

BRO NEVEZ

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

MUSIQUE BRETONNE

Gouel dek vloaz Dastum

11.12.13.14 a viz du, kalan gouianv 82, e Pondi
Dixième anniversaire de Dastum. 11.12.13.14 novembre, à Pontivy



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From the Editor

Lois Kuter

I imagine readers are wondering if the November issue of Bro Nevez was going to arrive before Christmas. Last time my excuse was that I had gotten married and moved into a new house. Well...this time my excuse is that I am getting divorced and moving out of my new house. Things did not work. 1988 has certainly not been a dull year for me, but I wish it could end on a happier note.

Actually, the ups and downs of my personal life are not the real excuse for problems in getting Bro Nevez out on a quarterly basis. The real problem is that I continue to write the newsletter with contributions from only one or two other individuals. I simply can't do it alone. Some of you out there will just have to get over your modesty and write something. I could really use some short notes--book reviews or record reviews or just questions about Breton culture. If you insist that you know nothing at all about Brittany, then how about contributing to our column on bilingual issues and linguistic minorities. I know some of our readers could put together some interesting notes or a short article on other languages and the issue of bilingualism or cultural diversity. And for those who may feel their skills are to be found in a less academic direction--how about a contribution to our recipe column (Ar Gegin) which has not been published for a long time. Is there a brave soul out there who would like to do some research on Breton cooking or try some recipes from Breton cookbooks or past newsletters? Or...how about a little bit of original research on inter-Celtic relations. Would someone active in a Celtic organization be willing to give fellow members a quiz to see how much they know about Brittany? (It has been my experience that Americans active in Scottish, Irish or Welsh organizations know surprisingly little about Brittany, or have very peculiar ideas about the Breton language and culture. I would like to be proven wrong.) Just what kind of an image--if any--do Americans have of Brittany? Those are just a few ideas. I would love to hear from some new voices out there.

In the meantime, I have fallen back on my own special interest in Breton music. Included in this issue of Bro Nevez are some basic information sheets I have developed for Celtic music classes I teach and general inquiries I get as Secretary for the U.S. ICDBL. Also featured is the organization Dastum. This is certainly an appropriate organization to introduce to readers since Dastum has been very active in supporting the Breton language in its work to strengthen musical traditions of Brittany.

Let me leave you here with wishes of Nedeleg Laouen and Bloavezh Mad.

AN INTRODUCTION TO BRETON MUSIC

If you travel as far west in France as you can, you will reach a peninsula just across the sea from Ireland, Wales and Cornwall. You have arrived in Brittany--called Breizh in the Breton language, a Celtic language related to Welsh, Cornish, Manx, and Scottish and Irish Gaelic. Bretons are, in fact, close cousins of the Welsh and Cornish, having emigrated to Brittany from Britain during the 4th through 7th centuries. In their movement to the far western peninsula of what is today France, the Bretons brought back a Celtic heritage which had stretched across the European continent before Roman and Germanic expansions.

With tours in the U.S. by musicians such as Alan Stivell, Dan ar Bras, Kornog and Bleizi Ruz, Brittany has gained a place on our map. But, these musicians represent just the tip of an iceberg. Brittany has one of the richest musical heritages in Europe today--expressed in both traditional styles and less traditional electric arrangements and compositions. What perhaps best demonstrates the health of Breton music is the fact that the creation of new musical styles suitable for a complex international society are firmly rooted in unique Breton traditions.

Despite strong pressures from Paris for cultural standardization, this Celtic peninsula of France has never abandoned its rich oral tradition while adapting all the tools of a modern technology--computers, tape recorders, synthesizers and compact discs.

If Breton music was ever in danger of disappearing, it was in the years between World War I and World War II after more than a century of brainwashing had convinced Bretons that their culture was fit only for backward peasants. But there were enough Bretons who recognized the timeless beauty of their native heritage to pioneer a renaissance of Breton culture in the 1950s and 1960s. Much of the music one hears today has grown out of the efforts of these pioneers. Traditional song and dances were given new life in the 1950s with the creation of festivals and contests. In the 1960s the "folk revivals" of the British Isles and the U.S. had a parallel in Brittany, and this period is marked by the growth of Breton folk groups who began to innovate with older songs and instruments.

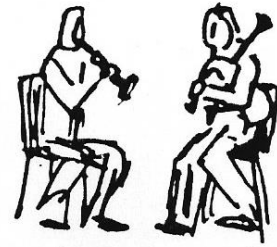
While some of the experiments of the 1960s and 1970s were short-lived, many musicians who rediscovered their roots during this period have continued to develop technical mastery of instruments and song, as well as to research the Breton oral tradition. The seeds planted and grafts made during this period are bearing fruit in a rich diversity of sounds. Young and old traditional style singers and instrumentalists (using bagpipes, bombardes, accordion, fiddle, clarinet, and hurdy-gurdy) find an appreciative audience in Brittany at annual contests, frequent concerts, and weekly dances which feature the dozens of traditional dances of Brittany.

Contests, concerts and dances (especially the fest noz) have been an important context for young performers who use a firm knowledge of older traditions to create newer styles. For example, the paired playing of the biniau koz (the high-pitched bagpipe native to Brittany) and the bombarde (an oboe-like instrument with a trumpet-like sound) is now incorporated into groups along side electric guitars, synthesizers, banjos, and flutes. While extremely proud and protective of the beauty of their local heritage, Bretons are also international in spirit. Young musicians take time to listen to and learn from older performers who pass to them the riches of previous generations. Yet, young Bretons also open their ears to the world around them, borrowing sounds from their Celtic cousins in Ireland, Scotland, Wales and Galicia (Spain), as well as Eastern European dance tunes, or American jazz and blues rhythms.

A mixture of pride in specific local traditions of Brittany and exploration of world cultures has resulted in the growth of an extremely creative musical scene in Brittany. The 1980s are marked by the growth of a solid core of musicians who have explored their roots and who have matured into professional musicians at ease at a village dance or on world tours.

Dr. Lois Kuter
Anthropologist/Ethnomusicologist
Secretary for the U.S. Branch
of the International Committee for the
Defense of the Breton Language (ICDBL)

How to find Breton records



SOME SUGGESTIONS

In the U.S.A.:

Ask your local record store to stock Breton records or order them for you. The only way you will see more in these stores is to let merchants know that there are people who will buy them! However, mail order from one of the following distributors may be a more practical solution:

Down Home Music
10341 San Pablo Ave.
El Cerrito, CA 94530

Large catalog listing of Breton and other Celtic records (not always in stock!). Very cooperative about ordering.

House of Musical Traditions
7040 Carroll Ave.
Takoma Park, MD 20912

Located just outside of Washington D.C. Has built up a stock of Breton records and seems interested in continuing.

Green Linnet Records
70 Turner Hill Road
New Canaan, CT 06848

Only for those recordings they have released.

Shanachie Records
P.O. Box 208
Newton, NJ 07860

Have rereleased some of Stivell's recordings and have a terrific selection of Irish and Scottish traditional recordings.

In Brittany

Although American mail order houses have begun to improve their stocks, they are extremely limited compared to distributors in Brittany. The following also have a full selection of books and some magazines. When ordering from Brittany it is best to write in advance for prices and shipping costs, and a check in French francs will be necessary. In most cases Breton stores and distributors do not have catalogs, but they will be cooperative in answering your request for information if you are not too vague.

Coop Breizh
17 rue de Penhoet
35000 Rennes

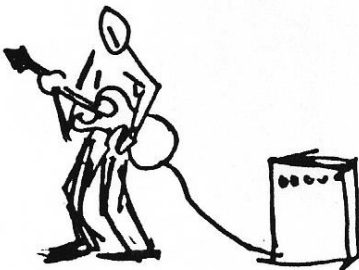
Has a monthly/bimonthly listing of books and records newly in stock. If you travel to Brittany this is a hub of cultural activity and well worth a stop.

Kornog
c/o Jorj Laorans Jouin
2 rue Haute
Quartier St. Mathieu
29210 Morlaix

Like Coop Breizh this store also hosts cultural events and is a good place to get information on events in the area.

Ar Bed Keltiek
c/o Gweltaz ar Fur
2 straed ar Roue Gralon
29000 Quimper

Also has a branch in Brest. A good stop to browse and get information on cultural events.



A SELECTION OF BRETON RECORDS

LOIS KUTER, PhD

The following records are suggested as a beginning for those who might want to start a collection. They were chosen based on their high quality, good jacket notes, and likely appeal to those who have not had the opportunity to hear much Breton music. There are hundreds of recordings produced by Breton musicians... this list is a small but representative sample of contemporary Breton music.

TRADITIONAL SONG

Dastum: Cahier de Musique Traditionnelle No. 7 - Bro Neal-Pondi
Cahier de Musique Traditionnelle No. 8 - Pays d'Oust et de Vilaine.
(just two of a series of beautifully documented collections of field recordings from different regions of Brittany)

Soeurs Goadec. Ar C'hoarezed Goadec. Keltia III. 1978. (kan ha diskan)

Freres Morvan/Ar Vreudeur Morvan. Metig. Velia 2230011 (kan ha diskan for plinn and fisel dances)

Pemp war'n ugent - 25 bloaz gand Kan ha diskan, 1955-1980. Rikou Soner RS 179.
(Old and new recordings of kan ha diskan from some of the best)

Mari Harnay

Breizh/Bretagne: les traditions populaire en France, vol. 2/Hengouniou
poblou Bro-C'hall. Dastum/Ocra 55803/HM52. 1982. (well documented album featuring a well-known traditional singer of Bro-Pondi)

Jean-François Quemener (Yann Fañch Kemener)

Chants profonds de la Bretagne. 3 volumes. Arion ARN 34386, 34476 and 34587. (unaccompanied ballads from one of the best young traditional singers)

Jean-François Quemener and Marcel Guilloux. Kan ha diskan. Arion ARN 4702.
(Kan ha diskan for plinn and fisel dances)

Trouzerion Mod Koh

Sonennou a Vreizh. vol. 3 Arfolk SB410. 1984 (latest of several albums by traditional singers of Bro Gwened/Pays Vannetais)

SONNEURS DE COUPLE (BINIOU KOZ/BOMBARDE PAIR PLAYING)

Baron & Anneix, Le Meur & Toutous. Bombarde et binioù koz. Arfolk SB357.

Eureom - Ni bambocherion. BAS (Bodadeg ar Sonerion) (seven pairs: Philippe & Thomas, Grelleuier & Michenaud, Vallegant & Minou, Blanchard & Philouze, Le Henaff & Guillas, Baron & Anneix, Kerdoncuff & Le Bihan)

Jean-Michel Alhais, Brieg Henry, Jean-Pierre Le Cornu. Hommage à Jean-le-Nouveau. SKV. 1983.

BAGADOU - BRETON BAGPIPE BANDS

Bagad Bleimor. Sonerion Bleimor. Keltia III. KEL 01.

Bagad Kadoudal de la Kevrenn de Rennes. Bombardes et binious de Bretagne. Arion ARN 3370. Vol. 4.

Bagad Kemper. War ar Dachenn. Vol. 3. Rikou Soner RS M104.

Bagad Brest-St. Marc. Velia 2230018.

SOLO BAGPIPE

Patrick Molard. Ar Baz Valan/Cornemuse. Rikou Soner RS 187.

Jakez Pincet and Pierre Gallet. Pib-meur - musiques celtiques pour cornemuse. Nevenoe NOE 30003.

VEUZE (ONE-DRONED BAGPIPE OF LOIRE RIVER AREA)

Sonneurs de veuze en Bretagne et marais breton vendéen. Musiciens et chants traditionnels, Vol. 3. Le Chasse-Marée/Ar Men SCM 010. 1987.

COLLECTIONS OF PIPERS AND BANDS

(highly recommended as an introduction to all things Bretons do with bagpipes)

Assemblée des sonneurs de Bretagne - sonneurs de binioù et de bombarde en Bretagne. 30e anniversaire de Bodadeg ar Sonerion. Arfolk (Heol) SB 312.

Assemblée des sonneurs - Bodadeg ar Sonerion. 40e anniversaire. BAS/Rikou Soner. (double album with excellent notes, including photographs)

CLARINET

Sonneurs de clarinette en Bretagne/Sonerion Treujenn-gaol. Dastum and Le Chasse-Marée SCM 008. 1986. (Beautifully documented double album featuring traditional clarinet music of Brittany. Excellent notes on history of the clarinet in Brittany, profiles of performers, wonderful photographs)

ACCORDION

Accordéon diatonique en Haute-Bretagne. Rikou Sonneur RS 185. (various performers)

Jacques Beauchamp. L'Accordéon diatonique en Bretagne. Arfolk SB 417.

Yann Dour. Bal en Pays Gallo. Arflok SB 416.

L'Accordéon en Bretagne. Edition la Boueze. 2 volumes. 1985. (double album of traditional accordion music of Upper and Lower Brittany; excellent documentation on history of this instrument in Brittany)

VIELLE A ROUE (HURDY-GURDY)

Sonneurs de vielle traditionnels en Bretagne. Le Chasse-Marée SCM 004. (double album with 18 pages of excellent notes, photos, drawings, bibliography)

VIOLON (FIDDLE)

La Boueze. Violons traditionnels en Bretagne. 1980.

CELTIC HARP

Alan Stivell

Renaissance of the Celtic Harp. Rounder Records 3067.
Harpe du nouvel age. WEA Filippachi 240 7371. 1985.

Pol and Hervé Queffelecant/Triskell. Special Instrumental - Harpe celtique. Le Chant du Monde. LDX 74640.

Mariannig Larc'hantec and Dominig Bouchard. Diou delenn - deux harpes celtiques. Rikou Soner RS 308.

Myrdhin. Emersion (harpe bardique). Velia 2230073. (one of many records)

MARITIME MUSIC

Le Chasse-Marée (series of albums on maritime music of France with heavy representation from Brittany. All albums beautifully documented with song texts, notes, photos, etc.)

Vol. 1: Chants de marins des côtes de France. SCM 001.

Vol. 2: Danses et complaintes des côtes de France. SCM 002.

Vol. 3: Chants de bord des baleiniers et long-courriers français. SCM 003.

Vol. 4: Ballads, complaintes et shanties des matelots anglais. SCM 005.

Vol. 5: Gens de rivières et bateliers de France. SCM 007.

Cabestan (a group that has worked very closely with Le Chasse-Marée)

Chants de marins traditionnels. Le Chasse-Marée. SCM 006.

Chants de marins--Il y a dix marins sur mer... Le Chasse-Marée. SCM 009.

Djiboudjep. Chants de marins (several volumes) Arfolk SB 329, SB 379.

NEW BRETON MUSIC

Just a few of the many innovative groups and individuals using traditional roots in combination with non-traditional melodies and rhythms...a sample of some of the more recent albums.

Dan ar Bras

Musique pour les silences à venir. Rikou Soner RS 3063. 1985; Music for Silences to Come. Shanachie 96001. 1986 (electric and acoustic guitar compositions)

Acoustic. FLVM 3062 M103. 1984; Green SIF 3035. 1985. (song and guitar)
Douar Nevez. Hexagone 893009 WEA. (composition based on the legend of the Ville d'ys)

Roland Becker

Fallken. Rikou Soner RS 181 ("jazz" arrangements with bombardes, sax....)

Bleizi Ruz

Pell ha kichen. Adipho. ADP 084. 1985.

Klask ar plac'h. Pluriel 3365.

Coz Liorzou. Pluriel PL 3355.

(fiery arrangements of Breton dance and melodies with guitar, bombardes, bagpipes, accordion)

Dans - Musique à danser de Bretagne. Iguane Productions/Adipho ADP084. 1987.

(7 groups with dance music: Storvan, Carré Manchot, Strakal, Strobinnell, Skolvan, B.F15, Pennou Skouim)

Diacouled ar Menez

Merc'h an Diaoul. (Escalibur) BUR 817. 1987. (one of the oldest and best loved dance groups of Brittany)

L'Echo des Luths

Musique de Haute Bretagne. Coop Breizh/Dastum. Escalibur BUR 822. 1987.
(80's group with sax, accordion, fiddle, clarinet and cello)

Ensemble Chorale du Bout du Monde

Ar Marh Dall. Arion ARN 34556. (Choral work on the theme of the renaissance of the Breton culture)

Glennor

Vingt ans déjà. Le Chant du Monde. CDM-LDX 74695. 1979.
Après la fleur, le fruit. 1987.
(famous militant poet of Brittany)

Gwerz

Au delà. Gwerz/Coop Breizh. BUR 821. 1987.

Gwerz. Dastum and Gwerz DAS 100. 1986.

(hailed as the most important development in Breton music since the emergence of Stivell in the 60's, this group blends the essence of traditional Breton song and binioù/bombarde pair playing with guitar and electric fiddle)

Kornog

Ar Seizh Avel/On Seven Winds. Green Linnet SF 1062. 1985.

Première - Music from Brittany. Green Linnet SF 1055.

(now disbanded concert ensemble featuring Scottish ballads and Breton dance tunes with flutes, fiddle, guitar and bouzouki....)

Sonerion Du

Anzer glaz. Tradition vibrante. SRC/Sonerion Du. SRC 145-863. 1986.

Roue Marc'h. Rikou Soner RSM 105/MU 7494.

(another famous dance band of Brittany with binioù, bombarde, accordion, guitar and--more recently--harp)

Alan Stivell (see also harp listing)

Symphonie Celtique. CBS 88482. (a 2-record composition presenting Stivell's full range of creativity)

Bed an dud vev/Terre des vivants. AZ 2373. (one of Stivell's newer releases--of a dozen or more excellent records)

A l'Olympia. Fontana 639005. (a classic selection of 70's Stivell).

Tammles

Embarquement immédiat. Escalibur 813. 1985.

Tammles. Escalibur BUR 810. 1982.

(vocal and instrumental arrangements of dances and melodies...bombardes, accordion, guitar and fiddle featured)

Ti Jaz

Ti Jaz. TJ 8501. 1985. (dance band blending bombarde and sax, with a jazz influence)

Tri Yann an Naoned

Anniversaire. Phonogram 826 074-1. 1985.

Café du Bon coin. Marzelle 814 276.

(two recent albums from this prolific and popular group featuring rich vocal harmonizations and a combination of medieval and electric instruments)

COLLECTIONS

(samplers with a little bit of everything)

Bretagne. Velia 2230028/29. 1976. double album.

Musiques bretonnes. Rikou Soner RS 182/183. 1982. double album.

DASTUM

THE MEDIA CENTER OF BRITTANY

Introduced by Lois Kuter

Dastum, a Breton word meaning "to collect" has become well known in Brittany and in 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 music and song texts, but also a collection of photographs and documents relating to all aspects of Breton culture. Today Dastum has over 1,500 hours of recorded music, 15,000 pictorial documents, and 15,000 song texts in its collection. But such figures mean little compared to impact Dastum has had in giving new life to Breton traditions.

Dastum has mobilized both scholars and performers who are well aware of social and economic changes which threaten the traditional culture of Brittany. 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 effected the human contacts which make an oral transmission of culture possible and creative. And, the centralization of education and the media in France has stifled the expression of unique local cultures with the imposition of a standardized program. For centuries Bretons have been taught that their languages--Breton, a Celtic language, and Gallo, a French dialect--are backwards and, at best, impractical in the modern world. While experts from Parisian institutions have recognized that Brittany and other "provinces" of France have something called "folklore", they have not recognized or encouraged a natural transmission of local, living cultures.

Collection of Music

Unlike other archives, the primary aim of Dastum is not to store recordings, but to use collected materials and the activity of collection itself to encourage performance of traditional styles of vocal and instrumental music. An estimated 400 to 500 collectors and performers have contributed tapes to Dastum. Collectors are volunteers--often musicians themselves--using a wide variety of equipment and techniques, resulting in a range of quality in the recordings produced. As Dastum has grown, more collectors have gained experience and better equipment has become available, resulting in excellent technical quality in Dastum's recordings. Local collection groups are the foundation 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 working to give local performers a pride in their heritage.

Tape recordings, including radio programs and other oral documents, are deposited in Dastum's main archive in the town of Loudéac, with copies at the cultural center Ti Kendalc'h (near Redon) and in Rennes

(see addresses which follow). 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 in Brittany interested in a particular musical tradition or geographic area. The collection is arranged by *pays* (cultural regions within Brittany) and by genre (melodies, marches, dances, etc.). All recordings are computer indexed and accessible according to *pays*, performer, collector, date, etc.

"Cahiers de musique traditionnelle"

The founders of Dastum and those who coordinate its activity today have always believed that a cultural organization should be judged by what it actually produces. Dastum's credibility was established very early in its existence by its regular production of a series of "Cahiers de musique traditionnelle"--studies of different *pays* of Brittany which include documentation of language, costume, architecture, dance, musical instruments and song. Each study has been the work of local organizations or individuals who have often spent many years studying the culture of the *pays* presented. So far, eight studies have been published, each 60 to 100 pages, accompanying a 33 rpm recording of music collected in the *pays* featured. Each selection on the record is transcribed, and song texts are given as sung by the performer. The basic text of each publication is French, so if a song is in the Breton language, a French translation is given. Specific features of the song, other versions of the text, a biographical sketch of the performer, and the history of musical instruments are also presented, and each study is liberally documented with photographs. Studies produced so far are as follows:

- Cahier de musique traditionnelle 1 (selections from various *pays* of Brittany). 1973
- Cahier de musique traditionnelle 2: Pays de Lorient-Hennebont. 1974
- Cahier de musique traditionnelle 3: Pays Pagan (Bro Bagan). 1975
- Cahier de musique traditionnelle 4: Pays de Mur-Loudéac. 1976
- Dastum no. 5: Bro Fañch - djezaoù ha kroec'haoù. 1978
- Dastum no. 6: Chants traditionnels du "Bas-Pays" (Questembert/Muzillac). Philippe Blouët. 1982
- Dastum no. 7: Noal-Pondi. Jean Le Clerc de la Herverie. 1983
- Dastum no. 8: Chants et traditions du pays d'Oust et de Vilaine. 1984

Other Recordings and Publications

Dastum has been extremely active in the production of a wide range of books and recordings on Breton music including the following from their 1988 Catalog:

Records co-edited by Dastum

Mari Harnay. Breizh/Bretagne - Hengounioù Poblou Bro-C'hall/Les Traditions populaires en France. Dastum/Ocora 558603. 1982.

Recording of a traditional singer of Pays Pourlet. A 12-page trilingual booklet (Breton-French-English) includes songs texts and photos as well as an introduction to traditional Breton music.

Sonneurs de clarinette en Bretagne/Sonerien treujenn-goat. Dastum/Le Chasse-Marée SCM008. 1986. A double album documenting the clarinet, an instrument particularly favored in Bro Fisel. An excellent 18-page booklet includes history of the instrument and profiles of performers, including wonderful photographs.

Gwerz. Volume 1. Dastum/Gwerz DAS101. 1986. This record demonstrates how musicians can use traditional styles in new and innovative ways without losing the full power and beauty of traditional Breton music.

L'Echo des Luths. Musique de Haute-Bretagne. Dastum/Coop Breizh. Escalibur BUR822. 1987. Another recording by a group innovating with traditional styles and sounds.

Cassettes

Because they are cheaper to produce and can still have the high quality of records, cassettes have become a favored medium for recordings. The following are pulled from Dastum's archives or produced in studios by traditional singers and musicians. Some cassettes are accompanied by booklets with texts and transcriptions.

Boest an Diaoul (la boîte du diable). Bernard Lasbleiz.

Dastum/Anche Libre. 1987. A presentation of the accordion as it is used for the dance gavotte, including a collection of tunes for diatonic accordion. A 104-page booklet accompanies the cassette.

150 airs à danser du pays vannetais. Patrig Sicard. 1985. Tunes played on flute, accompanied by a 36 page booklet.

Fest-Deiz, Fest-Noz an Daspunerien. Co-production Arcob and Dastum. Dances recorded in Chateauneuf-du-Faou.

Fest-Noz, concours Fisel. Co-production Dastum and Kelc'h Keltiek Rostren. 1984. Recording of dance contest held annually in Maël-Carhaix.

Musique Bretonne 2, Dardoup. Reedition of an Arcob recording of Pays Dardoup made in the late 1970s.

Chants du pays d'en bas: "La bande noire". Philippe Blouët and Le Camber. 1984. Accompanied by 24-page booklet.

Sonnenou ar c'hornad, 1. Dastumerion ar c'hreizteiz. 1985.

Song from the Pontivy area; accompanied by 41-page booklet.

Eléonore Le Provost. Melodies du pays de Baud. Dastum 1986.

Well known singer with songs from area renowned for its beautiful melodies. Accompanied by 18-page booklet.

Rondes du pays de Loudéac. Chants et musique. Co-production Dastum and Cercle Celtique de Loudéac. Dastum 106. 1987.

Michel Ourhemannov. Violon. Dastum. 1985. 14 traditional and composed tunes for fiddle.

Bourdin, Dautel, Marchand. Chants à danser de Haute-Bretagne.

Dastum 1986. Vocal dance music performed by three of the best young traditional singers of Brittany today.

Yann-Fañch Kemener. Dibedibedañchaou. Dastum 106. Songs and ryhmes for children jointly produced by collector and singer Yann-Fañch Kemener, Dastum and Unvaniezh ar Gelennerien Vrezhoneg (Union of Breton teachers). 52-page booklet includes texts.

Kanerien ha Sonerien Bro Dreger. Co-produced Dastum and Centre Culturel de Lannion. 1988. Presentation of young performers of Bro Dreger (Tregor).

Storytelling

Komz 1. Mikael Madeg. Doareoù an Ankou. 1984. 22 stories in Breton from Léon and Cornouaille concerning the Ankou and preminitions of death. Accompanied by 31 page booklet.

Komz 2. Mikael Madeg. Margodig an dour yen. Dastum 1985. Tale told by Jean-Louis Rolland, a storyteller of Kergrist-Moëlou. Accompanied by a 48-page booklet.

Komz 3. C'hwec'h kontadenn eus Arvor bro Vigouden. Six tales collected in Pays Bigouden by Marcel Divanac'h (to be published).

Books, Magazines and Collections in Print

Musique Bretonne. Dastum's monthly magazine, with 24 pages of articles, photographic studies and notes on Breton music and culture. Includes song texts and tune transcriptions, story texts, book and record reviews, and notes on events in Brittany. This magazine serves as a forum for musicians to express ideas on the state of Breton music and to present activities throughout Brittany. Mostly in French with some texts in Breton. The best source of information on what is happening today in Breton music.

Patrick Malrieu. Histoire de la chanson populaire bretonne. Dastum and Skol. 1983. 109 pages. A basic history of the collection of traditional music in Brittany.

Gwennole Le Menn. Histoire du théâtre populaire breton, XV-XIXème. Skol, Dastum and the Institut Culturel de Bretagne. 1983. 83 pages. A beautifully illustrated history of popular theater in Brittany--a tradition still very much alive.

Gwennole Le Menn. La femme au sein d'or. Des chants populaires bretons au légendes celtiques. Dastum and Skol. 1985. 145 pages. A study of traditional Breton song and its relation to Celtic legends.

Jean-Marie de Penguern. Dastumad Penwern. Dastum. 1983. 396 pages. Songs in Breton from Léon-Tregor and Cornouaille, collected in the first half of the 20th century.

Hervé Dréan. Autour de la Roche Bernard au début du XXe siècle (vie et traditions paysannes). Dastum. 1985. 191 pages.

Job Jaffré. Yann ar Baluc'henn. Daniel Doujet. Dastum and Skol Uhel ar Vro. 1986. 255 pages.

Serge Moëlo and Jean-Pierre Le Bihan. Kergohann hag ar Vellad.
Dastum. 1986. 93 pages. History of a unique sport and the
festival that surrounds it in the town of Kergohann.

Library of song versions

Dastum has a collection of some 30,000 song texts from both written and oral sources. These include earlier published song collections as well as collections of feuilles volants ("broad sheets"). Like the tape collections, these texts are computer indexed according to performer, theme, title, geographic area, etc.

Photograph Archives

This is a collection of some 15,000 photographs--old and new--to document architecture, furniture, costumes, landscape, tools, and lifestyles of Brittany. Photographs from old books, post cards, and family albums serve as a resource for research and are used in Dastum's publications to present an idea of the social milieu of musicians and the history of their communities. Dastum has published posters of musicians and festivals and has produced two series of old postcards depicting traditional Breton sports and pipers.

Library of Press Clippings

Daily newspapers of Brittany serve as a rich source of information on local history and contemporary cultural events. Dastum collects articles concerning all aspects of Breton culture. These are stored by general themes and accessible through computerized indexing.

Bibliography

Bibliographic entries of several thousand magazine and newspaper articles on all aspects of Breton society and culture have been entered into a computer data base. While the documents cited are not found at the Dastum archives, this listing is an invaluable source for the location of hard-to-find information.

* * *

Dastum has grown as a grass-roots organization to serve as a model of what can be done with an archives to make it serve a living culture. If you would like a copy of Dastum's 1988 catalog, feel free to contact me or write directly to Dastum (the address in Loudéac below). If you will be visiting Brittany and would like to visit the Dastum archives, contact them in advance to arrange for an appointment and describe your interests or research needs. Dastum has a small staff so advance warning of a visit is helpful if you want to use the archives.

Addresses are as follows:

Médiathèque Dastum
36 rue de Moncontour
22600 Loudéac

tel. 96-28.95.48

Antenne Dastum
16 rue de Penhoët
B.P. 2518
35036 Rennes Cedex

tel. 99-78.12.93

Magnétothèque Dastum
Ti Kendalc'h
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56350 Allaire

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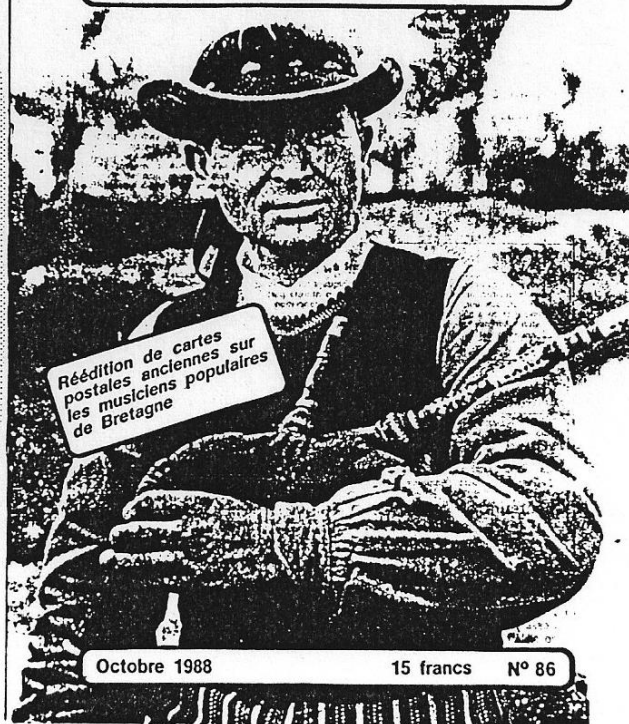
MUSIQUE BRETONNE



decembre 1979 5F.

N° 0

musique bretonne



Octobre 1988

15 francs N° 86

The Census

Dastum has long been active in promoting the Breton language, and has on a number of occasions made its views concerning linguistic rights known to the French government. At the instigation of Stourm ar Brezhoneg, various Breton organizations have expressed their wishes that a question concerning linguistic practice be included in the next major French census (1990). Dastum has had the following exchange with the INSEE (the state organization which will conduct the census). This appeared in the 1988 issue of Musique Bretonne (my translation). LK

The Director of the INSEE

Sir:

Like numerous other Breton associations, we hope for official recognition of the Breton language. Accordingly, the most elementary recognition would be its inclusion in the state census of 1990. This seems to us an question at least as important as the number of rooms in a house or the presence or not of central heating. Because of the politics of denigration, if not oppression, waged against the Breton language during the years, it seems essential to us that some precautions are taken during the survey. In fact, one must not underestimate the inferiority complex cultivated in Breton speakers and by consequence the risk of responses that would be inexact. It would thus be essential that work be done in close cooperation with associations concerned with the promotion of the Breton language. We hope that, for the first time, state services that are normally also those of the public will take into account this important human dimension. If this would not be the case, we wish to let you know that we will call on our members and sympathizers to boycott the census. In wishing that we will not have to go to this extreme, please accept our best wishes...

Patrick Malrieu
12 October 1988

The response from the Regional Director of the INSEE:

Mr. President (of Dastum),

You have drawn my attention to the interest in asking a question about knowledge of the Breton language in the next census of the population. I have received recently, directed to my general attention, several similar requests. The desire to be able to know the number of Breton speakers is legitimate, but doing this in a census seems difficult to me. A significant enough portion of the population, raised in a Breton-speaking milieu or having striven to learn the language, will be reluctant to give an exact answer: having forgotten the language, ashamed of it, or abandoned learning it. There is a great risk of having a large hazy areas. The census does not lend itself to a multiplicity of questions. A detailed survey conducted by specialized personnel would better permit us to learn about the situation of Breton: is it spoken, written, read? What is its place in family, religious, professional and cultural life...? Will we have the pleasure of discussing this? Such surveys have been taken in Alsace and Corsica through regional initiatives. The INSEE

has participated. They do not allow a knowledge of the situation community by community, but they can be repeated and they give a qualitative diagnosis and not just a quantitative one. I am ready to study the conditions necessary to realize such a survey with you, or with the Cultural Institute of Brittany.

Respectfully...

Loeiz Laurent
Regional Director

* * * * *

Wrestling and the Breton Language

Cultural organizations in Brittany have a broad range of interests which include active involvement in linguistic, social or economic issues which affect the future of Brittany. The same is true of some sports organizations, so in this issue of Bro Nevez I want to reprint a short note in Breton (which also appeared in French) by A. Wlagen Evenou printed in Gouren informations (no. 25, October 1988).

GOUREN HA SEVENADUR
Kelenn ar Gouren a brezhoneg

Lod eus sevenadur Breizh eo ar Gouren, a dra sur. Deomp-ni eta da vevaat anezhan gant ar perzhioù all eus ar sevenadur-se, ha dreist-holl gant ar yezh--eman skolioù Diwan o kemer lans, koulz hag ar c'hlaou divyezhek dindan Stad. Ar vugale skoliataet evelse e yezh ha sevenadur hor bro o deus ezhomm da zeskin gouren e brezhoneg. Lod eus kerent ar 100 bugel hag ouzhpenn skoliataet e brezhoneg (gant Diwan pe gant ar Stad) tro Lanuon o deus graet goulennoù dija. Sonjomp e kement-se ervad! Neb a zo gouest da gelenn gouren e saozneg e zlefe dont a-benn d'hen ober e brezhoneg kenkoulz all, neketa?

WRESTLING AND CULTURE

Wrestling is certainly an element of the Breton culture. It is helpful thus to know how to bring it alive with other elements of this culture, most notably the language: Diwan schools are developing along with bilingual classes in the National Education. The children who receive an education based on our language and culture should know wrestling and be initiated to it in the Breton language. In Lannion (where more than 100 children are schooled in Breton, between Diwan and the bilingual classes), parents have already expressed such a hope. Just think. When one is able to learn in English, one should also be able to do so in Breton, right?*

* My translation. In future issues of Bro Nevez you will be hearing more about Breton wrestling and the development of inter-Celtic and international links through this sport.

AN ANVIOU-LEC'H E BREZHONEG

E Breizh, evel e meur a vro, e vez roet daou anv d'an dud: an anv-badez hag anv o zad, an anv-familh. An anvioù-badez a c'hall bezañ anvioù sent ha santezed brudet dre ar bed holl: Mari, mamm ar mabig Jezuz, Jozeb, e dad-mager, Anna, e vamm-gozh, an Ebestel (Per, Yann, Jakez, Vazhev, Tomaz h. a.), an aeled (Mikael, Gabriel), ha sent ha santezed all evel Paol, Kirill, Stefan, Frañsez, Anton, Tereza, Jenovefa, Marc'harid, Madalen, h. a. Anvioù hor sent kozh a zo ivez diouzh ar c'hiz: Herve, Gwenole, Kaourintin, Edern, Erwan, Ronan, Tugdual, Berc'hed, Morwena, Solenn, h. a. Evit ar pezh a sell ouzh an anvioù-familh ez eus c'hoarvezhet e Breizh evel e broioù all. Anvioù ar sent a zo deut da vezañ anvioù-familh: Madeg, Konan, Derien, Riou, Jaouen, Gwilherm, Jestin, Balae, Hamon, Salaun, Emeri, Riwal, Deniel, Herve, Morvan, Gwivarc'h, Marzhin, Fili, Tangi, Gwegan, Yezekael, Brelived, sent ma vo kavet o anv e deiziadur ar zent vreizhat. Un nebeut anvioù-familh a zo bet stummet, evel e kembraeg, en ur lakaat "ap" (a dalvez kement ha "mab") dirak an anv-badez: Abherve (son of Herve), Abiven (son of Iven), Abgrall (son of Grall), Abeozen (son of Eozen).

Kalz anvioù-familh o deus d'ober gant diavaez pe zoare an dud: Korfeg (portly), Menteg (stout), Skouarneg (big ear), Lagadeg (big eye), Taleg (high brow), Troadeg (big

foot), Keineg (strong back), Korneg (horned), Krogennek
 (hard skin), Danteg (big tooth), Ivineg (long nail),
 Kudennek (shifty), Pennek (stubborn) Kozh (old), Ar Bihan
 (small), Ar Bras (tall), Ar C'hamm (lame), An Dall (blind),
 Ar Born (one-eyed), Ar C'horre (dwarf), An Treud (thin), Ar
 Berr (short), An Hir (long), Ar Moal (bald), Ar Gwenn
 (white), An Du (Black), Kalloc'h (sexually potent), Gaonac'h
 (sterile), Al Loued (grey), Gag (stutterer), Drev (merry),
 Mav (gay). Anvioù all a zo bet roet d'an dud abalamour d'o
 micher: Gov (smith), Kere (cobbler), Kalvez (carpenter),
 Manac'h (monk), Keginer (cook), Kemener (tailor), Miliner
 (miller), Boser (butcher), Floc'h (squire), Marc'heg
 (knight), Mevel (servant), Barazer (cooper), Gwiader
 (weaver), Gwazhdoue (man of God). Ne gav ket din koulskoude
 e vez an dud anvet "Roue" diskennet eus lignez ar rouaned.
 Diaes e vije kenkoulz krediñ e vez an dud anvet "Eskob"
 diskennet eus un eskob bennak: moarvat ne oa an anvioù-se
 nement lesanvioù. Kalz anvioù-familh a zo gêrioù o deus
 d'ober gant loened, gwez ha lec'hioù zo: Ar Bouc'h (billy-
 goat), Ar Menn (kid), Karv (deer), Louarn (fox), Tarv
 (bull), Falc'hun (hawk), Kefeleg (woodcock), Ar Wern
 (alder), Kerwern (place of alder), Kergelen (place of
 holly), Kernalegen (place of willows), Menez (mountain), Ar
 Ster (river), Pennarrun (hill top), Pennannec'h (top of the
 height), Al Lannoù (moors). A-wechoù e veze roet d'an dud
 anv o bro orin. Anvioù evel Ar Gall (French), Ar Saoz

(Saxon), Sezneg (Saxon, adjective form) a baot e Breizh,
peadra da lakaat ac'hanomp da soñjal e plije d'ar C'halloued
ha d'ar Saoson dont d'ober o annez en hor bro.

Reun ar C'halan

Many Breton surnames are the names of ancient Celtic saints who settled in Brittany at the time of the Anglo-Saxon invasion of Great Britain. Others were created as they were in most European languages. They many recall some physical peculiarity of the original owner (Gray, Black, or White), the work he did (Smith, Weaver, Miller), or his nationality (French, Saxon). Some names were taken from the environment: animals (Fox, Hawk), plants (Alder, Willow), or topographical features (River, Moors).

New Publications in Breton

Kervarker. Barzhaz Breizh (Lesneven: Mouladurioù Hor Yezh, 1988). 160 Francs in paper back, 220 Francs in hard cover.

This volume is a reedition of the celebrated work of La Villemarqué: it gives the Breton text only. The spelling has been revised to make it conform with today's conventions. In a few cases where the text of the original manuscript appeared to be better than the text of the printed edition, a substitution has been made. Each text appears with its musical notation.

Abeozen. Hervelina Geraouell (Lesneven: Mouladurioù Hor Yezh, 1988). 75 Francs. 184 pages.

This novel had long been out of print. It is the ill fated love story of a young Breton girl for a fellow student who proves unworthy of her passion.

Ronan Le Gleau. Dictionnaire classique Français-Breton (Brest: Al Liamm, 1988). 115 Francs paper back, 145 Francs hard cover.

The fifth volume (Filet-Impuni) of this much needed dictionary is now available.

Fanch an Uhel. Kontadennoù ar bobl, Levrenn 3 (Brest: Al Liamm, 1988). 110 Francs. 256 pages.

This volume brings to completion the publication of the original Breton versions of the stories collected by Luzel.

Lukian Tangi. Per, Jakez, Yann hag ar re all (Brest: Al Liamm, 1988. 58 Francs. 170 pages.

This collection of short stories was awarded the Xavier de Langlais Prize in Breton Literature for 1987.

BOOK REVIEWS

Jan Deloof. Bretanje is weer poëzie - Een bloemlezing uit deesdaagse Bretonse lyriek. Uitgevers, beveren, Belgium: N.V. Orbis en Orion, Colbrant. 1981 (Introduction by Tugdual Kalvez) 171 pages.

Jan Deloof. Verhalen van het eind van de wereld, Kortkunst uit Bretagne - Een bloemlezing uit de bretoense literatuur. Kruispunt 117, september 1988. (De Schacht, Brugge, Belgium) With the collaboration of Tugdual Kalvez and Yann Bouëssel du Bourg. 218 pages.

Reviewed by Lois Kuter

It is with some envy that I have recently examined a copy of Jan Deloof's new collection of Breton literature, Verhalen van het eind van de wereld. Flemish readers now have two excellent samplers of contemporary Breton poetry and short stories and we who are limited to English have virtually nothing!

Jean Deloof is a representative of the International Committee for the Defense of the Breton Language for Flemish speaking Belgium. He has chosen to defend Breton by translating some of the best of 20th century Breton language literature in Flemish. And, he has had the good sense to work with two very able Breton collaborators in this work: Tugdual Kalvez and Yann Bouëssel du Bourg.

Jan Deloof's first translation project was published in 1981: Bretanje is weer poëzie. In 171 pages, this work includes eighteen pages of introductory material and the work of twenty-five Breton poets. The collection leads off with Hersant de la Villemarqué and four of the best known texts from his song collection the Barzaz Breiz: "Diougan Gwenc'hlan", "Gwin ar c'halloued", "An Alarc'h", and "Maro Pontkalek". The collection moves directly to the 20th century with a brief introduction and a selection of one to a dozen poems for each of the twenty-four poets selected. The table of contents is a nice "who's who" of Breton poets (including birth and death dates), so it seems worthwhile reproducing it here for Bro Nevez readers. I have added a few dates for poets who have died since the 1981 printing of this collection, and I have also gleaned from the biographical introductions some French versions of names or the original names for those who use pen names in cases where these may be better known or useful for research. The authors appear in the book and in the following list in order of their birthdate.

Hersant Kervarker (Hersant de la Villemarqué)	1815-1895
Yann-Ber Kalloc'h (Jean-Pierre Calloc'h)	1888-1917
Loeiz Herrieu (Louis Henrio)	1879-1953
Abeozen (pen name for Jean-François Marie Elies)	1896-1963
Jakez Riou	1899-1937
Youenn Drezen	1899-1972

Book Reviews - continued

Roparz Hemon (pen name for Louis-Paul N�mo)	1900-1978
Roperzh Ar Mason	1900-1952
Anjela Duval	1905-1981
G. B. Kerverziou (Guillaume Berthou)	1908-1951
Maodez Glanndour (pen name for Loeiz ar Floc'h)	1909-1986
Divi-Kenan Kongar (pen name for Fransez Kervella)	1913
Reunan ar Mough	1913
Per-Jakez Helias	1914
Per-Mari Mevel	1915-1983
Sten Kidna	1916-1982
Per Denez	1921
Ronan Huon	1922
Naig Rozmor (pen name for Anne Corre)	1923
Youenn Gwernig	1925
Yann-Ber Piriou	1937
Tugdual Kalvez	1937
Erwan Evenou	1940
Paol Keineg	1944
Mikael Madeg	1950

Interestingly enough, many of the major poets Deloof included in his first collection of poetry are important representatives of other genres. Thus, in his collection of short stories, Verhalen van het eind van de wereld, one also finds Glanndour (writing an excellent introduction to Breton literature), Abeozen, Riou, Drezen, Hemon, Kerverziou, Helias, Mevel, Denez, Huon, Gwernig, and Madeg. But, several others are added to make this an excellent sampling.

Leading off the collection are several tales collected by Anatol ar Braz. Like Kervarker (la Villemarqu ), who was also the only representative of the 19th century in Deloof's collection of poetry, ar Braz is better known as a collector than a writer. However, each added some literary flair to the texts they collected and their inclusion in a sampling of Breton literature is quite appropriate since Breton writers have all been influenced by the folktales and ballads of Brittany--whether they heard them growing up from neighbors or family members, or by means of 19th century collections. To add to the list of writers listed above here are a few more found in his 1988 book:

Anatol ar Braz (Anatole le Bras)	1859-1926
Meaven (pen name for Fant Roseg)	1911
Ernest ar Barzhig	1917-1977
Reun ar C'halan	1923
Kristian Brisson	1927
My Skaouidig	1931
Tudual Huon	1953

Book Reviews - continued

Deloof's collection of Breton short stories is greatly enriched by one to one and a half pages of biographical introductions for each author presented written by Tugdual Kalvez and Yann Bouëssel du Bourg. Photographs of the authors included also help to bring this collection to life.

English speakers who have for so long forced their language and culture on others just by our sheer numbers and power in international politics and economics have taken it for granted that a wealth of information from other countries is automatically accessible to us. The work of Deloof makes it very obvious that those limited to English miss out on many literary treasures by writers who express themselves in "smaller" languages.

* * * * *

Yvan Charles-Jarl. René-Yves Creston - par lui-même: l'artiste, le navigateur, l'organisateur, le chercheur. Skol Vreizh 10, Juillet 1988. 76 pages.

Reviewed by Lois Kuter

Brittany has produced some remarkable people, but it is hard to find anyone to compare with the multi-talented René-Yves Creston. Indeed, it is difficult to know where to begin in describing the work of this man who never stopped dreaming and acting on his dreams during his life (1898-1964). The new Skol Vreizh book devoted to Creston describes him accurately as an artist-mariner-organizer-scholar. In just 76 pages, Yvan Charles-Jarl does a remarkable job of presenting these overlapping roles by letting Creston present himself. The sampling of his work provided includes short ethnographic texts from Creston's study of Brittany and his maritime expeditions on whaling and fishing ships; his study of Breton costume and wrestling; and his views on Breton art as the organizer of dozens of exhibits and co-founder of the artists' group called "Seizh Breur" in 1923. Found throughout the book are reproductions of some of Creston's most powerful watercolors, woodcuts, and ceramic work.

Creston's artistic genius in no way conflicted with a hands-on approach to scholarship. He organized museum exhibits as well as art exhibits, organized and coordinated underwater archaeological exploration in Brittany, and put artistic skills to use in detailed studies of Breton costume, a book about Breton wrestling, and a magazine on Breton arts (Kornog 1929-1930). Creston learned Breton as a young man and published articles in this language on everything from Breton art to his voyages to the

Book Reviews - continued

Faroe Islands. He was a Breton patriot who expressed his attachment to Brittany not so much in his adherence to organizations (serving as President of Ar Falz from 1955-1964 and Vice-President of Kendalc'h) as in his promotion of Breton art and culture. Creston was a man of action--shown as well in his activity during World War II in the French Resistance--who not only dared to dream of a better future for Brittany, but spent his whole life putting his dreams into action.

The conclusion of the book "Bretagne 38" published by Creston, his wife Germaine Jouan, and P. Peron, for the Breton exhibit at the 1937 Exposition de Paris expresses very well the optimistic spirit which motivated this remarkable man and other members of "Seizh Breur":

One has always said, with good reason, that Bretons are dreamers, and we can pass too as the most obstinate of dreamers that could ever be... Yes, we have dreamed of a Brittany as lively as that which we have just evoked. In the end, have we really been dreaming?

Because, tomorrow?...

Tomorrow, all of us, in Brittany, who give life to our country through out work, tomorrow, if we want, if we know how to want, that which is only an anticipation can become a marvelous reality!"

René-Yves Creston lived during a time when it was not popular to flaunt one's Breton identity, a time when most Bretons were busy getting ahead in the world by becoming French. Yet, he and others active in creating a new Breton culture from the rich heritage still very much alive in Brittany, refused to be brain-washed to think that Brittany had no future. It has taken dreamers and people willing to put dreams into action to keep Brittany alive and it will take such people to continue to develop the rich cultural heritage and economic potential of Brittany in the years ahead. René-Yves Creston can certainly serve as an inspiring model of what one individual can do when dreams are put into action.

NOTE: For more about René-Yves Creston see also: J. R. Rotté, "R. Y. Creston (1894-1964) - un artiste au service de la Bretagne" Dalc'homp Sonj! no. 15, 1985.

Ar Geriadur Hollvrezhonek

Lois Kuter

The first monolingual dictionary of Breton is now in the works. Although there are a number of Breton-French, French-Breton, and even Breton-English dictionaries available, to date there has been no dictionary entirely in the Breton language. The development of a monolingual Breton dictionary will allow learners and Breton-readers to use this basic tool without resorting to a foreign language.

A three year project to develop an illustrated dictionary with 10,000 entries has grown from Diwan's development of secondary school classes. The project was taken up by the publishing group An Here last year and the work is now under the direction of Professor Per Denez of the Celtic Section of the Université de Haute-Bretagne in Rennes. But, this work will be very much a group effort involving an estimated 70 researchers, translators, editors, proofreaders, phoneticians, data entry workers, and administrators to coordinate the project.

Besides the 1,000 page dictionary eagerly awaited by all those who are frustrated by having to approach indirectly through French, the project will establish a computer base of some 100,000 entries for research. The dictionary itself will be composed of three parts: a list of abbreviations and guidelines for using the dictionary; the entries themselves; maps and lists of proper names, plant and animal names, etc. Each entry will include pronunciation, etymology, a sub-entry for each grammatical category, definitions, examples of expressions, and words that are related morphologically or semantically.

With a dedicated team of Breton scholars and the use of modern computer technology to scan, enter and sort through a large quantity of information quickly, this ambitious project is not just a dream. A monolingual Breton dictionary will be an important tool for the future of the Breton language as a living language for everyday conversation and literary creativity.

Musique Bretonne

Much of the information for the above note was taken from the October 1988 issue of Musique Bretonne ("Ar geriadur hollvrezhonek /Un dictionnaire unilingue du breton" pp. 10-11). As its name indicates Musique Bretonne focuses on music in Brittany, but it is also an important source of information on current developments in Breton language research and opportunities for learning Breton. This 20-25 page magazine is produced by Dastum, which automatically tells one that the quality of the content will be high (see the introduction to Dastum in this issue). Pulling from information in the Dastum archives, one can count on finding fascinating articles and photographs about the history of Breton music, musicians and music collectors. The magazine also includes book and record reviews and notes on concerts, contests, workshops, and other events in Brittany. For those with ambitions of learning some Breton music, one can regularly find song texts and tunes, and transcriptions destined for fiddlers, accordion players or harpers. (LK)


Publishers: AL LIAMM

Quite some time ago, a reader suggested that we try to include in Bro Nevez some practical information about ordering publications and recordings from Brittany--perhaps even including order forms in each issue. As those of you who have tried to order things from Brittany already know, most publishers and distributors are not used to foreign orders. Because companies distributing Breton language material have very few clients outside of Brittany, they have not printed catalogs in any languages but French or Breton, and it is often difficult to find information concerning shipping costs. It is always best to write in advance for current prices and shipping costs before placing orders, and most distributors or publishers require a check in French francs (which requires a special international bank draft). Just getting a current list of things available from a distributor is not always easy, so I hope to include some catalogs in future issues of Bro Nevez to at least familiarize readers with major Breton language publishers and currently available titles. I hope readers will find this useful.

With this issue I have included the most recent catalog I have for the publisher Al Liamm. Since 1950 Al Liamm has been the major publisher for Breton language works (although it is today challenged by some healthy competition). Additionally, Al Liamm is the name of a magazine in the Breton language which has quite a distinguished history. Fusing with the earlier journals Tir-na-n-og and Kened in 1946, nearly 250 issues of Al Liamm have appeared since. Articles include essays, poetry, short stories, studies and notes on people and events in Brittany.

ABONNEZ-VOUS A
AL LIAMM
Direction : Ronan Huon

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Éditions AL LIAMM

DIRECTION : RONAN HUON

Association culturelle sans but commercial (Loi du 1^{er} juillet 1901)

Langue bretonne Littérature-Enseignement

1987

EMBANNADURIOÙ DIWEZHAN — *Derniers titres parus*

- DICTIONNAIRE CLASSIQUE FRANÇAIS-BRETON, de R. Le Gléau, vol. III (DEB-EMB) 352 pages, format 13,7 x 21,5 105,00
Reliure cartonnée plastique 135,00
- Vol. IV (EMB-FLA) même nombre de pages 105,00
Reliure cartonnée plastique 135,00
- KOMZOU BEV, poèmes de Maodez Glanndour, 195 pages
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CELTS

Scholars and researchers, take note of the following information concerning a major international conference of Celtic studies coming up in 1989. As noted below, proposals are due by January 31, 1989.

First Call for Papers

"Celtic Languages Celtic Peoples"

Second North American Celtic Congress
August 16 - 20, 1989
Saint Mary's University, Halifax, N.S., Canada

to be held under the auspices of the D'Arcy McGee Chair of Irish Studies
Saint Mary's University

Proposals for papers on the following topics are invited:

History & Development of the Celtic Languages
Language Maintenance in the Celtic Homelands
Celtic Languages in the New World
Mediaeval & Modern Literature in the Celtic Languages
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The Church & Celtic Literature
Celtic Influences on North American Literature
Relationships Between Celtic Groups
Celtic Emigration & Settlement
Ecclesiastical Influences on Irish Laws
Archaeology (The Town in Celtic Culture)
Celtic Music
Folklore & Crafts

Proposals should include an abstract of 200-250 words.
Papers may be from 40 to 45 minutes long, and may be in English, French, Breton, Irish Gaelic, Scottish Gaelic, or Welsh.

Please submit proposals by January 31, 1989 to:

1989 North American Celtic Congress
c/o The D'Arcy McGee Chair of Irish Studies
Saint Mary's University
Halifax, N.S., Canada
B3H 3C3

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LETTERS TO THE EDITOR

While I get a fair amount of correspondence from ICDBL members or Bro Nevez subscribers, I have gotten very few "Letters to the Editor" for our newsletter. Thus I am delighted to print the following:

Dear Editor,

I have a question for you, and something to share.

I am wondering if there are any harp makers in the U.S. which Bro Nevez would know of? I am and have been on a quest to find a Celtic harp. I want to help revive the primitive/classic/folk mode of music which I feel is falling into a black oblivion in the U.S.; especially in my church where I would so love to express myself in the old way. But this music is so alien to many!

If you have any information, it would be precious to me--if not in U.S., then Europe would be fine.

Would American Breton enthusiasts be interested in the books entitled Duanaire? They are 4-8 century translations of Gaelic manuscripts of poetry--love, monastic and nature. I got them at a bookstore in a neighboring town. By Malachi McCormick in dual language--three handmade books, \$15.00. I find it hard to describe the marvelous feelings this collection inspired; they were like harp music, most reverent, most unique, clear, relevant.

Vanessa Brown
28 Redbridge Road
Center Moriches, NY 11934

Readers who can help Vanessa Brown are urged to contact her. I would like to print a second letter which I received October 1987 from a Breton artist living in Massachusetts. The writer apparently changed addresses soon after writing so the letter and information I sent came back in the mail. I have listed the old address in the hopes that perhaps it might help readers in Massachusetts track down the writer.

Dear Lois,

I am a Breton native living in the Boston area. I just heard from your organization and I am thrilled to know it exists. I learned Breton in high school and used to speak it fairly fluently but since I moved to the United States 6 years ago I have no opportunity to speak it except once a year when I go back to Lorient, where I am from.

I am an artist working as a French translator. Most of my work (constructions, installations) is inspired by oppressed cultures and ideas.

Please find enclosed a check to the amount of 10 dollars in payment for voting membership to the ICDBL.

I would be interested to know if there are members of the committee around Boston and how to contact them.

I hope to hear from you soon.

Aude Le Dubé
319 East Main Street. Apt. B 10
Marlboro, MA 01752

TABLE OF CONTENTS

	Page
From the Editor	1
An Introduction to Breton Music	2
How to Find Breton Records	3
A Selection of Breton Records	4-5
Dastum - The Media Center of Brittany	6-11
The Census	12
Wrestling and the Breton Language	13
An Anvioù-lec'h e Brezhoneg	14-16
New Publications in Breton	16
Book Reviews	17-20
- Bretanje is weer Poëzie; Verhalen van het eind van de wereld, Kortkust uit Bretagne	
- René-Yves Creston, par lui-même	
Ar Geriadur Hollvrezhonek	21
Musique Bretonne	21
Publishers: Al Liamm	22-23
Celts: Call for Papers	24
Letters to the Editor	25