasmé par Hirio, demande une discographie de musique bretonne et promet de se déplacer au Festival Interceltique de Lorient ! »

Michel TROADEC.



□ Dallas était, pour l'équipe du Festival interceltique de Lorient, la première étape d'un tour du monde des festivals celtes. Vous retrouverez des échos de cette tournée dans « Ouest-France » et sur Radio France International qui doit sortir un CD de Hirio sur cette tournée.

□ Hirio (ex-Kerdayou) est composé d'Alain Pennec à l'accordéon diatonique, Marlanig Larc'hantec à la harpe celte, Catherine Boulogne au violon alto, Hubert Raud à la cornemuse, Alain Kerneur à la bombarde et Michel Le Mouëllec aux percussions. Le groupe joue « Chez Régine » à Paris, jeudi soir, lors d'une soirée « prestige » pour la Saint-Patrick dont le Festival de Lorient est l'invité.



► Hirio en concert à Dallas joue des danses et mélodies bretonnes. Les Américains n'en sont pas encore revenus...

FESTIVALS IN BRITTANY

The Inter-Celtic Festival of Lorient is but one of many large and high quality festivals to take place annually in Brittany. The following are some of the major (and less major) festivals of Brittany during the spring/summer months. Information on these has been pulled from a number of magazines (Musique Bretonne, Ar Soner, Ar Men), but I have not yet seen specific dates or descriptions for some annual festivals. In those cases, the usual dates are indicated.

MAY

Festival le Grand Soufflet

May 1-11 - Rennes (and the area around)

The first of what will hopefully be an annual celebration of the accordion. This is an international festival including accordion music of all styles from jazz to Parisian cabaret to Louisiana Cajun to traditional Breton styles. The festival includes presentations and exhibits on the history and diversity of the accordion including the display of hundreds of instruments. Concerts in the program show a truly international span as well as an avant garde flair in creative new compositions.

IXe Trophée "Ronsed Mor"

May 15-19 - Locoal-Mendon

Contests in Brittany are usually the pretext for a wider festival. This contest features solo bagpipes, pipe bands (Scottish style), bagadou (Breton style), dances, drummers, and solo piping (piobaireachd, Scottish and Breton tunes). It also includes a workshop for bagpipers (including American Mike Cusack as a teacher), a concert with the bombardes, traditional singers, and pair pipers, an evening of music in the local cafes, and a fest noz.

Fête de la Bouèze

May 24-26 - St. Aubin du Cormier

Starting on a Friday evening this festival focuses on the Gallo tradition of eastern Brittany. It includes storytelling, music and dancing, special events for children, a "repas chante" or meal during which singers take turns singing, and a hike through the countryside with singers and musicians.

10vet Gouel Broadel ar Brezhoneg

May 25-26 - Spezed

A weekend festival for and in the Breton language packed with traditional music and innovative new compositions at various concert sites and stages, dancing (all the time), and stands with books and information. And of course, there's also lots of food and drink. Each day includes at least 10 hours of music and dancing starting in the afternoon and going past midnight.

Festival "Er Blei"

May 24-27 - Camors

To celebrate its 40th anniversary the Bagad Bleidi Kamorh is organizing a three-day festival kicking off with a fest noz on Friday evening with sports and art exhibits followed by another major fest noz on Saturday (Ar Re Yaouank, Carre Manchot, Storvan and Gwenfol) with a parade, concert with bagads and dance groups, and closing fest noz.

Imaginaire Irlandais - Festival of Contemporary Irish Culture

May 24-27 - Brest

During 1996 France will be hosting a number of Irish musicians, poets, artists and literary giants for a "festival" that takes place in bits and pieces throughout France. Irish musicians tour Brittany regularly so it is not surprising that many parts of this "festival" will be incorporated into Breton festivals. A series of concerts in May in Brest will include Antoine O'Faorchain, Brian O'Domhnaill, Mairead Ni Oistin, Davy Spillaine, Janet Harbison and the Belfast Harp Orchestra, Liam O'Flynn, Louis Stewart, the Chieftans, Sharon Shannon, Conney and Begley, Arty MacGlynn, Nollaig Casey.

Fete de la Tête aux Pieds

May 25-27 - Medreac

Three days of concerts, storytelling, and hiking organized to celebrate the 20th anniversary of a hiking club called "Les Chemins de Terre." Each morning and afternoon a walk is organized which brings along song and music. Concerts include Denez Prigent and Louise Ebrel and a fest noz is held Sunday evening. Storytellers and poets include Albert Poulain and Yvon Le Men.

JUNE

Trophée Per Guillou

June 8? - Carhaix

A one-day event organized by the music school and cultural center of Carhaix with contests for biniou-bombarde, kan ha diskant singing, accordion, clarinet, and duos of any variety. Traditional styles are featured.

Choral Contest

June 9 - Quimper

Although not a festival, this day of competition for amateur choral groups of Brittany is a treat for those who love choral music. It is organized by Kendalc'h to promote choral music in Brittany of a Breton expression and the performance of new compositions by Bretons. Morning contests are an obligatory piece, with an open program for afternoon competition. The evening features a concert and the awarding of prizes.

2e Festival Anne de Bretagne

June 29-30 - Clisson

The second year for a festival featuring the arts and traditions of the Loire-Atlantique department of Brittany. This year's festival includes an exhibit on coiffes, a conference on history of Clisson, a fest noz or two, contests for biniou-bombarde players, solo bagpipes, and quartets.

JULY

Les Tombées de la Nuit

July 1-6 - Rennes

A festival in its 17th year for all styles of music, dance and theater, which will have a strong Irish influence this year. For each evening of the festival Dastum organizes "Veillées de Pays" featuring traditional singers and musicians from different areas of Brittany. New this year to the festival is a contest for the bombarde and organ duo held the 4th and 5th.

Festival d'Été

July 3-7 - Nantes

This is a large international festival of music, dance, film and video, theater and arts. This year the festival has the theme "Routes indiennes" to explore the influence of Indian cultures on the world's arts.

Festival International d'Auray

July 11-14? - Auray

An annual festival of music, dance, children's activities, storytelling, theater and arts from various cultures of the world.

Rencontres Internationales de Harpe Celtique

July 4-10 - Dinan

A week of contests, concerts, classes, and exhibitions focused on the Celtic harp. This year's participants include Elisa Vellianiti and Janet Harbison from Ireland, Patsy Seddon from Scotland and Myrdhin from Brittany.

Rencontres Internationales de luthiers et maîtres-sonneurs

July 11-14 - St. Chartier (France)

This is not a Breton festival, but always includes a number of Breton musicians. This is an international festival of master pipers and bagpipe makers which shows off the astounding variety of bagpipes still very much alive throughout Europe.

Brest 96 - International festival of ships and sailors

July 13-20 - Brest and Douarnenez

This festival starts in Brest, July 13-16, with a regatta on July 17 which takes the festival to Douarnenez from July 18-20. Some 2,000 ships and 15,000 sailors are expected from all over the world and the festival will include exhibits, traditional maritime activities, ship models, films, and lots of great music indoors and outdoors on the docks. This is just the latest of a number of spectacular maritime festivals held in Brittany.

Sant Nigoudenn 96

July 19-21 - Saint-Nicoudeme

This is a fund-raising event for the Breton language radio "Radio Kreiz Breizh" which pulls the support and participation of the best of Breton traditional musicians and groups. It includes concerts and dancing, children's events, book and publication stands, art and crafts, storytelling, sports and feasting (always integral to the success of a Breton festival).

Festival de Cornouaille

July 21-28 (?) - Quimper

This is one of the oldest and largest festivals of Brittany including a wealth of styles and high quality performances, featuring not only music and dance but also theater, storytelling and other arts. Brittany is center stage but a major artist or group from another country is also featured during the festival.

AUGUST

Inter-Celtic Festival of Lorient

August 2-11

Oddly enough I have not seen any specific information yet on this festival, but it always spans the first two weekends of August. This festival includes music, dance, sports, arts, theater and other cultural expressions from all the Celtic countries (including Galicia and Asturias) of all styles. Some 4,000 musicians are involved and during the span of the festival over 200,000 people attend. Breton music and dance take center stage, and the quality and vitality of this festival explains well the strong attendance it attracts. A highlight of the festival is the Championship competition for the bagadou of Brittany.

Festival de la Danse Bretonne / Fêtes de la Saint-Loup

mid-August - Guingamp

A festival featuring a competition of Cercles Celtiques, dance troupes performing traditional Breton dances and choreographing them in new ways.

Fête Plinn de Danouët

August 17-18? - Bourbriac

A wonderful two-day festival in mid-August featuring the dans plinn, traditional singers, bombarde-biniou and clarinet. A contest for dance and music for the dance is the pretext for a festival which manages to retain a community feeling to it. Some of the best traditional singers and musicians of Lower Brittany are to be found at this festival which raises money for Dastum and Diwan.

THIRD SUMMER UNIVERSITY OF BRITTANY

Ille Université d'Ete de Bretagne - 1996 Program

While there are no lack of festivals in Brittany during July and August, The Summer University of Brittany organizes a series of fascinating summer classes to introduce visitors and Bretons themselves to a wealth of subjects. The following will give you a good idea of what is available in the event you are planning a trip to Brittany and want to take advantage of these study opportunities. Each class includes a lot of time outside of the classroom travelling to museums or sites where you can learn first hand about the subject concerned. And each class is led by a Breton expert in the field. I have received a booklet (in French) which describes the content of the classes in detail, and would be happy to copy it for anyone interested.

French as a Foreign Language June 10-29 or July 15-August 2

Based in the city of Lorient you can get a solid start on learning to speak French. Taught by Anne Elbaz who has taught in the U.S. and for various continuing education programs in Brittany.

Underwater Archeology / Archéologie Sous-Marine July 8-12

Using sites in the Lorient area (where divers explore a sunken U-Boat and a ship sunk in the 1920s, students will be introduced to the scientific and technical aspects of underwater archeology. Organized with the Centre Océanique de Kerguelen. Some diving experience required.

Gallo-Roman Armorica / L'Armorique Gallo-Romaine July 8-12

Based in Vannes, this class will study the Roman occupation of Brittany, visiting archeological sites and museums and meeting with historians to learn about how the Romans lived in Brittany and how Armorica is related to Gaule. This class is led by Christophe Vendries of the Université de Haute Bretagne, Rennes II.

Porcelain Painting / Décoration sur Porcelaine July 15-20 or 22-27

A hands-on class to learn how to decorate porcelain and about the various methods of this art taught by designer Patricia de La Sablière. The classes are based at the Citadelle de Port-Louis (near Lorient) and the Museum of the Compagnie des Indes which has a fine collection of oriental porcelain.

Water: Challenge or Opportunity for Brittany? / L'Eau: Défi ou Chance pour la Bretagne? July 15-19

An analysis of Brittany's river and stream resources and the challenge to protect them from pollution and over-use with the development of Breton agriculture and industry. A session led by Jean-Claude Pierre, General Secretary of the organization Eaux et Rivières de Bretagne which has worked for many years to protect Brittany's water resources.

150 Years of Artistic Creation in Cornouaille / 15 ans de création artistique en Cornouaille July 22-27

Based in the city of Quimper in the context of the large Festival de Cornouaille, this class looks at artists in Brittany, visiting some of the sites such as Pont-Aven which drew so many artists to Brittany in the 19th century. This is led by Henri Belbeoc'h who is the editor and author of a number of books on painters in Brittany.

11th International Workshop for Breton and Celtic Music and Dance / XI Stage International de Musique et de Danses Bretonnes et Celtiques

July 29-August 2

Music classes are for those with some experience already to learn more about particular styles of Brittany and the Celtic countries. Each is taught by a master of the instrument. Instructors are Ronan Robert for diatonic (button) accordion, Philippe Janvier for bombarde and biniou koz, Jean-Luc Le Moing for Scottish bagpipes, Herve Guillo for wooden flute, Soig Siberil and Yvon Riou for guitar, Katrien Delavier for Celtic harp, and Christian Lemaitre for fiddle. Dance classes, taught by Jean Baron, Elisabeth Rolland and Mikel Guillerme, are open to beginners and include the history of various traditional dances of Brittany as well as how to do them. Held just outside of Lorient at the Amzer Nevez Center, this is a great lead up to the Lorient Festival.

Irish Language Class / Stage d'Irlandais

July 29-August 2

A class held in Lorient for all levels of students interested in learning or perfecting Irish Gaelic. It is taught by Máirín Nic Con Iomaire and, although it will be intensively Irish, it could be quite an interesting class for an American since most other students will probably be French speakers.

Breton Language Class / Staj Brezhoneg

July 29-August 2

Three levels of intensive Breton classes will be taught (with Vannetais Breton as another option). Taught by Stumdi, the emphasis will be on learning a modern spoken language.

Summer University In the Breton Language / Skol-Veur Hañv e Brezhoneg

July 29-August 2 - in Lorient

A series of classes will be taught by various Breton specialists through the medium of Breton to present research on the environment, economy, publishing and the media, festivals and tourism, history and social sciences, and language and literature. The series is directed by Lukian Kergoat, head of the Celtic Studies Department of the Université de Haute-Bretagne, Rennes II.

Traditional Music and Choral Song in Ireland

August 3-5 - in Lorient

A look at how traditional Irish music is arranged for choral performance in Ireland, taught by Jean-Marie Airault, founding director of two choral groups in Brittany, Kanerian an Oriant and Mouezh Paotred Breizh.

An Introduction to Gouren, Breton Wrestling / Découverte du Gouren, Lutte Bretonne

August 4-7 - in Lorient

Starting with a visit to a traditional Breton wrestling match, class participants will be taught about the history and shown the basics of gouren and other styles of Celtic wrestling. Teachers of the Fédération de Gouren will be leading this.

A Look at Contemporary Ireland / Regards sur l'Irlande Contemporaine

August 5-9 - in Lorient

Held during the InterCeltic Festival of Lorient this class looks at the history of Ireland and provides a basic introduction to Ireland today--culture, economy, religion, arts and music. Under the direction of Erik Falc'her Poyroux, who has been studying the musical identity of Ireland, a variety of Irish and Breton scholars will discuss what makes Ireland Ireland.

Experimental Archeology / Archéology Expérimentale

August 5-9 - in Lorient

In order to understand the past archeologists have been experimenting to recreate materials and methods used in prehistoric times (ceramics, tool making, metalurgy, etc). This class includes hands-on experimentation as well as trips to a number of archeological sites in Brittany. Led by Jacques Briard, a leading expert in the prehistoric period.

SOME BOOK NOTES

Brezhoneg Dioustu...at once...tout de suite/Useful Breton Phrases. Sav-Heol. 1996. 10 pages.

While there is no author noted in this little booklet of vocabulary and short phrases, it was sent to me by Mark Kerrain who has produced a number of interesting publications in the Breton language and for Breton learners. This little booklet would be particularly useful to those who have already learned some Breton as a quick reference to basic vocabulary and phrases. No pronunciation is given so it might be more difficult for total beginners to make practical use of it, even if they might find it interesting.

All the basics are covered with sections on salutations, the weather, questions and responses, food, at the table, restaurant, drink, smoking, orders (giving orders to people), general sentences, tastes, flirting, and insults...everything a traveler might need! The food list is delicious, so you can eat well by using this booklet and you have key phrases to place an order, get a fork, or pay the bill. Smokers who have been banished in the U.S. to the most distant corners of social space will be pleased to find a long list of vocabulary related to smoking. Use of the list of words for insults is not likely to make your travels in Brittany very pleasant, but if you misuse the phrases in the section on flirting you will be able to understand any insults thrown at you.

The booklet offers a lot of basic and practical vocabulary and phrases you might need to make yourself understood or to understand others who might have important questions:

Petra eo? Piv eo?	What is it? Who's he (or she?)
Ne gomprenan ket	I don't understand
Petra 'po d'evañ?	What will you have to drink?
Dañsal a blij deoc'h?	Do you like dancing?

And you will find some humor as well, as in the following mini-conversations.

From the section on "tastes" (which also qualifies for the section on "flirting"):

Sot oc'h gant ar biniou?	Are you fond of bagpipes?
N'on ket,	No, I'm not
met sot on ganeoc'h	but I'm mad about you.

From the section on "questions and answers" (with an answer that might be useful if you are flirting with Breton men):

Petra eo hoc'h anv?	What's your name?
Sharon Stone eo ma anv	I'm Sharon Stone.

And from the section on "restaurant:"

Nitrat zo en dour?	Is there nitrate in the water?
n'eus ket	There isn't
...kalz	...much
...tamm ebet	...not at all

SOME NEW PUBLICATIONS IN THE BRETON LANGUAGE

Thierry Châtel. Louzawouriezh vrezhonek Breizh. Châtel Editions (Diffusion Breizh). 1996. 134 pages.

A guide to plants and their names in Brittany. Includes and index in Breton and French.

Manuel María. Kanaouennoù adal Tarzh-an-deiz Betek Kuzh-Heol (Poemas do Lusco ó Fusco) Lesneven: Hor Yezh. 1996. 67 pages.

This is a lovely collection of poems by Galician poet Manuel María, translated into Breton by Yann Jaouen with texts in both languages on facing pages. Taken by an illness at the age of just 23, Yann Jaouen studied Breton at the Université de Rennes with Per Denez who wrote the preface to this collection in tribute to him and the inter-Celtic links between Brittany and Galicia.

Gwenaëlle Fleur. Lec'hioù Mojennel Breizh. Translation into Breton, Divi Kervella. Lesneven: Hor Yezh. 1996.

A second co-edition by Hor Yezh and Le Télégramme, and like the first (Enved Breizh), this focuses on birds of Brittany. This is not just a guide to birds, but also to famous sites in Breton legends which also serve as bird habitats. And, great places to eat are also referenced for birders who like to eat well.

Paol Feval. Valentina a Roc'han. Translation by Per Denez and Ernest ar Barzhig. Lesneven: Hor Yezh. 1996. 228 pages.

The novelists of the 19th century have been the subject of some disdain, but in looking back, their work has become more interesting. Feval has a strong attachment to Brittany.

Alan Heusaff. Geriaoueg Brezhoneg Sant-Ivi. Lesneven: Hor Yezh. 1996. 340 pages.

A study of the vocabulary of spoken Breton of Saint-Ivy in Lower Cornouaille as found 50 years ago. Pronunciation is noted phonetically and numerous examples are given of use. This is another valuable contribution to the study of the Breton language.

Motier de galo - Galo-Francés e Francés-Galò/Dictionnaire de galo - Gallo-Français et Français-Gallo. Séréé Admésce. Bertaeyn Galeizz. 1995.

This is the first dictionary for Gallo, the unique dialect of French found in eastern Brittany. For over 100 years scholars have been collecting information on this language of rural eastern Brittany, and this has been transformed into a dictionary including 2700 entries for the Gallo-French section. Pronunciation, grammatical notes, and examples of use are included.

AND A NEW MAGAZINE FROM BRITTANY

Lettres de Bretagne No. 1

The first issue of a new magazine focused on Breton literature appeared this winter. This issue of over 30 pages includes lots of drawings and variety in print style to make it very pleasant visually. Pierre Jakez Helias, the famous author of The Horse of Pride who died this past fall is featured in several articles. Other subjects include oral traditions, cinema, poetry, literary essays, short book and music reviews, and the first installment of a novel by Michel Renouard. For subscription information contact:

Lettres de Bretagne
6 rue Amand Dagnet
35460 St.-Etienne-en-Cogles

PIPER ALERT

Breton piper Jacky Pincet will be in the U.S. this summer as a teacher for the Balmoral School of Piping and Drumming. He has long been a central figure in the performance and teaching of Scottish style piping in Brittany. From 1968 to 1973 he studied with the royal pipers at Balmoral, R. U. Brown and R. B. Nicol. He has also studied with Jim McIntosh, P/M Andrew Pitkeathly and Archie Kenneth. As a soloist Jacky Pincet competed yearly and was a prize winner at the Inverness and Oban competitions in Scotland between 1975 and 1980.

For the Balmoral School of Piping and Drumming he will join other fine musicians (Highland and small pipes, and drumming) and he will be teaching not only Scottish Highland piping, but also Breton music using Highland pipes, bombarde, tin whistle, fiddle and bodhran. Here is a schedule of places and dates:

June 23-July 6	Thomas Moore College, Crestview Hills, Kentucky (near Cincinnati)
July 7-July 20	Edinboro University, Edinboro, Pennsylvania
July 21-August 10	Moravian College, Bethlehem, Pennsylvania

There is an admission procedure and fees for participation in the workshops, so you will need to contact the Balmoral School right away if you want to get registration materials. Here's the address to use:

George Balderose, c/o The Balmoral Schools
1414 Pennsylvania Ave., Pittsburgh, PA 15233

telephone: (412) 323-2707 / fax: (412) 323-1817
e-mail: Bagpiping@aol.com

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NEW RECORDINGS OF BRETON MUSIC

Guillemer. Chants de Mer - "Lettre d'Islande" L'OZ Production. l'OZ 07. 1996. CD 50'28.

There are a number of individuals and groups in Brittany who specialize in maritime music. The music featured on a number of albums produced by Le Chasse-Maree are largely recreations of ballads and work songs from maritime traditions of past centuries performed by excellent singers and musicians who interpret them as they might have sounded in the past. Other groups rearrange older songs and compose new ones in a variety of styles--ranging from a Clancy Brothers sound to a highly electric rock beat.

The group Guillemer is led by Hervé Guillemer who composed all but one of the texts and music to be found on this new CD of thirteen maritime songs. The other composition is by Claude Briant who is also a member of the group. Also making up Guillemer is Pierre Cosmao, Yannick Latte and Jean-Pierre Trillet. They all sing, sometimes leading or providing harmonies, and instruments include guitars, mandolin, fiddle, bass fiddle and percussion (from Gerard Bloteau). The singing is suitably straightforward with a solo voice leading with some nice harmonies from time to time. Using

different voices to lead the songs adds a nice diversity to the overall recording. Unfortunately the jacket notes do not match voices with names, so until you get the chance to hear this group perform you will have to take a guess as to which voice belongs to which member of the group.

The instrumental accompaniment supports the singing very well with usually only one or two instruments at any one time. There is a nice simplicity to the accompaniment, but also a level of sophistication. It is clear that the members of Guillemer not only know how to sing, but they are also very fine musicians.

Although new, the songs clearly borrow their style and theme from older songs of Brittany's maritime tradition. Classic themes are revisited in the texts: the difficult life at sea on the tall ships that crossed the Atlantic in the 19th and early 20th century, storms at sea, the difficulty of leaving one's loved one in port, bar room brawls and stabbings, drownings in pursuit of whales, the heroic work of rescue boats, tyrannical ship captains, etc. But the difficult situation of smaller fishermen today who are struggling to stay in business is also brought up, and many of the emotions and situations evoked in the texts are by no means absent from life today. And it is the descriptive strength of the texts which makes them interesting and beautiful even to an inlander like me who prefers forests and streams to oceans and coasts.

The jacket notes provide all the texts (which are in French) and photos of each of the members of Guillemer--always a welcome addition. The inclusion of photos by Philip Plisson of a sailing ship at sea complements the music nicely. And it gives one a taste of what to expect of this fine photographer since these are drawn from his book just edited for the Belem Foundation on the occasion of the 100th birthday of the Belem, the last of the three-masted sailing ships. The Belem was the subject of considerable controversy in the early 1980s when there were plans to move it from storage in Brest to Paris where it would serve as a museum. Bretons succeeded in getting the ship fully restored and brought to Nantes where it had been constructed originally.

This new CD by Guillemer is a fine salute to a beautiful ship, to the maritime heritage of Brittany, and to the fishermen and sailors who continue that heritage.

* * *

Didier Squiban. Penn-ar-Bed - Brest 96. L'OZ Productions. L'OZ 08. 1996.

Quite different in style from the new release by Guillemer, this new CD is also of a maritime theme--a composition by Didier Squiban for Brest 96, a huge international maritime festival to take place in Brest and Douarnenez July 13-16 (see listing above). Didier Squiban is a pianist and composer from Brest who has worked mostly in a jazz style. He is not new to the maritime theme and worked with traditional singer Yann-Fanch Kemener to produce a lovely CD of traditional song with piano accompaniment and improvisations (see review of Enez Eusa in Bro Nevez 54, May 1995). Yann-Fanch Kemener is present on this CD with three texts he has composed and performs. But Kemener is just one in an all-star cast Didier Squiban has gathered for this composition which includes a diversity of sounds from the more traditional voice of Kemener to the jazzy trumpet of Eric Le Lann, an Irish feel with uilleann pipes by Ronan Le Bars and flute by Jean-Michel Veillon, and the electric guitar by master Dan ar Bras. Others participating are Manu Lann Huel who composed and "recites" two songs in his particular style and distinctive voice, and the choral group Chorea d'Ys which performs a song in English "World's End Song." The other musicians found on the CD are no

less notable, with Didier Squiban himself on piano and keyboard; Gilles le Bigot on guitar; David Hopkins, Jacques Moreau, Jean Chevalier, and David Rusaouen on various percussion; Bernard Le Dréau on clarinet and saxophones, Alain Trévarin on accordion, Jean-Pierre Meneghin on snare drum, Ludovic Mesnil on electric guitar, Alain Genty on electric bass, Jean-Louis Le Vallegant on bombarde and Patrick Stanislawski on bass fiddle.

There is a wonderful diversity in the styles of the music and interpretation on the CD, and it takes a composer like Didier Squiban to keep it flowing smoothly. And he does a remarkable job in allowing each of the formidable musicians participating to fully shine. This is a recording I can recommend highly as an expression of the high quality of talent and creativity to be found in Brittany today. If one wants an example of music that is typically Breton, this is it!

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Ronan Le Corre, Teddy Molard, Yann Le Corre, Yann Simon, Yann Le Boulanger. Jeunes Sonneurs de Centre Bretagne. Arfolk CD 437. 1995.

And if one wants "typical," this CD features one style of music that makes Brittany unique--the paired playing of bombarde and biniou. And what is also typically Breton is that older traditions and styles are being passed along and reinterpreted by a whole new generation of excellent musicians. The five young men on this CD are all from the "mountains" of central western Brittany and it is that repertoire that they present: music for the dance gavotte, marches, and a number of lovely slower airs. And it is not only the paired playing of biniou and bombarde you hear but also accordion by Yann Le Corre.

It is worth presenting the musicians on this CD because they will become the masters of Breton music in the future who will, in turn, pass along a rich heritage. And like their teachers, they will probably become part of legendary groups which tour the world. Teddy Molard, Ronan Le Corre and Yann Simon have all been students at the Music School of Carhaix which has included Breton music classes since the early 1980s. Ages 17, 18 and 19 years, they have studied at the school for ten years, but much of their learning has come from performances at dances and weddings in the area as well as contests. Yann Le Boulanger has studied with Pierre Crepillon at the music school in Poullaouen and with his uncle Marcel Ropars, a great piper with a rich repertoire. The four are found in various combinations on this CD--Ronan Le Corre on bombarde with Teddy Molard on biniou, Teddy Molard on bombarde with Yann Simon on biniou, and Yann Le Boulanger on bombarde with Yann Simon on biniou. And then there's Yann Le Corre who is Ronan's 14 year old brother. While accordion is more widely used in the Gallo tradition of eastern Brittany it is an instrument very well suited to the repertoire of the "mountains" and Yann Le Corre has learned from some of the masters. Like the other four on the CD he has won numerous prizes at competitions and one can see why in listening to his performances on this CD.

While the paired playing of bombarde and biniou is an acquired taste, often never acquired by American listeners, this is music that I dearly love and which first attracted me to Breton music. It is a great pleasure to hear a new generation mastering the unique and wonderful music of these instruments.

Not heard ... but heard of ...

Koriganned. Ru ha Du. KEL 03. Breizh Diffusion. 1996. CD

The group called Koriganned from the Vannes area has been around since the 1970s and the singers and musicians of the group have collected and studied the traditional styles of their home region. But like all groups they know how to rearrange things in their own way and compose new songs. This is one of the relatively few Breton groups where vocal and instrumental arrangements are both strong. The group includes Michel Robino, Philippe Ärz, Jean-Marc Guilcher, Yann Lagatu, Dominique Giquel and Anne Gaël Tallec.

Kleg Live, 10e anniversaire du fest noz de Klegereg. Cire Jaune. Breizh Diffusion. 1996. CD

A live recording from the fest noz that capped the 10th anniversary of the highly successful festival of Klegereg which includes some 200 musicians and 15,000 participants. Live recordings are always wonderful because they capture the joy of a fest noz, and this one includes some of Brittany's hottest acts: Ar Re Yaouank, Bleizi Ruz, Carré Manchot, Erik Marchand and Annie Ebrel, Didier Le Bot and Herve Chevrollier, Sonerien Du, Strakall, and Strobinnell.

Saint-Laurent-sur-Oust 1995. SLSO 95. Pixie Production (19 Ty mab Fourman, 29000 Quimper). 1996 CD.

Another live recording of performers at the annual March festival called "Cabaret a domicile" held in Saint-Laurent-sur-Oust which is a kind of "open house" where one "visits" with singers and musicians found in various cafes and homes of the village. This includes more traditional songs and tunes of Gallo Brittany, but also group arrangements and new compositions with a dose of traditional music from Quebec.

Annie Ebrel. 'Tre ho ti ha ma hini. Gwerz Pladenn GWP 012. 1996

A long awaited solo recording by traditional singer Annie Ebrel, one of the masters in the 20-something generation of Breton singers.

Philippe Janvier and Jean-Luc Le Moing. Pour le coeur d'un marinier. Pixie Production. 1995

Another recording of a great pair on biniou and bombarde. They pull their repertoire from the Redon area and include slower airs and dances

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MORE FACT SHEETS ON BRETON MUSIC

On the next pages you will find two more "fact sheets" I have prepared on Breton music to meet some of the requests for information we get. These introduce Dastum and traditional song--both difficult topics to squeeze onto two sides of a sheet of paper! Any corrections or suggestions for improvement would be welcome.

DASTUM - BRETON TRADITIONS FOR THE FUTURE

An introduction by Lois Kuter

U.S. Branch of the International Committee for the Defense of the Breton Language (1/96)

Dastum, a Breton word meaning "to collect", has become well known in Brittany throughout Europe for its work collecting and encouraging the performance of traditional styles of Breton music. Dastum was founded in 1972 and has continued to expand not only in its collection of recordings and song texts, but also as an archives for photographs and documents related to all aspects of Breton culture. Today Dastum has over 30,000 recorded documents, 30,000 pages of manuscripts and printed materials, 18,000 old postcards and photographs, and over 55,000 press clippings in its collection. But, such figures mean little compared to the total work of this organization.

Dastum has mobilized both scholars and performers who are well aware of social and economic changes which have changed the traditional culture of this distinctive area within France. Urbanization and its individualistic life style has helped undermine the communal spirit of rural Breton life. Industrialization and increased mobility, along with changes in the family unit, have affected the human contacts which make an oral transmission of culture possible and creative. And the centralization in France of education and the media has stifled the expression of unique local cultures with the diffusion of a standardized program. For centuries Bretons have been taught that their languages--Breton, a Celtic language, and Gallo, a Franco-Roman dialect--are backwards and, at best, impractical in the modern world.

Dastum has created the means for people in Brittany to use their traditional culture as part of modern life in stimulating a sense of cultural self-confidence and in helping local communities find the resources necessary to creatively use their rich oral traditions. There is nothing nostalgic in the work of Dastum. It is a future-oriented organization, using computers and the most technologically advanced equipment and techniques to support and not replace the invaluable human element of oral traditions which continue to prosper in Brittany.

Collection of Music

Unlike other archives, the primary aim of Dastum is not to store recordings, but to use collected materials. The activity of collection itself is critical in encouraging performance of traditional styles of vocal and instrumental music. Collectors are volunteers--usually musicians themselves-- using a wide range of equipment and techniques, resulting in a range in quality of recordings. As Dastum has grown, more collectors have gained experience and better equipment has become available, resulting in excellent quality recordings today. Local collection groups are the basis of most activity within Dastum, and these are effective because of their close ties to the community in which they collect. Collectors are not outsiders descending on Breton villages to scavenge a dying culture, but participants in a living culture.

Tape recordings, including radio programs and other oral documents, are consultable in Dastum's archives in Carhaix, Nantes, Pontivy, and Rennes. Rennes is the central office and includes the full collection, while the other sites specialize in their particular area. Tapes are available to anyone interested and copies can be made in some circumstances. Tapes are also used for lectures, music workshops, and by cultural groups throughout Brittany interested in learning more about a specific music tradition or geographical area. All recordings are indexed by cultural areas, performer, collector, date, etc., and computerization makes it very easy for musicians or researchers to find what they need. Dastum has also created a computer index to all commercially produced recordings of Breton music.

Cahiers de musique traditionnelle

Dastum's early work was focused on the production of studies of different **pays** ("countries") within Brittany. These lps/cassettes included 60 to 100-page booklets which documented language, costume, architecture, dance, musical instruments, and song, as well as the particular performers on the recording. Each is an excellent sample of the music to be found. Each selection is transcribed, and the text is given as sung by the performer, with unique features of language noted, and other versions of the song sometimes also provided. The basic text of each study is in French, so if a song is in the Breton language, a French translation is given.

Notes are also included on the performers, musical instruments or specific traditions related to the music. Each study is liberally documented with photographs. Studies produced have focused on Pays de Lorient-Hennebont, Pays Pagan (Bro Bagan), Pays de Mur-Loudeac, Bro Fañch, Pays d'En-Bas (Questembert), Bro Noal (Pontivy), and Pays d'Oust et de Vilaine.

Chanteurs et musiciens de Bretagne

"Singers and musicians of Brittany" is a newer series (begun in 1990) which like the "cahiers" provides an in-depth presentation--a cassette with a 70-100 page booklet of information. While the "cahiers" presented a particular region this series of recordings focuses on a particular performer, musical instrument, or a musical event. So far the series includes:

- No. 1: Chansons traditionnelles du pays de Fougères: Melanie Houëdry. DAS 111, 1990.
- No. 2: Tradition de veuze en pays nantais. DAS 112, 1990.
- No. 3: Chants traditionnels de Haute-Bretagne: Bogue d'Or 1989. DAS 113, 1990.
- No. 4: Tradition familiale de chant en pays bigouden (Lisette Floc'h, Marie-Aline Lagadic, Klervi Riviere). DAS 114, 1991.
- No. 5: Clarinettes et anciennes danses populaires du Tregor. DAS 115, 1991.
- No. 6: Airs à danser du pays de Chateaubriant (accordion). DAS 116, 1992.
- No. 7: Chants traditionnels de Haute-Bretagne: Bogue d'Or 1990. DAS 117, 1992.
- No. 8: Fête plin de Danouët. DAS 120, 1994.
- No. 9: Bombardes et binious de la Montagne--Retrospective du Trophée Per Guillou. DAS 124, 1995.
- No. 10: Eugénie Duval--Chanteuse et conteuse de Haute Bretagne. DAS 125, 1995.

Other publications and recordings

In its 20 years, Dastum has produced over 50 recordings and books, in addition to over 130 issues of its magazine Musique bretonne. Five recordings coproduced by Dastum have been given awards by the Académie Charles-Cros for their excellence. In May 1990 Dastum was awarded the Grand Prize of the Premier Salon du Patrimoine Sonore in recognition of its important role overall in promoting and researching Breton traditions.

Dastum's central office and point of contact is:

Dastum
16 rue de la Santé
35000 Rennes

Telephone: 99 30 91 00
Fax: 99 30 91 11

If you consult Dastum for information, make your request as specific as possible. No one will be able to take time to answer broad questions which require a 30-page response (or a 300-page response). For instance, you are not likely to get an answer to a question such as "What are the different dances of Brittany" or "Could you give me the history of bagpipes in Brittany". The best Dastum staff could do with such huge questions is to send you some suggestions for books you might consult to find the answer. Do as much homework ahead of time as you possibly can before you consult Dastum. Keep in mind that the small staff of Dastum gets hundreds of requests and tends to put in long hours. If you will be in Rennes and would like to visit Dastum, make an appointment in advance. Keep in mind also, that funds are very tight to Dastum; if you do make use of their services, consider making a contribution to support their work.

TRADITIONAL SONG IN BRITTANY

An introduction prepared by Lois Kuter (1/96)

U.S. Branch, International Committee for the Defense of the Breton Language

Song remains at the heart of Breton music. In contrast to instrumental traditions, women have an equally important role in song. Traditional song in Brittany is unaccompanied and unison in nature. The vast majority of ballad singing is performed solo. In both the French-language tradition of eastern Brittany and the Breton language songs of western Brittany, response style singing is very common, especially in songs for dance. In contrast to other areas of western Europe (including Brittany's Celtic neighbors) singing for dancing is very common and well appreciated. Like instrumental traditions, song repertoires and the use of song varies from one region of Brittany to another--song for a particular dance will be found in the region where that dance is traditionally found.

There are several words one finds associated with Breton song that merit a brief definition.

Kan ha diskan is a particular type of responsive singing for dance found in the Breton-speaking areas of central western Brittany. Most commonly, it is sung by two people, a **kaner** ("singer" in Breton) and **diskaner** ("counter-singer"). The prefix "dis" is difficult to define, but in this case it has the sense of opposition as in rolling/unrolling, winding/unwinding. The **kaner** begins and the **diskaner** repeats each phrase. The unique aspect of this style of responsive singing is the fact that the singers take up their singing on the last few syllables of each other's phrases.

Gwerz is a Breton language term that has no good English translation, although in French it is roughly translated as **complainte**. It refers to a repertoire of ballads in the Breton language in which historical, legendary, or dramatic events are recounted. **Son** is the Breton term for all Breton language songs other than the **gwerz**. Included in this category are love songs, drinking songs, counting songs, and other "lighter" songs for dancing.

SOME READING

Dastum. Guide de la musique bretonne. 2nd augmented edition. Rennes: Dastum, 1993. 286 pp. (Exhaustive listing of addresses, indexes, bibliography, and discography for musicians and musical instruments in Brittany. Also includes some basic definitions of styles and instruments)

Laurent, Donatien. "La gwerz de Louis le Ravellec--Enquête sur un crime de 1732" Ar Men 7, février 1987, pages 16-35. (Detailed study of a song text and its use to clarify events of a murder which took place in the 18th century; fascinating account of research)

Malrieu, Patrick. Histoire de la chanson populaire bretonne. Dastum and Skol, 1983. 95 pages. (Summary of the history of Breton song texts and their collection; well documented with text reproductions and photos). "La gwerz ... vue par de jeunes chanteurs" Musique bretonne 98, décembre 1989-janvier 1990, pages 3-7; Musique bretonne 99, février 1990, pages 8-11. (A series of interviews with young traditional singers about their feelings about singing and ideas about the ballad style **gwerz**)

Moëlo, Serge. "En Bretagne ... le témoignage d'Erik Marchand" Modal--la Revue des musiques traditionnelles 4, septembre 1986. pages 43-49 (Interview with young traditional singer with good description of music in Brittany and its performance; interesting commentary on the transmission of traditional music)

Musique bretonne (Dastum, 16 rue de la Santé, 35000 Rennes). Dastum is an archives of music recordings, transcriptions, song texts, photography, popular media (newspaper clippings) and other documentation of Brittany's oral traditions. It's monthly magazine features research articles as well as short notes on cultural events, book and record reviews. The best single source of information on Breton music.

continued other side...

SOME RECORDINGS

Songs in the Breton Language

Anne Auffret and Yann-Fañh Kemener. Roue Gralon ni ho salud/Chants profanes et sacrés de Bretagne. Keltia Musique KMCD 42. 1993 (64-minute compact disc. 20-page booklet with notes and song texts in Breton with French translations and English summary).

Eugenie Goadec and Louise Ebrel. Gwrizioù--Chants à danser et mélodies de Bretagne. Arfolk CD 429. 1994.

Ar C'hoarezed Goadeg (Goadec Sisters). Ar C'hoarezed Goadeg. Keltia III/Keltia Musique KMCD 11. 1990.

Mathieu Hamon, Noluën Le Buhe, Patrick Marie, Marthe Vassallo. Gwerzioù et Chants d'Haute Voix. France 3 Ouest/Keltia Musique. RSCD 211. 1993. 56'

Kanerien Pleuigner. Chants traditionnels bretons. Arfolk CD 424. 1993. (ballads and songs for dances from the vannetais area performed by group of 12 men)

Yann-Fañh Kemener, (Jean-François Quemener). Chants profonds de la Bretagne (Arion ARN 34386, 1977; ARN 34476, 1979; ARN 34587, 1981). Kemener pairs up with Anne Auffret on the 4th album of Chants profonds de la Bretagne (Arion ARN 34789); Gwerziou ha soniou Adipho ADP084, 1989

Yann Fanch Kemener and Marcel Guillou. Kan ha diskan Arion ARN 14702, 1982.

Manuel Kerjean, Bastien Guern, Alain Le Clere, Jean-Claude Talec. Chants à répondre en Centre Bretagne - Fest noz e Bro Rostren. Arfolk CD 428, 1994. 54'53 CD

Jean Le Meut. Pe Yuvankiz kuhet/Inner Youth: Tradition chantée de Bretagne--Le Pays Vannetais/Traditional songs from Brittany/The Vannes region. Keltia Musique KMCD 44. 1994. 63'27 minutes.

Denez Prigent. Ar gouriz koar/La ceinture de cire. Silex Y225022. 1993.

Loeiz Ropars ha kanerien-danserien Poullaouen. Kan ha diskan. Al Leur Nevez/Keltia Musique KMCD 28. 1992. (reissue of early lp of classic performances of kan ha diskan for dancing)

Ifig Troadeg. E skeud tosen vre/Chants traditionnels bretons en Tregor. Arfolk CD 425. 1993. (62-minute compact disc. 24-page booklet with Breton texts and French translation; English texts available upon request.

various performers. Mélodies chantées en Tregor: Bro Dreger II. Kreizenn Sevenadurel Lannuon/Nevez Amzer Tregastel. BD 002. Kanaouennou an aod: Bro Dreger IV. Kreizenn Sevenadurel Lannuon. BD 004. 1992. (cassette with 65-page booklet of song texts)

various performers. Kan--Kan ar Bobl Duault. Radio Kreiz Breizh/Dastum Loudeac. 1987; Kan II--Kan ar Bobl Duod. Radio Kreiz Breizh. 1988; Kan 3: Kan ar Bobl Duod 1992. Radio Kreiz Breizh. 1993 (various performers--mostly traditional styles--at annual contest/festival for song)

Songs in the French language

Gilbert Bourdin, Erik Marchand & Christian Dautel. Chants a danser de Haute Bretagne. Dastum (cassette); Chants à répondre de Haute-Bretagne. Le Chasse Maree. SCM 011. 1988 (lp). (a capella traditional songs for dancing and form marches from the Gallo portion of Morbihan)

Les Chanteurs du Pays de Vilaine. Danses en Rond, Danses en Chêne. TVB Production (Distributon Keltia Musique) RSCD 215. 1995. 56'

See also fact sheet on **Dastum**

BRITTANY ON INTERNET

A very interesting article by Lionel Chenevière called "Internet, Petra eo?" ("Internet, What is it?") appeared in the latest issue of L'Avenir de la Bretagne (no. 405, mai 1996). The article explained the development of electronic communication systems such as e-mail and the World Wide Web, and problems of acquiring the necessary equipment in France to take advantage of these new means of world communication.

The article also lists a number of web sites where you can get in contact with what is going on in Brittany and where you might even be able to take Breton lessons. One of these sites is for P.O.B.L. (Parti pour l'Organisation d'une Bretagne Libre) which publishes L'Avenir de la Bretagne. Besides getting a basic introduction to P.O.B.L. and what it does, you can get information on current events and issues in Brittany, and you can even "sign" a petition asking France to sign and ratify the "European Convention for Regional or Minority Languages." France is nearly alone in holding out on signing, a sad reflection of that government's attitudes about guaranteeing even the most basic protections for the languages which add such richness to France.

The Web address for P.O.B.L. is: <http://www.worldnet.fr/~pobl>

The other addresses listed in the article are:

<http://www.teaser.fr/~aviez/obe>

<http://www.bretagne.com>

<http://www.Bretagne-Online.tm.fr>

<http://www.enst.bretagne.fr/~calais/KEMPER/kemper1.html>

<http://www.suzerain.atlantic.fr/trinite/doc/megali~1/doc/megalit.html>

<http://www.avalon.co.uk/avalon/>

<http://www.calvin.stemnet.nf.ca/~djohnsto/arthur.html>

<http://www.cec.lu/>

In his introduction to Brittany and the Breton Language (Bro Nevez no. 55, August 1995), Per Keribin listed several other web sites which offered lessons in the breton language. They are:

<http://nebuleuse.enst-bretagne.fr/~leleanne>

<http://www.smo.uhi.ac.uk/saoghal/mion-chanain/brezhoneg/>

<http://bob.ucsd.edu/~eric/Eric/KEMPER>

And ... I understand that a Breton language course is available in English on Internet on a server called KERVARKER.

I do not (yet) have the means to explore these, but I would love to hear from any ICDBL members/subscribers who will find out more. Send a report of what you find and we can print it in Bro Nevez. I suspect there are a number of us not yet able (or willing?) to fully enter the electronic age, but it seems clear that there are lots of very interesting sources of information about Brittany. But keep in mind that there really is no control for quality of what might get on the "net." It is open to anyone who has the means to send off a message. This is a very nice freedom of expression, but it means that there is potential for lots of garbage as well as excellence. The fact something is published via internet does not mean that it is the best information available. And in most cases, what you find is just a small sample of much more detailed information to be explored.

While electronic networks will be increasingly important in helping Bretons share information with people all over the world, it is a select population that has the means right now to tap into this new

media. It remains important to continue to use all available media to help people learn about Brittany ... including good old-fashioned paper and print. It is important to recognize that there are lots of issues to be considered in using electronic media.

The ICDBL has been mentioned via an online service called "Ceolas" which has published some information we have put together on Breton music. While I have gotten some inquiries based on information people found on a computer bulletin board or via Ceolas, few of these ever develop into support for the ICDBL or for work for the Breton language and culture in Brittany. Via internet it is very easy to make information about Brittany available to users of this media, but this is usually a one-way communication where people get lots of information but give nothing back in the way of support to those who make the information available. As a volunteer-operated organization there are no salaries to pay, but there are expenses involved in producing and distributing Bro Nevez and other fact sheets and information booklets we produce. ICDBL Memberships and subscription fees for Bro Nevez and for the various information booklets we have put together at least allows us to cover those expenses. While it is very nice to make as much information as possible free for use via publication on internet, this does not generate any financial support for our work unless an individual takes the next step and becomes a member of the ICDBL. Even more important, it is very difficult to tell if those who take advantage of the growing wealth of information about Brittany available via internet ever follow up with any support for the Breton language and culture on a more practical level (like sending a check for Diwan schools or sending a contribution to a Breton cultural organization so they can be properly staffed and meet operational expenses). One can hope that the benefits are not just one direction--people sucking up information without anything given in return. That is perhaps merely a matter of making sure the internet provides an incentive and the opportunity for people to give something back.

I would love to hear ideas on this subject from Bro Nevez readers and internet users. I would certainly be pleased to see some evidence that electronic media is helping Bretons build some much needed financial support for their work.

So go to your computers and send me some news ... via "snail mail."

* * * * *

CATALOG: AR FALZ & SKOL VREIZH

During the 15 years Bro Nevez has been edited, we have reviewed a number of publications by Ar Falz/Skol Vreizh and the exchange of Bro Nevez for the journal Ar Falz has allowed me to keep current on issues related to the Breton language. They also publish an excellent magazine in Breton called Planedenn. Since its founding in 1933 Ar Falz has worked specifically with secular education to develop Breton language classes and to help teachers develop curriculum for the Breton language and on Breton history and culture. The focus on education has meant that this cultural organization has produced a some excellent materials for Breton learners of all ages. The series of Skol Vreizh "booklets" (100-200 pages) provide a particularly high quality introduction to a number of topics including lighthouses, Breton family names, the wolf in Brittany, traditional, sports, horses of Brittany, mining, and beer-making. Rich with illustrations and photos, these are written by experts in a straightforward style (in French) for newcomers to the subject. Ar Falz/Skol Vreizh has also published and updated an excellent series of books on the history and geography of Brittany.

The catalog reproduced below includes things published through the first half of 1995, so prices should be relatively accurate. But it is always good to write in advance to place an order and ask how payment should be made (credit card vs. check, etc.)

- CATALOGUE -

⁽ⁿ⁾ à retourner accompagné du paiement à :

SKOL VREIZH - AR FALZ
20 rue de Kerscoff - 29600 MORLAIX
20 straed Kersko - 29600 MONTROULES

Tél. : 98.62.17.20
Fax : 98.62.02.38

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Langue bretonne :

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PLANEDENN (ouvrages en langue bretonne) :



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publie.

Houenn ar soñjoù
en français

Ar varganezig
diveghañ





un heuliad danevelloù nevez
evit ar vugale

une nouvelle collection de contes
pour les enfants

Skol Vreizh

Heuliad ar soñjoù

- 1 : - Ar pemoc'h a umillte, pe fest an ozac'h
- Troc'h-kaos gant Naig Rosmor diwarbenn
stad ar merc'hed e Bro-Leon
- Koan en "Hal-Phong"
- 2 : - "Hon tud kozh"
- "Loen blein pe march' limon", daou bezh
c'hoariet o daou hag an eil bet savet gant Strollad
C'hoariva Plougin
- En ur lenn "E skeud tour bras Sant Jermen",
envorennoù bugaleg! Yeu ar Gow
- 3 : - Sekrejoù un hanter-gloareg
- Kremlavarioù deus Sant-Serves Kernew
- "Neus ket Indian marw!"
- Teir gontadenn gant unan eus re gozh
Poulacuen
- 4 : - "Pa gresko an tan", pezh-c'hoari brezoneg
c'hoariet gant Strollad C'hoariva Plougin
- Petra 'lenne hon tud kozh ?... e gwenedeg :
ar gelaouenn Brediah er F2
- 5 : "Bezhin e Bro-Leon" : levrig dastumet ha
renket gant Mikael Madeg
- 6 : - An daou lakes meur (Calomagus)
- Gwerz marw an Aotrou Kergwezeg
(stummoù ar werz, studiadennoù gant D. Giraoudon ha
D. Laurent)
- Filip an Norman
- 7 : DIVIET - ÉPUISÉ
[- Disput eire an Tregeriad hag ar C'hemewad
- Diwarbenn "Mouez Meneou Kerne"
- Disput eire ar Gwenedour hag ar C'hemewad
- Kontadennoù deus kost' Koad Frew, gant
Pier Ar C'hoad
- Un drolad er Beljik]
- 8 : Un tannin karn bar werenn
- 9/10 : DIVIET - ÉPUISÉ [O klask roudoù Armand
ROBIN]
- 11 : - Marvailhoù gwir eus ar broioù tomm
- Diwarbenn ar "bezhin e Bro Leon"
- Un distro war werz an Aotrou Kergwezeg
- 12 : DIVIET - ÉPUISÉ ["Kehid ha ma vo tud", gant
Strollad C'hoariva Plougin]
- 13/14 : DIVIET - ÉPUISÉ [Lapoussed hon bro,
hanoù 150 bennag a evned gant o doare un 200
bennag sort a-ziavaes vro]
- 15 : Michela An Alan (1833-1921) mamm-gozh Jul
Gros
- 16 : - Eñvorennoù bresel
- Kestirvadeg ha pris Yann Sohier
- S... evel sorset
- 17/18 : - Ar brezhoneg ba dieloù parresioù kozh
Kemper vras
- 19 : DIVIET - ÉPUISÉ [Brestis o vreskenn]
- 20/21 : Hanvioù-lec'h Kemper
- 22 : 38 barzhoneg eus bro an heol e savel (bet distroet
diwar ar japaneg gant Alan Kervenn ha bet lakaet e
brezhoneg gant Fulup Audinet-Leguen)
- 23 : - Danevelloù gant Yann Gerven :
• Lonket ar c'hazh gant ar c'hig-sail
• hag ar beurbadelezh war-bris
• Ar brezegenn
- An troc'her moc'h
- Barzhonegoù gant Y.E. Plourin
- Gouestlad gant ar brezhoneg epad 50 vboaz
- 24 : Ar mabinogion
- 25/26 : DIVIET - ÉPUISÉ [An doueroù etal ar mor]
- 27 : War dreusoù ar bed : tabuterezh ; plourinelezh ;
prigentelezh (30 F)
- 28/29 : - Rosalie Leon
- Skridoù an aotrou Louis Thomas (60 F)
- 30 : Yann-Ber Kalloc'h (F. Morvannou) (40 F)
- 31/32/33 : Tomas Mor (F. Morvannou) (120 F)
- 20 F le numéro simple et 40 F le numéro double
(jusqu'au numéro 24).

A BRETON AND AMERICAN HERO

In 1993 Brittany commemorated the bicentennial of the death of Armand Tuffin de la Rouërie (1751-1793) and erected a statue in his honor in the city of Fougères where he was born. Although La Fayette is better known, the Marquis de la Rouërie was very active in the Revolutionary War--one of a number of Bretons to come to serve with Washington. He will probably be identified as "French" in history books with the name Colonel Armand. Upon return to France, the Marquis de la Rouërie was an ardent defender of Breton privileges. Seduced by the idea of democracy and liberty, he was enthusiastic about the 1798 *Etats Généraux* in France, but the excesses of the French revolutionaries led him to become a leader among Breton nobility of a counter-revolutionary movement called the *Conjuration Bretonne*. His death in 1793 was followed by the arrest and execution of the key members of his group.

The Office of Tourism and the *Comité La Rouërie* have edited a series of 10 postcards of the statue of la Rouërie and principal places attached to his life. The whole series is available for 45 francs (plus postage). If *Bro Nevez* readers would be interested a joint order could be placed for postcards to make ordering feasible. Please let me know.



CELTIC LEAGUE AMERICAN BRANCH

22nd Pan-Celtic Conference, June 15, 1996

The following press release describes the upcoming conference organized on an annual basis by the U.S. Branch of the Celtic League

The Celtic League American Branch will host its 22nd annual Pan-Celtic Conference on Saturday, June 15th, 1996, at the New York Society for Ethical Culture, 2 West 64th Street, New York, New York.

The Conference will commemorate the 250th anniversary of the Battle of Culloden with two keynote presentations. Stephen Paul DeVillo, who gave the talk on "The Jacobite Century" at last year's Conference, will take an in-depth look at the course of events that led to the tragedy on Culloden Moor on April 16th, 1746, and examine the alternative that might have been open to the largely Scottish forces supporting Bonnie Prince Charlie's claim to the throne. CLAB's Scottish Chair, Greg Douglas, will then examine the impact the battle had on the future of the Gaelic cultures of Scotland and Ireland.

Celtic scholar and linguist Alexei Kondratiev will speak on Celtic herbal lore, and how traditional Celts have developed the use of their native plants for healing and magic.

Beginner's workshops in some of the Celtic languages will be held concurrently with the main presentations, and a Celtic musical session will close the day's activities.

Doors open at 10:30 a.m. The main presentations will be in the Social Hall on the ground floor of the New York Society for Ethical Culture at 2 West 64th Street, a few steps down from Central Park West. Language workshops will be held in room 508. There will be an admission charge.

For further information call Stephen DeVillo at 718-295-0820. The Celtic League American Branch is a non-profit educational organization devoted to the culture, languages and history of the six Celtic nations of Scotland, Brittany, Wales, Ireland, Cornwall, and the Isle of Mann.

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