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KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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

Lois Kuter

In early June I received a letter from the Landerneau Diwan school which adopted me and the U.S. ICDBL as its "godparents". They reported on Diwan's problems (with a version of the letter in Breton, French and English) with a large debt which had built up over the years as Diwan took charge of immediate financial needs and put off payment into the French social security system.

This letter was forwarded to U.S. ICDBL Members and supporters and we were able to send the $926 which had been collected in the past year for Diwan as well as an additional $733 which you sent in to help with this current crisis. I was certainly pleased and proud to see such a strong response, and I thank all those who were able to contribute. A number of you gave very generously. Faced with a call before the courts to come up with over $1 million, our contribution to Diwan does not go very far. But, Diwan is not expecting to be bailed out by overseas support. The call for help went out all over Brittany where Diwan is now well known and generally admired ... but taken a bit for granted. It is, of course, up to people in Brittany to insure the future of the Diwan schools. It appears that they are prepared to do this. Within just a few weeks over 1 million francs were raised and efforts have continued throughout the summer in Brittany to find support.

This exceptional show of support from the population of Brittany is critical, but equally important are the efforts being made by Diwan administrators, teachers and parents to make realistic plans to solve financial problems on a long-term basis so that Diwan can continue to open new classes and schools to meet the growing demand for this unique Breton-language education.

The articles which follow have been reprinted with the kind approval of the magazine Bremañ, and U.S. ICDBL Member Christian Le Goff has provided a translation in English. These articles provide a good update on the situation and Diwan's progress in finding a solution to its financial crisis. And, for those who might like to practice their skills in French, several articles from Ouest France have also been reprinted.

I convey for Diwan a big thank you to all U.S. ICDBL Members and supporters who responded with a letter of support and a contribution. Your help does not go unnoticed.
DIWAN, 3 MILLION EVIT GOUNID

Da heul tagadennou an URSSAF dirak lez-varn Kemper, ez eus riskloù bras evit Diwan : rankout serriñ ar stal pe lakaat tud er-maez... Evit ma ne vefe ket divizet gant tud diuavaez petra zeuio da vezañ ar skolioù e brezhoneg, he deus divizet ar gevedrigezh ober ar pezh zo en he c'harg ha kinnig ur raktres da adevel ar gevedrigezh. Setu danez an envod kelaouïñ bet dalc'het d'ar Gwener 21 a viz Mae e Kemper gant Burev Diwan.

"Atav memes randonerezh" a lavarod tud 'zo, atav ez eus bet kudennouñ arc'hant gant Diwan, ha koulskoude e teu a benn da greskiniñ ha da vont war-raok. An taol-mañ avat ez eo disheñvel an traoù "Ma tibabé ar barner serriñ ar skolioù e vije echu gant Diwan, echu gant un deskadurezh e brezhoneg", a zispleg Daniel Kernalegenn hag eñ o vont pelloc'h "echu gant ar spi a oa bet lakaet gant kement a dud en hor sistem keleñ".

Budjet 93 kempeuz... ha 6 million a zle

Degemer atav ar muiañ niver a vugale, digeriniñ klasouñ evit an holl, stummañ skolaoeien, kempeuañz ar goporñ izel roet gant ar Stad... Abalamour da se eo en em gav Diwan gant 6 million a zle, tost d'an adeveled leznellen, pe zoken da serriñ. Padal evit ar wech kentañ abaoe bloavezhioù e vije kempeuz he budjet evit 93, a-drugarez d'ar stourn evit ar gonvañision nevez sinet gant ar Stad ha d'ur striv evit kavout gant Diwan ec'h-unan muic'h a ar'chant.

DIWAN, 3 MILLION FRANCS* TO SUCCEED

In consequence of the URSAFF (French social security system) taking Diwan to court there are important risks for the scholastic association : to be constrained to close shop or to dismiss employees. In order to avoid outsiders deciding the future of Breton schools, the association has resolved to do everything in its power and has proposed a plan to reconstruct itself. Following are the terms of the information meeting organized by Diwan on Friday, May 21st in Quimper.

"It's always the same old story" people say. Diwan has always had financial problems and in spite of that it has managed to grow and to progress. But this time it's really different "because if the judge chooses to close schools, it would be over for Diwan and for education in the Breton language" explains Daniel Kernalegenn. And he adds "it would kill the hopes of so many people in our teaching system".

1993 budget balanced...
and 6 million francs in debt

Always welcoming the largest number of children as possible, opening new schools for everyone, training teachers, compensating for the low wages paid by the State government... Because of that Diwan still has a debt of 6 million francs and is about to be prosecuted or worse... to be closed. Nevertheless, for the very first time in a long time, the budget was balanced in 1993, thanks to the struggle for a new agreement signed with the State government and due to the financial outlay made by Diwan itself.

(*) 3 million francs = app. $ 510,000.00
Ur raktres adsevel kinniget gant Diwan

Evit kenderc’hel war-zu ar pal skolioù e brezhoneg evit an holl eus ar skol-vamm betek ar skol-veur ez eus bet divizet merañ strisoc’h eus un tu ha ledanaat an emarc’h hantañ eus an tu all.

Merañ strisoc’h a dalv : adpignat keidenn ar vugale dre skoelaer evit tizhout 14, adstudiañ krouidigezh postoù, kemer nebeutoc’h a stajidi e 93/94, skornañ ar goprou… (esper muioc’h eget 1 milion).

Daoust d’ar striv e vez goulennet diganto ez eo bet asantet an holl strívou gant implijidi. Diskleriañ a ra Yann Guillamot en anv ar sendikad CFDT "M’hon eus roet hon asant d’ar raktres kinniget eo peogwir e vez goulennet kement digant an holl, evezhiek-tre e vimp avat war ar striv goulennet digant ar familhou”.

Ar familhou o deus o lod ives, goulennet e vez diganto reiñ da zDiwan, 1%, 2%, pe 3% eus o gounidou-bloaz, en ur wech evit degas d’ar skoliou ur yalc’h ad dreist-ordinal, ouzhpenn-se e vo ret dezho kavout en o endro talvoudgezh 200 lur ar miz a dreuvenkadennoù. Tout se a rankfe degas ouzhpenn 2 vilion a lurioù.

Goulennet e vo ives digant ar Vretoned skoazellañ, ar pal ’zo kavout 10 000 den o reiñ 100 lur.

Departamantoù Rannvro :
da bep hini da sammañ e gargou

Abace 16 vloaz bremañ e vez sammet gant Diwan karg he sistem kelenn, daoust d’ar c’homzoù a cheñch, ne vez ket skoazellet evel ma vefe dleet. "N’eo ket reizh, eme Diwan, ne vefe ket kemeroù e karg gant ar galloudou lec’hel ha rannvroel, interest yezh ar vro. Ma’ z eo bet bouc’het gant Departaman Penn-ar-Bed, ur gwir bolitikerezh evit daont ar brezhoneg, Kuzul Rannvro Breizh hag an departamantoù all ne fêl ket dezho sourisial ouzh kemend all, ur yalc’hadig ur wech an amzer ha peoc’h”.

A plan for reconstruction was proposed by Diwan

In order to go ahead in working towards setting up Breton schools open to all from kindergarten to the university level, Diwan has decided both to impose a stricter fiscal management while reinvesting more profits back into its operations.

Stricter management means raising to 14 the average number of children per teacher, the reconsideration of creating new appointments, training fewer teachers in 93/94 and freezing wages… (which will result in a savings of more than 1 million francs - $170,000.00).

In spite of the sacrifice expected from employees, all of these measures were accepted. Yann Guillamot declared on behalf of the CFDT union : "If we agree with the proposed plan, it’s only because an exceptional effort is expected from everyone, and special care has been taken to include the families in this effort”.

The families also have their part to play : Diwan is asking them to give 1%, 2% or 3% of their yearly incomes as a "one-time" special contribution to the schools. Furthermore, they will have to raise from relatives and friends a monthly commitment of 200 francs (about $34.00). Those measures should allow Diwan to acquire more than 2 million francs (about $340,000.00).

Diwan is also appealing to the Breton community for a contribution. The goal is to find 10,000 individuals who will give 100 francs ($17.00).

To the elected Representatives from the Breton Départements and Region :
Everyone has to assume his responsibilities

For 16 years now Diwan has taken charge solely of its educational system. In spite of promises for change, it has still not helped as it should be.
Koulskoude c'houlenn Diwan c'vèfe termenet paliou, ha bezañ kontrollet.

**Pal : 3 milion a lurioù en ur ober 3 sizhunvezh**

Gant tri milion a lurioù, ul lodenn vras eus an dleou a vo stanket. Diaes e vo neuze d'ar C'huzul Rannvro ha d'ar reou all ober fae war energiezh ha stourn ar Vretoned evit o yezh. Ret e vo dezho skoazellañ ivez a-benn mont pelloc'h ha digeriñ c'hoazh skolioù all en amzer da zont.

Adalek hiziv, bezit unan eus an 10 000 Breton a ro 100 lur.

**Diwan Skoazell**  
Z.I. St Ernel, BP. 156  
29220 LANDERNE

**Goal : 3 million francs in 3 weeks**

With 3 million francs, the largest part of the debt will be payed off. At that time it will be difficult for the Regional Council and others to ignore the energy and the struggle of Breton people for their language. They will be obliged to help Diwan pursue the opening of new schools in the future.

For now, why don't you be one of the 10,000 Bretons who will give 100 francs?

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(article published in **Bremañ**, issue number 141, June 1993)

Translation: Christian Le Goff
DIWAN EN ARVAR
KLEVET EO BET AR GALV

Menegomp en-dro e peseurt stad e oa Diwan d’an 20 a viz Mae : Mankout a rae 1 milion a lurioù evit kemouveazh budjed 93.
- Sammad an dleou (d’an URSSAF dreist holl) e save da 6 milion a lurioù hep kontañ nag ar “pénalité” nag ar “majoration de retard”.
- An darempredoù gant ar Ramvro a oa stanket mat.
- An URSSAFoù, aet skuizh o welet an dleou o kreskiñ dalc’hmat, o doa goullennet d’a poent-se e vefe diskleriet Diwan e freuz-stal pe da nebeutañ e adsav lezennel. Evit klask enebiñ ouzh ur varnidgezhez a vije bet drastus evit dazon Diwan eo he deus kinniget ar gevredigezhez-se ur raktres adsevel diabarzh. Gwelloc’h e oa da zDiwan sevel ar raktres-se hec’h unan kentoc’h eget gortoz e vije savet gant al lez-varn. Div linenn-stur a zo e raktres adsevel Diwan

Gant an hini gentañ ez eus bet serret pe skornet postou zo ; divizet ez eus bet ivez uhelalt niver ar vugale dre skoaler evit tremen eus 13 bugel evel ma oa ar bloaz-mañ da 14 evit an distro-skol a zeu ha da 15 bugel dre skoaler e Gwengolo 94. Divizet ez eus bet ivez skornañ an holl c’hoprou betek fin ar bloaz ha skornañ kozhni an implijidi e-pad ur bloaz. Divizoù kalet eo, evel ma welit, a zo bet kemerec gant Diwan evit he mont en-dro diabarzh.

An eil linenn-stur a denn muioc’h d’an emarc’hantaoùi. Goullennet ez eus bet gant holl familh Diwan reiñ ur skodenn dreistordial etre 1 ha 5% eus ho gounido-bloaz d’ar gevredigezh. Ha mont evel-se dreist, evit ar wech kentañ, da unan eus diazezoù Diwan : ur skol digouz. Ur galv dreistordial a zo bet graet ivez da holl vignonned Diwan, d’an holl gevredigezhiou a-du gant ar stourn-se. Pennadoù e-leizh a zo bet er c’hazetennou, abadennoù war ar radiou, lizhirë kaset a vil vern. Goullenn a rae Diwan pe ur road pe un dreuzvankadenn vizek evit ur sikour war un termen hiroc’h. Ar pal a oa, hag a chom atav, dont a-benn da gaout 3 milion a lurioù, pezh a zo

DIWAN IN DANGER
THE APPEAL HAS BEEN HEARD

Remember once again the situation Diwan was in on May 20th : 1 million francs was still needed to balance the ’93 budget.
- The level of debt (specially for URSSAF) amounted to 6 million francs - not to mention the fees and interests for late payment.
- The negotiations with the Regional Council were blocked.
- URSSAF, becoming overwhelmed by continuous debt increases, claimed that Diwan should be declared at that time bankrupt, or at least be placed under the court’s authority. Opposed to a Court decision that would be catastrophic for Diwan’s future, the association had proposed an internal reconstruction plan. It was better for Diwan to propose the plan itself rather than wait for a Court decision to do it for them. There are two main points in Diwan’s reconstruction plan.

The first one is to freeze the creation of appointments. It was also decided to increase the average number of children per teacher from 13 children this year to 14 for the next new school year, and to 15 children per teacher in September 1994. Teachers’ wages and promotion by seniority were also frozen until the end of the year. As you can see, these are strong decisions taken by Diwan for its internal recovery.

The second main point regards the financial resources. All Diwan families were required to give the association an exceptional contribution of approximately 1 to 5% of their yearly incomes. For the very first time, the measure was going beyond one of Diwan’s fundamental rules : a free school. An extraordinary appeal was made to all Diwan’s friends and to all associations who agree with its aims. There were numerous newspaper articles, radio programs, and thousands of letters written. Diwan asked for a donation or a monthly commitment for long-term help. The aim was, and remains, to get 3 million francs which is a big challenge. It’s not easy to find so much
money, especially considering the economic crisis crushing the country now.

ur pezh mell pariadenn memestra. Ne vez ket rastellet kement a voneiz bemdez dreist-holl pa ouzer emañ an enkadenn ekonomikel o ren war ar vro er mare-mañ.

Tri fal a zo d’ar c’hampagn klask arc’hant-se. Da gentañ gellout goprañ an implijidi, paeañ bourvezerien ha kempouezañ budjed ar bloaz-mañ ; da eil kendrec’hiñ al lez-varn emañ Diwan o labourat hag o klask diskoulmañ hag enebiñ er mod-se ouzh ur varnigizh re brim pe re griñ ha da drede diskouez d’an dud e karg, re ar Rannvro da gentañ tout, ez eus e-leizh a dud e Breizh a-du gant Diwan ha rediañ anezho da sammañ o c’hargoù.

Ar galv a zo bet klevet, sikourioù a zo deuet eus a bep lec’h, kement eus hiniennou hag eus ar c’hevredigezhioù.

D’ar 4 a viz Gouere e c’halle Diwan embann he doa resevet un hollad a 1,7 milion a lurioù, pezh a zo dija ur sammad brav met n’eo ket awalc’h e’hoazh, mankout a ra 1,3 milion evit tizhout ar pal. Diwan a gendalc’ho he c’hampagn e-pad an hañv a-bezh et a evit mont betek-penn.

The financial campaign has 3 objectives. First of all, to pay the employees, to cover the operational costs and to balance this year’s budget. Secondly, to convince the Court that Diwan is working to resolve its problems, therefore avoiding a hasty and cruel Court decision. Finally, to demonstrate to elected Representatives - particularly those of the Regional Council - that there are many people in Brittany who agree with Diwan and to constrain those Representatives to assume their responsibilities.

The appeal has been well heard. Help is arriving from everywhere, as much from individuals as from associations.

On July 4th, Diwan was able to announce that it had already received an amount of 1.7 million francs. While it is a lot of money, it is not yet enough. It lacks 1.3 million to reach its goal. Diwan will continue its campaign during the whole summer to succeed in reaching this goal.

signed D.K.

(article published in Bremañ, issue number 142/143, July/August 1993)

Translation: Christian Le Goff

sinet D.K.

(pennadig tennet eus Bremañ, niverenn 142/143, mizioù Gouere/Eost 1993)
Depuis six ans elle boudait l’URSSAF

Diwan repaie ses cotisations

L'association des écoles Diwan a repris, pour la première fois depuis six ans, le versement de ses cotisations sociales à l'URSSAF. C'est le premier effet du plan de redressement engagé par son conseil d'administration pour éviter qu'une procédure de mise en cessation de paiement n'hypothèque le développement des écoles privées bilingues.

Malgré une première antécédent de cinq millions de francs sponso- gée il y a trois ans par le conseil régional (2,8 millions) et la puitard des conseils généraux de Bretagne, l'association Diwan doit faire face à une situation financière sans précédent depuis l'ouverture de la première école bilingue en 1977.


Militant plutôt que législateur

Malgré une aide annuelle en fonctionnement et en investissement de plus de cinq millions de francs de la part du conseil général du Finistère, malgré la prise en charge par l'État d'une soixante-douzaine de postes d'enseignants ce qui couvre 49% de son budget, l'association a pu présenter jusqu'ici des comptes en équilibre et a préféré opter pour un comportement militant plutôt que législatif afin d'assurer le développement continu de ses écoles. Les maitres et classes primaires bilingues s'est ajouté depuis cinq ans un collège, qui comptera 120 élèves à la rentrée prochaine au Rerez/Kerrequit.

Le président André Lavanant, estime que la pédagogie Diwan oblige à mettre désormais en place une filière complète d’enseignement.

Le vent du boulet

Cette forte conviction des mili- tantes de Diwan à participer à une sorte de mythe reconstruc- teur de la langue bretonne n'empêche pas l'association de sentir aujourd'hui le vent du boulet. L'URSSAF du Nord-Finistère, à laquelle elle doit plus de trois millions de francs, a demandé au tribunal de Quimper de déclarer Diwan en cessation de paiement.

Pour ne pas voir tomber dans un imbroglio judiciaire, 15 heures de développement alors que pour la porte de l'intégration à l'Education Na- tionale ou aux contrats d'associa- tion lui a été ouverte par l'ancien ministre de l'Education nationale, Jack Lang, Diwan a mis en place un plan d'assainissement. Les malles ont accepté un blocage de leurs salaires cette année. Une contribution volontaire des 182 familles adhérentes et des 3000 sympathisants a rapporté en quelques semaines 1 650 000 F. Elle va être étendue en vue de ti- estre la somme de trois millions de francs dans l'espoir à la fois, de renégocier la dette et d'une contractualisation avec les enseignants. Diwan comptera leur demander, à l'avenir, de ver- ser 100 000 F de subvention par école, comme c'est le cas du dép- partement du Haut-Rhin.

250 000 francs déjà versés

Un premier signe de bonne vo- lonté de l'association vis-a-vis de ses créanciers et de ses soutiens politiques habituels est la reprise ces mois-ci, des versements mensuels de cotisations sociales sur les salaires, interrompus depuis six ans : des cheques d'un total de 250 000 F versés ces derniers jours.

A la rentrée six nouvelles classes vont être ouvertes qui portent l'effectif à 1 070 élèves. Pour la première fois, il n'a pas été nécessaire à toutes les demandes d'ouverture (1 070 élèves) cette année. L'encadrement des élèves va passer d'un enseignant pour 11 à 1 pour 14 puis 1 pour 17 en 1994. Les parents vont être sol- sis des deux débuts vikains pour l'avenir des écoles leur partici- pation financière aux frais de scolarité, un sort évité jusqu'à pre- sent mais qui « modéré bien » estime André Lavanant. Et le jugement des écoles. Mais il faut entendre la le constater les intentions du nouveau ministre de l'Education nationale, François Bayrou, con- tronter, dans son département des Pyrénées-Atlantiques aux écoles bilingues basques.

Didier EUGENIE

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Dettes sociales pour l'enseignement du breton

Diwan : un million de francs réunis

L'association Diwan veut montrer aux collectivités loc- alis qui elle peut particuliè- rement se prendre financière- ment en charge, dans un effort exceptionnel. En aménageant la porte pour faire face aux 6 MF (hors péna- lité) de cotisations ré- clamées par l'URSSAF et le fisc, elle espère que la Région, les départements et l'État joueront eux aussi leur rôle de partenaire.

Diwan s'est dressé un objectif : réunir 3 MF. Dès à présent, elle a affirmé avoir recueilli 700 000 F de dons privés, et 400 000 F de contribution additionnelle des familles (1 000 F à 3 000 F, selon les rémunérations, pour un total de 1,5 MF escomptés). Le mouve- ment veut par ailleurs faire des économies grâce à un gel des salaires, le retrait de projets d’ou- vertures en septempress, et l’amélioration de la rentabilité (11 en- fan ts par enseignant il y a 3 ans, 14 prévus à la prochaine rentrée). En juin 93, les collectivités ter- ritoriales avaient remis les compteurs à zéro, attirant 5 MF de dettes sociales. Diwan espère avoir 60 faire face aux besoins d'un développement (1 000 en- fan ts scolarisés sur 24 ans). L'association souhaite un nou- veau cadre conventionnel, ainsi qu'un contrat de plan État-Région intégrant son centre de formation et son projet de lycee. Pour l'école 93, l'équilibre du bud- get professionnel atteint avec 18 MF (... charges comprises), sous réserve de ne pas être mis en redressement judiciaire. Le tribunal de grande instance de Quimper centralise les assi- gnations de l'URSSAF du Finistère Nord et sud, de la Loire-Atlanti- que, et du Morbihan (pour ce der- nier, une partie de la procédure aura lieu le 14 juin). Un expert comptable a été nommé, et ren- dra ses travaux le 14 juillet. D'où là, Diwan espère bien poursuivre la mobilisation, en revendiquant que le soutien moral ne suffit pas : il lui faut des sous (Diwan Douarnenez, BP 156, 29411 Landerneau, tél. 96 21 33 69) !
Brittany Loses One of its Most Ardent Defenders:
Alan al Louarn (1918-1993)

By Lois Kuter

It was with sadness that I read of Alan al Louarn’s death in May in notes placed in many of the magazines and newsletters I receive from Brittany. Of the many people who helped me learn about Brittany, Alan al Louarn was one of the most determined and generous in getting me off the right start in the mid-1970s when I first discovered and visited Brittany.

I recall vividly a visit to the Breton information center, Brudhan ha Skignan at 30 place des Lices in Rennes. Alan al Louarn sat amid piles of newspapers and magazines applying stamps to packets of information to be sent all over the world to people like me in search of understanding what was going on in Brittany. Although in recent years my correspondence has been less frequent, I prize the file of information packets sent to me over the years by Alan al Louarn. In each envelope would come interesting newspaper clippings and a note—always in Breton—and a number of stickers, flag decals, or other little items which would flutter out onto my desk when the packet was opened. Alan al Louarn was unstinting with information on any topic, and I remain grateful for his help in directing an ignorant foreigner like me who had to start from scratch in learning about Brittany. Others would not have taken the time. He seemed to spare no effort to help a stranger who showed no particular promise of becoming a brilliant student.

I recall in particular being sat down at a table in the Place des Lices office in front of a large pile of history books. From the most ancient past to contemporary times, my knowledge of Brittany was to begin with a study of its history. At the time I did not understand or fully cooperate with this approach to getting an education about Brittany—I was, after all, interested in Breton music. But, as my studies and reading continued through the years, I learned that understanding Breton history is indeed critical to any understanding of its culture. I have a long way to go in my study of Breton history, but I will think of Alan al Louarn each time I open a book.

Alan al Louarn was one of a number of remarkable individuals in Brittany who influenced me through the generous encouragement and practical assistance. He was not out to convert me to the Breton nationalist cause, but sincerely concerned that I understand what Brittany is. Alan al Louarn was not a highly visible individual—not someone who made big speeches or appeared everywhere on the pages of Breton magazines. But, he was a true militant in the best sense of the word—uncompromising in his love for Brittany. I will remember his kindness in helping me to learn more about Brittany.
Priz Lennegel Langleiz: A Prize for the Breton Language

Lois Kuter

The Priz lennegel Langleiz (Prix Xavier de Langlais) is a prize given each year for Breton language writing by a jury established in 1976 by the widow of Xavier de Langlais, a well known writer and painter. The prize is intended to recognize writers who have made a significant contribution to Breton language literature, or who have great promise for future contributions. Works recognized have included biographies, short story collections, novels, poetry collections and translations, and authors have been young and old.

The jury members themselves are notable figures in the Breton literary scene who have a strong understanding of the heritage left by Xavier de Langlais. Madame de Langlais initiated the formation of the jury and Maodez Glandour (deceased in November 1986) was its first president. This priest, who was the rector of Louannec, was a poet and writer as well as theologian who had translated the Bible into Breton, and he had a deep respect and admiration for the oral and musical traditions of Brittany. The original jury also included Per Roy (deceased in 1984) who had been president of the cultural federation Kendalch’ and editor for its magazine called Brezh. Formerly a director of a printing company, Per Roy had a profound love of books--both their content and the art of their printing and binding.

Today the jury is presided by Per Denez, recently retired professor in the Celtic Studies Department of the University of Haute-Bretagne in Rennes, and a writer and poet who has directed Breton language magazines and worked tirelessly for the cause of Breton at the university level especially. Other original members of the jury include Vefa de Bellaing, a co-founder of the Inter-Celtic camps for Breton speakers (Kamp Etrekelteik ar Vrezhonegerien) and former director of the Breton correspondence school Skol Ober. A musician and poet, she recently published a comprehensive dictionary of Breton composers. Ronan Huon, another co-founder of the Kamp Etrekelteik ar Vrezhonegerien, is also a writer and director of the magazine and publishing house Al Liamm. Yann Bouessel du Bourg is a prolific writer and scholar of Breton literature in both Breton and French, and was the biographer for Xavier de Langlais. Bernard Le Nail, Director of the Cultural Institute of Brittany (Skol Uhel ar Vro) joined the jury in 1984, and Morwena Denez, a writer, was added in 1987. In 1992 Annaig Renault, General Secretary of the Cultural Institute of Brittany, and Gerard Cornillet, a professor, translator and scholar, joined the jury. Gaétan de Langlais, son of Xavier de Langlais, has served as the jury’s treasurer, and Madame de Langlais has always awarded the prize herself and hosted meetings of the jury whenever possible.

Among past winners of the prize is our own U.S. ICDBL Board Member Reun ar C’halan who won the prize in 1979 for his poetry work Levr ar blanchedenn. We have been fortunate to have many original contributions from Reun ar C’halan in past issues of Bro Nevez.

The 1993 winner of the Priz lennegel Langleiz is Alan Heusaff, another Breton who should be well known to some of our readers from his many years of work for the Celtic League, editing and writing (in Breton, English and Irish) for its quarterly magazine Carn. Alan Heusaff is
recognized not for one major work but for the totality of the work he has done over many years. Not only a regular contributor to Carn, which has been invaluable in keeping English speakers and other Celtic language speakers informed about events in Brittany, but he has also contributed to a number of Breton language magazines: Gwalarn, Galv, Al L IAMM, Ar Bed Keltiek, Hor Yezh, Sav Breizh, An Amzer, Bremañ, Al Lanv). He has also done a lexicography of the Breton of his home town, Saint-Yvi, and translation work. For many years Alan Heusaff has lived in Ireland where he has been a core member of the Celtic League. He has not only supported better inter-Celtic communication and understanding, but he has been extremely generous in helping all people from anywhere in the world to learn about Brittany and the Celtic nations. Alan Heusaff was one of the first people I contacted when beginning my study of Brittany in 1975, and he provided me with invaluable help in suggesting readings, names of people to contact, and in giving me encouragement through the years since. I am certainly very pleased to see that the Priz lennegel Langleiz will recognize Alan Heusaff’s many contributions to the Breton language.

Chronological List of Prize Winners
(date in parentheses is birthdate of prize winner)

1976 Goulven Jacq (1913)  
1978 Per Didier (Per ar Bihan) (1924)  
1981 Tudual Huon (1953)  
1982 Goule’han Kervella (1956)  
1984 Per Roy (1904)  
1986 Jef Philippe (1947)  
1987 Reun ar C’halan (1923)  
1988 Goule’han Kervella (1956)  
1984 Jakez Konan (1910)  
1985 Kristian Brisson (1927)  
1986 Yann Gerven (1946)  
1987 Lukian Tangi (1927)  
1988 Jakez Konan (1910)  
1989 Abbe Jozev Lec’hvien (1919)  
1990 Frañseza Kervendal (1915)  
1991 Youenn Olier (1923)  
1992 Erwan Evenou (1940)  
1993 Alan Heusaff (1921)  

Pinvidigezh ar paour (autobiography)  
Ar veaj-se e oa (poetry)  
Ar chalker hunvreau (short stories)  
Ar Chase (novel)  
La Divina Comedia (translation)  
Levr ar blanedenn (poetry)  
Evel-se e oamp (autobiography)  
Telen ar c’hi (poetry)  
Laenneg (biorgraphy)  
Pikou, mab e dad (translation)  
Skeud (novel)  
Kenavo Amerika! (novel)  
Brestiz o vresken (police novel)  
Jakez, Per, Yann hag ar re all (short stories)  
La Bible (translation)  
Un aod, ur galon (short stories)  
the whole of his work  
the whole of his work  
Nikolazig ar broioù tomm (novel)  
the whole of his work
BOOK REVIEWS


Reviewed by Jay Callahan*

Brittany has long been known as a distinctive society within France. Innumerable books of the 19th and 20th centuries record the reactions of French writers, scholars and tourists to a very obviously different way of life. While much of this scattered information is valuable as evidence concerning traditional Breton society, most of the authors knew little about Brittany. They understood very little of what specifically made Brittany a different place, and their comments sometimes tell us more about their own attitudes and perceptions than they do about Brittany.

While there are still superficial books being written about Brittany, there are more and more substantial works being published as well, both by Bretons and by outsiders. Books such as those reviewed here provide an in-depth look at various aspects of Breton society. They begin to examine what is specific to it and why it has continued to be 'different'.

Wendy Davies' earlier work analyzed Welsh society, using the unique administrative material contained in the Book of Llandaf. In Small Worlds she extends this work to Brittany. The Cartulary of Redon is a collection of 345 charters recording the landholdings of the monastery of Redon in central Brittany in the 9th and 10th centuries. This provides virtually our only evidence concerning early Breton society. With skill, it can be used to reconstruct the rural communities of the area north of Redon: landholding practices, agricultural structure, social relations, and so on.

The picture we get is one of small independent peasant communities managing their own affairs. The nobility exists, but has little immediate relation to ordinary communities. The feudal system is completely absent. Davies examines the village community in terms of land and economy, social strata, community structure, mobility, social regulation, and its dealings with the aristocracy and the Breton state.

Figures from Breton history like Nominoe, Erispoe, and Alan, show up in the record, and the author looks at the relationship of Brittany to the Frankish state. She suggests that the Viking threat encouraged the growth of the militarized aristocracy that dominated Brittany in the 11th century. All in all, this is a groundbreaking work that provides a compelling look at early Brittany. Scholarship is evident, yet never gets in the way of the presentation of material.
Although the peasant community we catch a glimpse of in Davies' book more or less disappears from the historical record until the nineteen century, it was these communities that have long provided the essential continuity of Breton society. Books like Vanne and its Region: A Study of Town and Country in Eighteenth Century France by T. J. A. Le Goff (Oxford: Clarendon Press, 1981) and The Chouans: The Social Origins of Popular Counter-Revolution in Upper Brittany 1770-1796 by Donald Sutherland (Oxford: Clarendon Press, 1982) provide a welcome view of Breton society in the early modern period.

Martine Segalen is a distinguished French ethnographer and specialist in the study of family structure. Her book, published in French in 1985 and here made available in English translation, presents her work on St. Jean Trolimon parish in the south Bigouden area of Lower Brittany. In her book she analyzes the ways in which local society reproduced itself over the generations. Local archives permit family reconstruction as far back as the early eighteenth century. Seglaen supplements this with information derived from a long personal acquaintance with the people of the parish.

The examination of population trends, inheritance practices, marriage patterns and social structure in the early period provide a precise model of Breton peasant society: a society that was remarkably egalitarian. Although Breton society is often portrayed as archaic and unchanging, the picture that emerges here is of a community that underwent profound change in the mid-nineteenth century: a change that produced the society of rich farmers and impoverished peasants portrayed, for example, in Per Jacev Hellas' The Horse of Pride. The further transformations of local society in the modern period (1880-1980), leading it away from agriculture towards fishing, tourism and secondary industries, are also examined. The study concludes with an examination of kinship relations in present day Bigouden society, and the ways in which they continue to structure social relations.

Lower Brittany (Breton-speaking Brittany) has been characterized since the turn of the century by a de facto division into coastal and inland areas. Coastal areas have in general been more quickly modernized and integrated into the French economy and French society as a whole. Interior Brittany underwent fewer changes and remained a society apart in many ways on into the 1950s.

Ellen Badone's book examines the relationship between cultural responses to death and this ongoing modernization of Breton communities. She had originally planned her research for a coastal community, but later moved to La Feuillée in central Brittany in response to the difficulties of carrying out research in the first locale. Her work takes as its focus the well-known Breton "cult of the dead." as it has changed over the past century. Badone comments that Brittany, since the 1950s, displays a growing ethos of individualism that contrasts with the traditional focus on kin and community. One effect of this change has been the fact that traditional rituals around death are less and less honored. Public ceremonies are less central to death and burial. While belief in ghosts and spirits is now weak, many people continue to credit stories of precursors of death, like those collected and presented on the Komz 1 cassette (Doareou an ankou. by Mikael M-deg. Dastum, 1984).

Overall, the belief system of contemporary La Feuillée appears to combine elements of traditional and modernized beliefs. Yet, the continuing importance of wakes and funerals in rural areas and the attachment that older people continue to feel to the family burial plot suggest that traditional culture has not disappeared altogether.
Patrick Le Guirriec examines a parish in central Brittany not far from La Feuillée: Scrignac. He is particularly interested in trying to understand the historic strength of the Communist Party in many parishes of the Menez Arre (Monts d'Arrée) region here. The second half of his study does focus on this matter. The first half provides a classic sociological study of a contemporary rural Breton community that differs in interesting ways from the more modernized Bigouden area. Subjects examined include community structure, social structure, kinship and marriage, and social alliances within the community. It does, however, lack the historic dimension of Segalen's book.

Taken together, these books provide a solid basis of information on contemporary Breton rural society that would be essential for those seeking to understand contemporary Brittany and the social context of Breton culture.

Post-Note: One drawback to Segalen's and Badone's books is that neither seem to have any familiarity with the Breton language, or even to acknowledge its existence. Patrick Le Guirriec is slightly better in this area, but not much. While it's true that French is increasingly the language of public discourse in Brittany, one wonders how accurate a picture of traditional society can be obtained without a familiarity of its language.

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Reviewed by Jay Callahan

Fanch Peru's latest book speaks from the heart of still-living Breton society. While scholarly studies are indispensable in gaining an understanding of contemporary Brittany, books like this one provide something that such works cannot provide. It gives the feel of contemporary life in Tregor. It speaks from Breton society, where others look at it from the outside. Fanch Peru's stories engage current issues and make people's everyday affairs into literature.

The book is a continuation of Clizarc'hant's (1988) focus on the Sidaner family. Like the stories from that volume, the 26 pieces here were originally published in the magazine Pobl-Vreizh between 1990 and 1992. Issues like the destruction of Hedgerows, arrests of Breton families who had sheltered Basque militants, and unemployment, are woven into the lives of the Sidaners. Traditional tales are recounted and, for those who would find it useful, the Breton version of the French civil marriage ceremony is provided! The language is straightforward and alive; true-to-live, but suitable for learners as well.

Fanch Peru, in producing solid literature, is also rendering an important service to Brittany and its people.

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Reviewed by Lois Kuter

Mono-lingual English speakers will surely welcome this translation of Favereau's earlier publication in the Skol Vreizh series, Littérature et Écrivains bretonnants depuis 1945 (No. 20; published in 1991—see Bro Nevez 43, August 1992, for a review). Favereau does a nice job in just a few pages of giving a broad overview of literary trends in Breton language publishing since World War II.

After a brief introduction to overall trends, he presents the Gwalarn "school" of writers who laid the groundwork for today's writers, and he introduces some of the best known writers of the 1940s and 50s: Roparz Hemon, F. Elies (Abeozen), Youenn Brezenn, Xavier de Langlais and Maodez Glannour. The prominence of poetry in the post-war development of Breton language literature is then discussed with particular attention to Anjela Duval and Youenn Guernig. Another important genre—memoirs or autobiographical works—is then presented with profiles of three major authors in this style: Jarl Priell, Yeun ar Gow and Per-Jakez Hellias. Short story writers and trends are also reviewed as well as prose writing and Breton language theater.

Obviously, readers will not become experts on Breton language literature with just 18 pages of text to draw from, but this is a very useful introduction to the subject and to some names.

One of the best things retained from the earlier French/Breton work is the inclusion of many photographs of writers—those mentioned in the text as well as many not mentioned but appearing in the alphabetical listing of writers and their works which was not translated for this English-language publication. One of the worst things about this text which was not modified with the translation is the presence of 236 footnotes for just 18 pages of text! One of my university professors once advised me that if what you say in a footnote is not important enough to be included in the text, it should be left out completely. Favereau could have used that advice. Many of the footnotes merit inclusion in the main text and could have been included without burdening the flow of the text in any way. Indeed, it is safe to assume that those who will seek out this publication are likely to be people who will be interested enough in the subject to use the footnotes. They will indeed be bogged down by having to flip back and forth to them—sometimes two and three times in a sentence.

Another annoying aspect retained from the original Skol Vreizh publication is the use of abbreviations to refer to magazine titles or publishers in both the footnotes and bibliography. In the original publication one had to flip back and forth to a list of abbreviations—in this translation no list is even provided! Good luck, readers! In many cases the enterprising reader will be able to match abbreviations such as A.L., H.L.C.B., B.N., S.V., H.V., P.V., O.F., P.P.B., or PL with names cited fully nearby, but why couldn't the author and or translator spell things out?—especially since this introductory work is clearly directed to those who are not likely to be familiar enough with the subject to easily decipher abbreviations.

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Book Reviews - continued


Reviewed by Lois Kuter

In the past decades Breton language writers have not been timid about translating writers in any language into Breton (including not only French or English, but also Greek, Latin, Welsh, Irish, Japanese and Serbo-Croatian...to name a few). In 1993 we have been fortunate to see a few translations from Breton into English including Favereau’s work (translated from both French and Breton) and Reun an Hir’s book By Road, Rail and Waves reviewed in the May 1993 issue of Bro Nevez. Mouladuriôù Hor Yezh, which published an Hir’s book, has just come out with another translation—this time a short novel by Per Denez. The title, Blue Like Blue Eyes Which Were Not My Own, refers to pressed violets discovered by a woman among her dead husband’s mementos—flowers given to another younger lover never even suspected to have existed by the very happily married subject of the book. Per Denez tells the tale in this woman’s voice, allowing us to feel her emotions of love and hate as she unrelentingly plots and carries out the death of the young mistress. Blue is a theme in this dark story which, despite some predictability in actions to come, keeps one gripped throughout.

Ian Press, the translator and a professor of Slavonic and Comparative Linguistics at the University of London, does a masterful job in providing an English text which in no way seems a mere “translation”. Having enjoyed the English version, I can only regret that my Breton is not yet good enough to enjoy the flavor of the original Breton language text.

The original Breton text is available from Al Liamm (c/o Ronan Huon, 2 venelle Poulbrikenn, 29200 Brest) for 45 francs plus 15% postage. The English language version is available for 60 francs (plus postage) from Mouladuriôù Hor Yezh (c/o Tereza Desbordes, 1 plasenn Charles-Peguy, 29260 Lesneven).

NEW BOOKS IN THE BRETON LANGUAGE

The following were cited in Bretagne des Livres, no. 10, June 1993. In most cases books can be ordered through Diffusion Breizh at the price noted (Kerangwenn, B.P. 1, 29540 Spezed).


The third part of an ambitious series of Breton-English dictionaries, picking up on the letter E from the first two volumes.
New Books in Breton — continued

A classic work on the history of the Breton language.

Newest reedition (with revisions) of this classic best-selling dictionary.

A collection of poetry.

Frañsez Kervella and Per Denez. Skridoù Frañsez Kervella. Al Lüm. 214 pages. 80 francs.
Writings of Frañsez Kervella from the 1930s with notes and a short introduction about Kervella and his work by Per Denez.

A cassette and book of religious texts and sermons from the Leon region of Brittany—another part of Brittany's rich oral tradition.

O'Casey, Sean. An Arar bag are Stered. Brud Nevez. 138 pages. 50 francs.
Translation by Goulic'h'an Kervella of a classic Irish theater piece.

Memoirs from the author's stay in Pontivy in the year 1949.

While not actually in Breton, this second volume of a study of Celtic roots for Breton names is certainly of interest to Breton students. This one focuses on names of plants and animals. An earlier volume looked at geographic features.

Edwina Ridell. 100 Ger diazez evit ho pugel. An Here. 14 pages. 50 francs.
A pleasantly illustrated booklet for children to learn Breton words of everyday life.

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READ ANY GOOD BOOKS LATELY? ... about Brittany or the Celts?

Book reviews or short notes are always welcome. Think about the November issue of Bro Nevez and please send your contribution to me in October.
8th INTERNATIONAL COURSES IN BRETON AND CELTIC MUSIC

02 / 06 AUGUST 1993

The 8th international courses in breton and celtic music is organised by the cultural center Amzer Nevez from Ploemeur (Brittany). They will take place from the 2nd to the 6th of August 1993. They are devoted to musicians who already play an instrument and who would like to know deeper the traditional music from Brittany and from the other celtic countries.

The courses aim to:
- make you discover the different playing, singing and dancing styles (tunes, arrangements),
- develop the technical skill peculiar to each instrument,
- initiate to playin group.

With:
- Alain Pennec & Etienne Granjean, Accordion,
- Youenn Le Bihan, Bombarde / Biniou kozh,
- Anne Auffret, Traditionnal singing from Brittany,
- Patrick Molard, Bagpipe,
- Jean-Michel Veillon Low whistle,
- Soig Sibéril & Jacques Pellen, Guitar,
- Kristen Nogues, Celtic harp,
- Pierrick Lemou, Fiddle.

Every courses tutors are professional musicians who play in such famous groups as Gwerz, Skolvan, Barzhaz, Den, Kemia, etc...

Costs:
- Lessons 1150 F + 50 F membership
- Accomodation and meals for the week 650 F.

A deposit of 400 F is required to secure a place.

Information and enrol:
AMZER NEVEZ Soye 56270 PLOEMEUR Tel : 97.86.32.08

CENTRE REGIONAL DE CULTURE BRETONNE ET CELTIQUE
KREIZENN SEVENADUREL BREIZHEK
SOYE 56270 PLANVOUR / PLOEMEUR Tel.: 97 86 32 08 - Fax: 97 86 39 77
STAGE INTERNATIONAL DE MUSIQUE CELTIQUE ET TRADITIONNELLE

A participant’s Account from 1992
by David Brule

Monday morning, late July under a gray Breton sky and rolling fog. It’s 9:00 A.M. and already from the classrooms of the Centre Amzer Nevez, the first of hundreds of measures of An Dro, Hanter-Dro and Gavotte pour and float out to the car pulling into the driveway. An hour earlier I had jumped into the car with Robert, who had offered to drive me down, and I had left my green hills and fields of the Argoat, little knowing what to expect. I’d signed on for a week of total immersion in Breton music, language and culture during the Stage International de Musique Celtique at Amzer Nevez in Ploemeur (located about 15 minutes from Lorient).

At the registration desk program director Jean Baron—a powerfully-built Breton with flowing blond hair, moustaches a la gauloise, bright mischievous eyes—moves the late arrivals off to our respective classes post haste.

My first few hours with fiddlers Jacky Molard and Pierrick LeMou prove quite disorienting to myself and my New England fiddle, more used to playing jigs and reels for exuberant contra dances than sober entrancing and circular melodies of my first An Dro. The nine of us—intermediate and advanced fiddlers—have forty-plus hours of Breton music class ahead of us, but certainly these first few are the hardest. Sweat breaks out, smoke from cigarettes and concentration cloud the room as we weave through Gavotte, Laride and Plinn in maddening succession. My class is made up of a cross-section of students—three or four Bretons from different corners of Brittany and outlying districts such as Le Mans and Paris (!), others from Spain, Italy, and Holland. This first morning accelerates as fingers get more and more used to the circular tunes and feet begin picking up the tempo and dance steps almost automatically.

Suddenly it’s noon and the teachers head off for the obligatory Muscadet aperatif, but several of us can’t stop—tunes recycling and recycling—each of us in our corners in one’s and two’s—in an increasing cacophony until we crack simultaneously. Definitely time to loosen the bow hairs and take a break.

The need to talk is overwhelming at the lunch table—all of us trying to get acquainted at once and express how hard it’s been to get the tunes down, how demanding the profs are, etc. A typical continental noon time repast follows, copious crudites, red and white wine, meats and fish in savory sauces, salade, cheeses, pastries, and the welcome coffee. Luckily the head cook is a good one. All the meals are well-prepared and copious. There would have been a general revolt of stagaircs and staff otherwise, I’m sure.

The afternoon classes begin at 2:00 and last until 6:00. New dance tunes, with increasing complexity, maddening and enchanting at the same time. I lose track. Fortunately my
cassette recorder is getting all this down. After supper, think I, I’ll find a quiet place and pick these devilish tunes apart. Not a chance. 6:00 P.M. brings a finish to the fiddle lessons and a start to an hour of Breton dance (before supper). Jean Baron, in charge of the dances and delightfully light on his feet, begins introducing the basic An Dro—later on we proceed through the Gavotte, Kost ar C’hoat, Kas a Barh, game dances, etc. These dance sessions prove to be mentally relaxing, although physically exhausting. Jean sprinkles socio-cultural anecdotes throughout the dance instruction, as well as adding historical perspective to the origins of each dance, characteristics of each terroir where the dance evolved.

I literally inhale my first glass of Kilkenny beer after that session, beginning to reach the breaking point after all the hours of musical culture shock. At 7:30 it’s time for dinner and to my pleasant surprise, students and teachers from an immersion program in the Breton language, conducted by Stumdil, will be dining all week at the center. I find a place next to a Breton teacher and switch on my mental recorder, trying to keep up with the conversation, drawing heavily on my Per Denez and Assimil repertoire. Pleased to find an American interested in Breton, they help me break through the inescapable inhibitions of attempting to speak, so that by the end of the week, I’m following (and contributing!) to discussions on genealogy, the Middle East, the ICDBL (!) et al.

After the meal, out come the instruments, starting with the bombarde and biniou koz, and the music begins again. At this point, it’s sinking in that I’m in the middle of an incredible gathering of the best of Breton musicians—the names of musicians I’ve read on my cassettes of Kornog, Pennou Skoulm, Gwenva, Archetype, Barraz Trio, Cabestan, Gwerz ... There’s Jean-Michel Veillon of the haunting flute and devastating pun, Jacky Molard of the diabolical fiddle, Pierrick Le Mou and the dark intensity of concentration weaving Breton as well as classical and Bluegrass into his tunes, Soïg Siberil with his irresistible laugh and outrageous surfing shorts collection, Eric Marchand with jaunty cap and Celtic eyes, Patrick Molard, Myrhdinn and his druidical tranquility and airily enchanting Celtic harp.

The pub-bar at one end of the dining hall rapidly becomes the social center of the program—we students straggle there for a desperately needed cup of coffee during the breaks, a welcome glass of Muscadet at noon, the life-saving, thirst-slaking demi of Kilkenny lager after the exertion of the dance classes at 7:00. It’s the center around which gathers students, teachers and visitors alike—drop-ins like Alan Stivell, Paddy O’Neill, Dessie Wilkinson.

The official evening program involves a lecture/discussion on various topics. The first night, Jean-Louis Le Mogne presents an overview of the evolution of the Bodadeg ar Sonerion (BAS) with a variety of samples from past and present bagadou, representatives from Stumdil present an up-date on the teaching of Breton via Diwan, Myrhdinn traces the evolution of the bardic harp.

The week flies by—easy enough when you’re putting in 18-hour days! The few hours of sleep I get are fitful, endless tunes going through my mind, my fingers irresistibly fretting notes and twitching while I try to sleep...

The final full day of music classes—Thursday—draws to a close after we’ve reworked our
suite of dance tunes with the harpists, accordionists, flutists, and guitarists. The evening meal is to be outside tonight, a Breton barbecue with merguez and fresh sausage. Smoke billows from the outdoor grill as the sausages get distributed one way or another—people in this part of the world hate standing in line, so the distribution pattern is hardly more than slightly organized anarchy. All passes in good humor, with many of us more smoked than the sausages are grilled. Outsiders begin arriving for the free fest noz—squads of pipers are practicing, guitarists and accordionists go through their warm-ups and begin jamming with other musicians.

We begin assembling—the accordionists on the platform, the harpers to the right, guitars to the left, the fiddlers more or less center—and the first soloist, a flutist, begins the first air, quickly joined by the harps, and finally it’s the fiddlers’ turn to start the first dance tune and we’re off! Dance music will last until 5:00 A.M.—I can’t believe I’ll make it to the end, but what with new-found friends buying rounds of Kilkenny and Guinness, by 2:00 A.M. we’re all making plans for next year, and we’re all intently and enthusiastically telling the truth—as a song-writer friend noted about such conversations at that hour under those circumstances. The dancing goes on uninterrupted, the drinkers relaying the dancers, who by changing roles become re-energized and good for several hours more of either activity...

I head for my bunk at 5:00 A.M. being reminded by Jean Baron that classes will start an hour later than usual considering the lateness of the hour. Great. A few hours of sleep again during which the driving tunes of the bombarde/biniou or the kan ha diskan echo endlessly and mercilessly, ringing in my tortured ear drums—I think I’m falling asleep—the fingers of my left hand still twitching in search of the notes on my fiddle, even as I float off.

The last morning is a formality. A few new tunes in class; the Spanish give us a Rumanian air, the Dutch a new schottische, I throw in an Appalachian tune. A call comes up from the harpers tin the lower classroom for violinists to accompany them; we troop down, do our duty, and then head for a very rauccous lunch—kan ha diskan duels between opposing sides of the lunch room—lunch lasting for hours at this rate.

Suddenly, I’m grabbing my bags from my room, copying addresses, and driving out from the coast back to the woods and hills of the Argoat—a precious store of hours of music stowed away safely on cassettes in my backpack, my fill of tunes to work on during the coming winter.

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David Brule is Director of Foreign Languages in the Amherst Regional Schools in Massachusetts and he is a teacher of French and Spanish. With family connections in Brittany he spends summers in central Brittany just outside of Uzel with his wife Monique and son Kevin on the family farm at Les Guerniaux. He contributes his expertise of the Breton culture and language to the U.S. ICDBL as a member of our Board of Directors.
NEW RECORDINGS FROM BRITTANY

Lois Kuter

Mona Jaouen. **Mor pe wrac'h kozh**. Escalibur CD 849. 1993 (46'37 minutes).
Distribution: Diffusion Breizh, Kerangwen, 29540 Spezet, France.

It is true that men have always dominated the Breton music scene in the performance of instrumental music and in groups arranging Breton music. But, it is also true that when it comes to song, women have played a truly equal role, especially in the performance of traditional ballads and songs for dance in both the French and Breton language repertoires of Brittany.

Mona Jaouen has chosen the Breton language as her language for song, and while she is familiar with traditional song styles, she expresses herself in a variety of ways. She is one of a relatively small number of younger women beginning to make a strong mark on the Breton scene—at least when it comes to recordings. Her voice is a wonderful one—a very warm and rich voice able to deliver a ballad a cappella or work in more jazzy arrangements with instruments.

The more I listen to her new CD, **Mor pe wrac'h kozh**, the better I like it. All the songs are in Breton and the texts are an interesting mix of old and new, including three of Mona Jaouen's own compositions. Songs chosen for the CD include a good number about women and love: the need for the women of a village to revolt against economic injustice, a woman who meets the lover who betrayed her at a fountain, a young woman named Marc'h arid whose mother asks her to marry a rich widower (of four previous Marc'hard), and a woman who would like to bury her dead-drunk husband (giving him a bit of a scare). Two texts narrate events of Breton history: the shipwreck of a boat from Ouessant, and the battle of people in the town of Plogoff in the late 1970s to defeat plans for a nuclear power plant imposed on them by Paris. Three other songs reflect Brittany's maritime heritage in speaking of the perils of storms at sea, the constant waiting that is part of maritime life and the job of seaweed collection. While many texts have a dark tone, Mona Jaouen's text "Tenzoriol an Europa" expresses her recognition (and that of many Bretons) of the rich treasure to be found in the linguistic and cultural diversity of Europe.

Since I first heard Mona Jaouen at the Kan ar Bobi music festival in 1979, she has mastered her voice and it has developed a surety and beauty. Supporting this rich voice are excellent musicians and instrumental arrangements on this CD: Anne Auffret on harp, Michel Brouard on piano and guitar, Joseph Kerdelmant on saxophone and flutes, Hopi Hopkins on percussions and digeridou, Gaston Lorho on bandoneon (?), and Guy le Peu on cello.

Not only are the Breton texts interesting, but the melodies are beautiful—a traditional ballad from Berrien, "Feunteun ar C'h..seleg" haunted me for days after I heard it. There is a nice diversity not only in the accompaniment (including in one case no accompaniment at all), but also in the style—from a straightforward traditional delivery to a more jazzy rendition.

The jacket notes are good with all but two of the song texts for the twelve songs on the CD fully presented in Breton with a French translation. Unfortunately no information is given about Mona Jaouen—just a few sentences about her would be welcome to new acquaintances far away.

This CD is a wonderful contribution to a growing number of Breton language recordings, and Mona Jaouen is a singer I hope to hear more of in the future. When does the next CD come out?
A New Record Label: GWERZ PLADENN

The following five recordings were released in July 1993 to launch the creation of a new record label called Gwerz Pladenn. This new label was created by Erik Marchand, Jacky Molard and Jacques Pellen for innovative musics strongly rooted in Brittany's unique musical heritage. Musicians themselves, the label aims to involve musicians directly in the production of their own recordings. The first five recordings on this label are exceptional.

Gwerz Pladenn is part of Diffusion Breizh and the recordings can be ordered via that record/book distributor or from stores in Brittany which specialize in Breton recordings. The address for Diffusion Breizh is: Kerangwenn, B.P. 1, 29540 Spezad. Telephone: 98 93 83 14; fax: 98 93 89 13.


On the occasion of the 20-year anniversary celebration of the group Diaouled ar Menez and the Diffusion Breizh, the group Gwerz was invited to get back together for a concert. Indeed, they gave several concerts and a recording was made from the live performances in 1992.

Those who know the two albums by Gwerz: Gwerz—Musique bretonne de toujours... (Dastum/Gwerz DAS 100, 1986) and Gwerz—au delà (Escalibur BUR 821, 1987) will certainly not be disappointed by the reunion recording. After a gap of several years Gwerz has lost nothing of its stunning style which retains the power of traditional Breton rhythms and melodies. But, then again, there really was no gap—all of the musicians of this group have continued to develop as soloists and have played together in a variety of other groups since the mid-1980s (for example in the groups Pennou Skoum, Den, and Kemla). And most of these musicians are found in varying combinations in the CDs which follow in this new Gwerz Pladenn series.

All but three of the selections on the Gwerz Live CD are found on Gwerz's first two albums: "M. Kohertz," "Ar Sorserz," and Côté pile" on Au delà and "Personne n'en est la cause," Doina," "Hantr'echo," "Ar plac'h iferniet," and "Ar c'hombat sanglant" on Musique bretonne de toujours. While the arrangements are similar to the earlier ones recorded, there are some nice new touches and added flourishes from each musician which underline the fact that they have continued to develop technical as well as creative skills. Erik Marchand's increased control of the clarinet (treujienn gaol) is evident, and Jacky Molard's fiddling on "Ar C'hombat sanglant is in a very different realm from the earlier lp arrangement.

The make-up of the group is also slightly different and this in no way hurts their style. The core still remains Youenn Le Bihan with bombard and "piston", Erik Marchand with vocals and clarinet, Patrig Molard with biniou koz and uillean pipes, Jacky Molard with fiddle and guitar, and Soig Siberil with guitar. Added to this is Bruno Caillat with percussions (who participated on both earlier albums), and Alain Genty on bass guitar.

Added to the new arrangements of previously recorded selections are three new performances for this live recording: "Na mestrez 'oa ken kan", "Eliziza," and "Ar bambocher" which precedes "Hantr'echo" and which shows off wonderfully the strong voice of Erik Marchand and the powerful style of Gwerz. An excitement to the performance is evident in the audiences reaction to this performance.
There is a wonderful tension and power to the music of Gwerz which makes them unique as a group, and which makes it understandable that their revival for concerts in Brittany would be hailed as a major event in the Breton music world—already crowded with concerts, festivals and dances where great musicians can be heard.

This live concert recording lacks just a little of the subtlety and finesse a studio recording can give, but the sound quality is very good. The applause at the end of each piece is relatively low in volume and kept very short in the mixing (a welcome adjustment). Gwerz is one of the most interesting groups to come along in Brittany in the past decade, and this recording captures very well the excitement and excellence of their performance.

The jacket notes for the CD? One could almost say there are none beyond a list of tune titles, musicians and credits. The tiny white print on a black background is difficult to read. On the back CD cover it is a bit fuzzy and a magnifying glass is almost needed to make it out. There is room for a larger print font—why not give us with older eyes a break? While almost no information is given about Gwerz or their music, there is a wonderful photo of the group on stage—the CD jacket is clearly intended for fans rather than those newly discovering these musicians.

I am certainly a big fan and can recommend this recording as a fine example of the great music Bretons continue to produce—musique which is uniquely Breton in its roots, highly innovative, and fully reflective of the high quality of musicianship one finds in Brittany today.


Triptyque is the name of a CD by a trio made up of brothers Jacky and Patrig Molard and Jacques Pellen. And this CD includes some lovely melodies that show off very well the talents of each of these musicians—sometimes one at a time, and in longer selections working as a team where a solo will emerge from time to time.

Patrig Molard is known best for his piping—especially Scottish Highland style bagpipes—and you will not be disappointed with the piping on this CD. The Scottish pipes are especially lovely in the selection called "Galicia" which is paired with "Port Na B-Puchai", a slow piece in which guitar takes charge, and is featured in the 13-minute piobaireach "Lament for the Viscount of Dundee". Patrig Molard is also a master of the biniou koz and this is evidenced in the title selection for the CD, "Triptyque," a 13-minute arrangement of three traditional Breton melodies. But, Patrig Molard is also a fine flute player and his abilities to make full use of the lovely qualities of the wooden transverse flute is fully displayed in his solo performance of the Irish air "Jim Hay."

Acoustic guitar and synthesized guitar are the media for Jacques Pellen, and his work stands out especially in the title selection, "Triptyque" and "An Hañv". The third member of the trio, Jacky Molard, is known for his fiddling but he is also credited here with "little guitar," mandolin and synthesized guitar. His fiddling talents stand out in "Chypre" and pop up unfailingly throughout the CD.
Unfortunately, there are no jacket notes to speak of for this CD—just three nice photos of the musicians. The back of the CD gives titles and an indication of arranger, but a bit more information would have been very welcome—just a line or two about each melody to give more of an idea of its source. This is in some cases only obvious to those who have a good knowledge of the musicians’ international tastes and of Celtic languages. Breton speakers know “An Hañv” is Breton for “summer,” and that “E Kergonan” is from the Breton tradition. Those familiar with Scottish piping would recognize that “Lament for the Viscount of Dundee” is likely to be from or inspired by the piobaireachd tradition, and those with some Irish Gaelic might guess that “Port Na B-Puchai” would probably come from the Irish tradition. “Marcha procesional” is more of a mystery, but given a taste for Galician music in Brittany (and found in another tune on the CD), one might presume this to be the source of inspiration. This probably seems very petty to all but fanatics like me who enjoy music just a bit more when I have some information about it. One does not need to know anything at all about the musicians or the traditions from which their arrangements and compositions are inspired to recognize that this trio is a great combination of skilled innovative musicians ... but why not tell us just a little bit more?

While at times the music of this trio reminds one of the work of Gwerz, this ensemble has created its own sound and style—evident in the very different way in which they present the tune “Just around the window” composed by Jacky Molard and first performed by the group Den which included Jacky and Patrig Molard. Despite the strong overlap of performers, the arrangement by Jacques Pellen on this CD makes this an entirely new tune—as it should be. Jacky Molard and Jacques Pellen are both credited with the arrangements on this CD and they insure an intriguing mix of instruments which gives each musician of this trio ample opportunity to show off his talents. While there are many brilliant solo opportunities, the accompaniment is not mere background music; all three musicians respond closely in duet or in trio.

The gap of silence between each cut on this CD is longer than you find on most recordings. I liked that very much. It gave me the chance to savor the last few notes before entering the new sounds of the following piece—a clean palate, the better to taste each one.

Patrig Molard. Piobaireach. Gwerz Pladenn GWP003. compact disc. 53’13 minutes.

This CD has a simple title which describes exactly what you get: piobaireach. And, you get one of the masters of this complex tradition of Scottish piping, Patrig Molard. Molard began to play the Scottish bagpipes in 1965 with the Bagad de St.-Malo and in 1969 he joined the pipe band An Ere which was based in Rennes and which specialized in a Scottish repertoire. Patrik Molard cites Jacky Pincet, of An Ere, as one of his teachers. But, he learned piobaireach in Scotland from two of his masters: Robert U. Brown and Robert B. Nichol. Brown’s imprint is credited in the notes to many of the selections on this CD.

Six pieces are found on this CD. The shortest, “Sir James Mac Donald of the Isles’ Lament,” is just 3’35 minutes long. Characteristic of the longer development needed to fully unfurl a piobaireach piece, the other selections are 9 to 11 minutes long: “Beloved Scotland,” “The Sister’s Lament,” “The Earl of Seaforth’s Salute,” “Mac Leod’s Short Tune,” and “Lament for Ronald Mac Donald or Morar.” Because these are demanding performances, the recording
of a 53-minute CD of piobaireachd is not going to be done in one studio setting. The jacket notes cite four different recording dates in three different locations. The jacket notes also give a nice little history for each selection.

I cannot pretend to be an expert on piobaireachd, but I have listened to enough to know a good piper when I hear one. Patrig Molard gives this music room to soar as it should, and I found his performances very engaging. I do not know if Patrig Molard is one of the best piobaireachd players in the world, but I would say without hesitation that he is one of the bestpipers in the world today. He is knowledgeable about and skilled in piping traditions of Scotland, and also Brittany (a master of binou koz and its traditional as well as more innovative uses), Ireland (an accomplished artist on uillean pipes as well as flute), and Galicia (for which he uses Scottish style pipes to interpret dances and melodies). And, he is certainly not unfamiliar with the piping tradition of eastern Europe in which many Breton musicians (pipers and fiddlers especially) have dabbled. Earlier recordings which show off his piping skills are: Corneumuse—ar baz valan (Rikou Soner RS 187, 1983) and Ar Sac’h ler with Pierre Crepillon and Laurent Bigot (Escalibur CD 826, 1988).

Besides being a musician of world stature, Patrick Molard is also a teacher, and he directs a music school in Carhaix where young Bretons can learn harp, Scottish piping, Irish flute and tin whistle, bombarde, binou koz, and uillean pipes. One of his most successful students has been his own son, Teddy, who is starting to appear in the winners circle at piping contests in Brittany.

Soig Siberil. Digor. Gwerz Pladenn. GWP005 (cassette GWPK005) compact disc, 44'57 minutes.

Guitars have all to often been obscured in Breton groups, providing rhythm to back up a group with a solo moment now and again. With each group in which Soig Siberil has played, one has been able to hear a bit of his genius, and in more recent years he has emerged more and more. With Digor he finally takes center stage and we get the chance to really hear what this guy can do with a guitar.

"Digor" is the title of this CD and it is the Breton word for "open"—an appropriate description of this recording in which Soig Siberil opens up in a range of styles, with original compositions and arrangements of tunes from the Breton tradition and elsewhere. And there is an open feeling to the music which has a relaxed flow to it. "Digor" is also a reference to the open tuning of the guitar which Soig has perfected.

Soig Siberil provides not only brilliant guitar work on this CD but he has the good sense to invite some equally talented friends to play with him. Jacky Molard plays tenor guitar, fiddle bass and mandolin. Another Molard brother, Dominique, provides percussions. While Soig Siberil has frequently played with Patrick Molard, in this case it is Ronan Le Bars whose uillean piping is heard (he is part of the group Glaz reviewed in the last issue of Bro Nevez, and you will also see his name in the review of Mona Jaouen’s new CD—he is a name to remember). Additional guitar is added by Jacques Pellen and Youra Marcus adds a bit of banjo. A long-time associate in many different groups with Soig, Jean-Michel Veillon brings flute to four of the selections on the CD. Good company = good music.

The jacket notes for this CD are minimal, giving almost no information about each selection other than the particular musicians involves in each performance.
Gwerz Pladenn – continued

Some more information on each tune would have been welcome to those not immersed in the Breton music scene. Some of the information in the press release material accompanying the inauguration of the Gwerz Pladenn label could have been nicely incorporated in the jacket notes to introduce Soig Siberil to those who haven’t been taking notes as they followed his career—quite a few million of us on this side of the Atlantic.

The press release material reveals that Soig started with Bluegrass some 20 years ago. In 1975 he was part of the group Sked, and in 1980 he helped found the group Kornog (which toured several times here in the U.S. and recorded five albums). In the mid 1980s Soig was also a founding member of the group Gwerz (with Patrig Molard, Jacky Molard, Erik Marchand and Youenn Le Bihan). The group Pennoù Skoulm (which also toured in the U.S.) included musicians of both these groups and focused on music for Breton dances. In 1987 Soig worked with Jacky Molard on film music and their compositional skills were soon put to work in the group called Den (with Jacky Molard, Patrig Molard, Jean-Michel Veillon and Alain Rouquette). In 1989 Soig created a trio with Frank Le Bloas and Alain Rouquette called Kemia which combined guitar, bouzouki and keyboard. Soig also teaches guitar and can be found on a number of recordings as a “guest” artist. It all adds up to a full-time music profession—one in which Soig Siberil keeps getting better and better...not just in terms of technical skills, but also as a creative artist. Great work!

Jean-Michel Veillon. E Koad Nizan. Gwerz Pladenn GWP004 (cassette GWPK004), compact disc. 59'17 minutes.

Like the guitar of Soig Siberil, the flute of Jean-Michel Veillon has all too often been obscured in an ensemble—although “obscured” is not giving credit to the fine quality of the ensemble work in which he has been heard. I first heard Jean-Michel Veillon with the group Galorn at a Kan ar Bobl contest/festival in the town of Serant in March 1979. Although he had only been at work on the instrument for a few years, he was already a wiz on the flute in the Galorn days, able to throw in some jazzy licks in the arrangements of Breton dances and melodies which certainly caught my attention. In the 1980s and early 1990s he has continued group work with Kornog, Pennoù Skoulm, Barzaaz and Den. Although he has had some strong solos and prominence within these groups, this new CD is his first solo recording where his mastery of the flute, knowledge of Breton music traditions, and creative artistry as a composer and arranger are fully audible.

One might think that nearly an hour of flute might get a bit tedious, but have no fear. This CD presents nice variety in terms of sprightly dance tunes and beautiful melodies, and also in terms of different flute sounds with wooden flutes in the keys of D, G, E flat, B flat, F, and a bamboo flute in F. And, there is nothing tedious in the style of Jean-Michel Veillon. The dance tunes are delightful and float lightly, and the slow melodies are embellished elegantly with slides and grace notes which gives the flute all the expressive potential found in a human voice. The music sings.

A few friends are along to give a bit of rhythmic and melodic support—Jacky Molard ("small guitar" and mandolin), Yvon Riou (guitar, Alain Gentry (bass and fretless bass), Thierry Moreau (cello), Gilles Le Bigot (guitar), Jamie McMenemy (bouzouki), and David Hopkins (bodhran). The accompaniment is sparse—one or two instruments at any time rather than a full orchestra of sound—and it works bautifully to bring the flute out as the solo instrument.
The jacket notes include an introduction to the wooden transverse flute (ar fleüt a-dreuz e koad, in Breton). While a central instrument in the Irish tradition which inspired its use in Brittany, the wooden flute has not become widely used in Brittany for Breton music. There are some 60 players listed in Dastum's Guide de la musique bretonne, but most play it only as one of several other instruments. None have given this instrument the rich and varied voice which Jean-Michel Veillon has found. While familiar with and skilled in the Irish repertoire and style (evident in the suite of Scottish hornpipes, jigs and reels called "Ballroom set" on this CD), Jean-Michel has made the flute a Breton instrument. His style is influenced by Breton singers as well as pipers. But, Jean-Michel Veillon has had the artistry to find what is that is unique to a flute and use that to its full advantage in performing Breton dances and airs.

This is a lovely recording, and a good job was done by Jacky Molard and Alain Genty in the studio to technically capture the full woody textures of the flute, bringing out all the subtlety in Jean-Michel's remarkable performances.

SEEN BUT NOT HEARD

The following are descriptions of new recordings based on reviews in Ar Men (no. 51, May 1993) and Musique bretonne (no. 123, May-June 1993).


Three fine musicians gather in this group to perform songs from the maritime repertoire of the Bigouden area of far southwestern Brittany (the part of Brittany made famous by Pierre Jakez Hellias' book The Horse of Pride). At the heart is singer Marie-Aline Lagadic who brings a repertoire passed down by her aunt (Louise Le Floc'h) and grandmother.* Accompanying her are two other fine singers. John Wright has spent many years studying traditional music of maritime and inland Brittany and France. On this recording he provides fiddle, jew's harp, and crwth--an ancient style of Welsh fiddle. Arnaud Maisonneuve is also no stranger to maritime traditions of Brittany and on this recording provides guitar. Both are found on the maritime recordings produced by Le Chasse-Marée.

Notes in Ar Men introducing this recording do not indicate that the vocal talents of these two can be heard, but, nevertheless, this is a trio of great talent, and the recording (and its notes) will no doubt be up to the high standards I've come to take for granted from Le Chasse-Marée/Ar Men productions.

* See Bro Nevez 39, August 1991, for a review of a cassette and booklet about this family's song tradition produced by Dastum: Tradition familiale de chant en pays bigouden. Chanteurs et musiciens de Breizh No. 4, Dastum DAS 114, 1991.
Recordings Seen But Not HEard – continued


This latest recording (the first one since the 1987 Harpes du nouvel âge) includes 16 selections paying hommage to the writer Marion Zimmer Bradley who, like Stivell, has pulled from the rich heritage of Celtic mythology for her creative work.

This recoreing includes arrangements of Celtic melodies, a text from the Barzaz Breiz, and Stivell's compositions with a variety in style--including some pieces reminiscent of Stivell's more electric rock style of the 1970s. As Stivell can always be counted on for an interesting and creative performance, this recording is not likely to disappoint his fans.


This cassette features traditional song of the Pagan area of Brittany (Bro Bagan in Breton)--the far northwestern coastal region. The reviewer notes that the songs for the dance "round" lose out from a studio recording where the sounds of dancers' feet and good cheer are missing, but the cassette is lauded as a good presentation of the traditional dances and melodies by a singer who is well rooted in the heritage of the Pagan country.


Like Erik Marchand and Yann Fanch Kemener, Denez Prigent has gained the attention of those who love a good traditional style of performance and also those who recognize creative talents of someone able to rearrange traditions and experiment successfully with new styles. This CD includes songs from the traditional repertoire as well as newer compositions (also in the Breton language, by Bernez Tangi and Denez Abernot). These are performed a capella or with sparse accompaniment as well as in more complex arrangements. The reviewer notes an uneasiness with too much studio manipulation of a voice better left off alone--an homage to the talent of this young singer. Despite that one regret, Denez Prigent's concerts and his past recording (with the group Daouarn, Chant traditionnel contemporain, Farouell F106, 1993) have gotten very positive reviews, and this new CD is likely to be an excellent addition to the collection of anyone who likes traditional song as well as newer styles of expression.


This newest CD from the group Triskell which features harp by Pol and Hervé Quefféléant is given a poor review as a lackluster performance. Those who enjoy Triskell's arrangements of Irish, Scottish and Breton music will apparently find this CD very much in the style of their past recordings. Those expecting any radical change will be disappointed.
A NEW GUIDE TO BRETON MUSIC


Reviewed by Lois Kuter

After a first edition in 1990 a new Guide to Breton Music is out. This is a true "yellow pages" to Breton music and musicians, and it reflects the health and wealth of music in Brittany--not even including the worlds of classical, rock or jazz. It is worth taking some space to present this extremely rich guide which was prepared by staff at the Dastum archives--most directly, Goulec'hen Malrieu who collected and compiled the information, and Veronique Perennou who added research to complete the work.

Rather than duplicate a wealth of basic introductory material about Breton music found in the first edition of the guide--authored primarily by Serge Moelo--the second edition provides a practical update of names and addresses, and indexes. The first edition of the Guide contains nearly 100 pages of essays, definitions and a basic analysis of the state of Breton music which still makes that edition worth keeping in a prominent place on one's library shelf (see the review in Bro Nevez 34, May 1990, pp. 25-29). The other 100 pages of musicians, addresses and indexes are quite naturally outdated and that is why a re-edition focused on just that is very welcome. This second edition is a hefty 287 pages. It is not as rich in photos or drawings, but the visual sparseness is a fair exchange for timely information.

Here is what can be found in this guide:

1) Musicians from A to Z (113 pages) is an alphabetically arranged list of individual musicians with addresses and telephone numbers, and a note on what that individual does musically (song, bombarde, composer, guitar, etc.) as well as the name of any groups in which he or she participates. Includes 1,250 names. 170 names do not include address but most of these could be contacted via the contact person for a group in which they participate.

2) Index of Musicians by Instruments or Song Performance Style. As the editors warn, this is by no means a complete survey of performers in Brittany and is based on what musicians themselves have responded on the survey forms. For example the number of people listed for "bagpipes" (cornemuse) and bombarde does not take into account the hundreds who play in bagads; unless they also perform as soloists or in some other small group, they will not be included in the directory.

Although under-representative of the number of performers, the following breakdown is interesting in reflecting the relative popularity of different instruments: chromatic accordion (36), diatonic (button) accordion (199), concertina (2), ocarina (1), harmonica (6), clarinet/treujeenn Gaol (85), bass clarinet (2), saxophone (30), bassoon (4), trumpet (1), cornhorne (4), tin whistle (14), recorder (21), Irish flute (64), transverse flute (classical style)(63), didjeridu (1), oboe (6), baroque oboe (2), "Piston" (oboe-bombarde) (29), bombarde (319), binou koz (231), veuze (36), Scottish style pipes (73), Northumbrian pipes (5), uillean pipes (19), various other bagpipes (4), vielle a roue (hurdy-gurdy) (31),
Guide to Breton Music - continued

fiddle (96), cello (1), rebec (1), crwth (1), bass fiddle (4), jew's harp (1), dulcimer (4),
epinette (3), guitar (115), bouzouki (20), banjo (13), lute/oud (2), autoharp (2), bass guitar
(36), electric guitar (22), mandola (2), mandolin (18), harp (3), Celtic harp (61), classical
harp (5), piano (16), keyboard (28), organ (14), drums (32), snare drum (3), percussion
(25), bodhran (10).

Song is broken down by major styles: author/composer/interpreter (46), song (35), ballads
(Lower Brittany--probably in Breton) (69), ballads (Upper Brittany--probably in French)
(72), response style song (Upper Brittany) (100), response style song (Vannetais) (57), kan
ha diskan (97).

Also to be found are: music composer (61), author of song texts (29), story tellers (41),
poetry (7).

3) **Index of Groups.** 181 named ensembles are listed, most including between three and six
musicians. Includes list of members, with contact person asterisked.

4) **Bagads and Cercles Celtiques.** A list of names of bagads (Breton-style bagpipe bands) by
the category (1 through 5, 1 being the highest). Cercles Celtiques (Celtic Circles = dance
ensembles and cultural groups) are listed alphabetically by geographical area for over 100
which are part of the Kendalc'h federation. Some 60 names are listed for Cercles which are
part of War'l Leur.

5) **Chorales.** This is a list of 16 choral groups whose repertoire is all or partly made up of
traditional or contemporary songs in the Breton language. List is the choir leader, a contact
person (and address) and a note whether the choir sings in Breton or is bilingual
(Breton/French).

6) **Associations/Schools/Cultural Centers.** A listing of 105 organizations which support Breton
music. For each an address and contact person is given as well as a brief description of
activities: music classes; conferences and lectures; concerts, dances, and festivals
organized; music collection and research; publishing or production of recordings and
audiovisual materials, etc. This is an especially important listing for those who want to find
out where and how to learn Breton music.

7) **"Diplomas" for Musicians and Music Teachers.** A description of various certification
diplomas for teaching and performing Breton (or other traditional) music, and a list of those
who have the four different diplomas.

8) **Index of Teachers by Instrument.** This is a a listing of names which can be found in the
main address list. Instruments and the number of teachers listed are: chromatic accordion
(1), diatonic accordion (27), banjo (1), biniou koz (19), bombarde (38), percussions (1),
song (6), ballads/Lower Brittany (5), kan ha diskan (6), ballads/Upper Brittany (13),
clarinet/treu jenn gaol (8), story telling (4), Scottish pipes (14), dance (14), Irish flute

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(whistle?) (6), transverse flute (11), recorder (1), guitar (8), Celtic harp (15), classical harp (1), saxophone (3), uillean pipes (4), veuze (4), vielle a roue (2), fiddle (12).

9) **Index of Music Teachers by Department.** This lists each instrument within each department of Brittany (Cotes d’Armor, Finistere, Ille-et-Vilaine, Loire-Atlantique and Morbihan), in the Paris area and other regions of France.

10) **Fetes, Festivals and Contests.** This is an alphabetical listing of 58 major annual festivals and contests (which are, in fact, festivals in format) featuring Breton music and dance. Each listing gives the duration of the festival (from one day to a week or more); the general dates each year and specific dates for 1993; organizers; president, directors and/or contact persons for the festival; the general content or focus; specific area of Brittany featured in the music; and contact address and phone number for information.

11) **List of the Festivals by Month.** In January (1); February (3); March (2); April (4); May (7); June (6); July (16); August (13); September (2); October (5); December (2).

12) **“Sonorisateurs”/Soundmen.** A listing of 23 organizations, studios and associations which record, produce or do the sound for concerts/performances, and 8 additional free-lancers.

13) **Instrument Makers.** A list of 30 professional instrument makers, restorers and repairers who specialize in Breton instruments. These are listed alphabetically with address and telephone number, and a description of the instruments made.

14) **Researchers.** An alphabetical listing of 58 individuals and organizations active in the collection and study of Breton music and oral traditions. Each includes an address and telephone number. The introduction to this section indicates that this is just a preliminary list for a directory which merits more work, and indeed it would be very useful to have an indication of area of expertise for each scholar as well as a listing of major publication--another book!

15) **Radio/Television.** Includes regular radio programming on Breton music. 25 radio stations are listed with their address, staff, broadcast range and a description of programming related to Breton music and culture; times are given when possible for regular broadcasts.

16) **Magazines.** 13 magazines focused on Breton music and dance are listed, including address, telephone number, editor, and the organization behind the publication. An additional 9 magazines are listed in which information about Breton music is regularly included--including Bro Nevez.

17) **Editors, Distributors and Stores.** A list of 17 producers of recordings and books on Breton music, including address and telephone number. A second list of 14 stores and distributors by catalog is included--an invaluable list for those in search of Breton materials not stocked in stores here.
18) Local and Regional Government Offices and Organizations Supporting Breton and Traditional Musics. 22 organizations supporting Breton music are listed.

19) Bibliography and Discography. A selection of 60 books to present the basics of Breton music. The recording list is also very selective but an excellent representation of Breton music is given. It is broken down by sections: diatonic accordion (16 recordings); bombarde-biniou (7); bombarde-organ (4); clarinet (6); Scottish pipes (2); harp (10); veuze (5); vielle a roue (3); fiddle (4); traditional song in French (13); traditional song in Breton (ballads/gwerz 16; kan ha diskan 5); storytelling (8), choral music (7); bagads (7); groups and singers interpreting Breton music (48); song and music for children (9).

20) Glossary. These are definitions/short essays to clarify terms and identify instruments. Included are: accordion (diatonique and chromatique), bagad, Basse-Bretagne, batterie, biniou (kozh, koz, bihan and bras), bombarde, boueze, bro (including a map), C.A., cercle celtique, chant soliste, chant a repondre, clarinette/treu Jenn gaol, cornemuse ecossaise, couple bombarde/biniou, danse, D.E., dispute, fest-deiz, fest-noz, feuille volante, filaj, fisel, flute transversiere, gouel, gwerz, harpe/harpe celtique, Haute-Bretagne, kan/kanin/kaner, kan a boz, kan ha dishkan, kelc’h keltieg, kevrenn, Northumbrian pipe, pibroc’h, plin, pourlet, son, soner, strollad, talabarder, tamm, telenn, ton, uillean pipe, veuze, vielle, violon.

21) To close the book, a form is included to be used by musicians to add themselves to the next edition of the guide or update their current listing.

For anyone interested in Breton music this is an indispensable addition to the library. To order this publication see the catalog information on Dastum included in this issue of Bro Nevez.
Crée en septembre 1990, la collection de livrets-cassettes « Chanteurs et musiciens de Bretagne » compte déjà sept numéros. Chaque cassette présente un aspect particulier du chant et de la musique de Haute ou de Basse-Bretagne, et est accompagnée d’un livret documentaire contenant une présentation générale du projet (terroir, interprète(s), instrument, événement représenté…), la transcription des textes de chant, divers commentaires sur les airs, des références complémentaires, etc.

Chansons traditionnelles du pays de Fougères : Mélanie Houédry, Co-éditeur: Dastum et Siodaire, DAG-111, cassette de 36 min., livret de 36 p., 18,9 cm (+ Chanteurs et musiciens de Bretagne, n° 1)
Originaire de Saint-Ouen des-Allées, Mélanie Houédry, âgée de 80 ans, est dépôtitaire d’un important répertoire de chansons de tradition orale – près de quatre-vingts chants recueillis et consultables à La Bouteille ou à Dastum. Ce livret-cassette permet de découvrir une partie de cette richesse orale.

Chansons traditionnelles du pays de Fougères : Émilie Houédry, (Saint-Ouen des-Allées)

Traditions musicales de la veuze en pays nantais. Co-éditeur: Dastum et Sonneurs de veuze, DAG-112, cassette de 37 min., livret de 32 p., 18,9 cm (+ Chanteurs et musiciens de Bretagne, n° 2)
Ce livret-cassette rassemble autour de trois veuzes nantais huit jeunes musiciens et chanteurs qui participent activement au renouveau de l’expression musicale traditionnelle du sud de la Haute-Bretagne. Avec les avant-deux, scottches, marches et mélodies, le programme musical remet à l’honneur le rodon de Sauron, seigne de la fondation ancien retrouvée en pays nantais.

Airs à danser du pays de Châteaupont, Jean Barbara, accordéon diatonique, DAG-113, cassette de 53 min., livret de 54 p., 19,8 cm (+ Chanteurs et musiciens de Bretagne, n° 3)
Consacré à Jean Barbara, accordéoniste du pays de Châteaupont, ce livret-cassette présente les éléments de son répertoire en lien avec la tradition locale de danses populaires qui se sont implantées dans la pays depuis la seconde moitié du dix-neuvième siècle et qui sont toujours pratiquées aujourd’hui. On peut y entendre également quelques extraits d’enregistrements réalisés en 1995 auprès de Jean Barbara lui aussi accordéoniste, du qui Jean tient l’essentiel de son répertoire ancien.

Bogues d’or 1989. Chants traditionnels de Haute-Bretagne. Co-éditeur: Dastum et Groupement culturel breton des pays de Vilaine. DAG-114, cassette de 78 min., livret de 44 p., 19,8 cm (+ Chanteurs et musiciens de Bretagne, n° 4)
Depuis quinze ans, des centaines de chanteurs et chanteuses se donnent rendez-vous à Redon à la fin d’octobre pour participer au concours de la Bogues d’or, véritable célébration du chant de tradition orale de Haute-Bretagne. Ce livret-cassette propose une sélection de dix-huit chants présents lors de la finale du concours de la Bogues 1989.

Chants traditionnels de Haute-Bretagne, Bogue d’or 1990. DAG-115, cassette de 88 min., livret de 64 p., 19,8 cm (+ Chanteurs et musiciens de Bretagne, n° 6)
Comme tous les ans depuis 1975, la Bogues d’or Redon a réuni des centaines de musiciens, de conteurs et de chanteurs ainsi qu’un milliers de spectateurs. En alternance avec quelques extraits des concours de bi-niou-bombarde et d’accordéon diatonique, ce livret-cassette présente vingt-deux chants qui donnent un aperçu de l’esprit et du contenu de cet événement unique qui est la Bogues d’or.

Traditions familiales de chant en pays bigouden. DAG-116, cassette de 56 min., livret de 48 p., 19,8 cm (+ Chanteurs et musiciens de Bretagne, n° 5)
Le chant populaire de tradition orale en pays bigouden reste un domaine mal connu du public de fait de l’absence quasi totale de collectes écrites. À travers le répertoire de Lisette Mariéchal, Marie-Alaine Lagadie et Klervis Ragué (représentant trois générations de chanteuses), ce livret-cassette montre que de grandes geverc font partie du répertoire bigouden de cette fin de vingtième siècle.

Clarinettes et anciennes danses populaires du Trégor. DAG-117, cassette de 53 min., livret de 50 p., 19,8 cm (+ Chanteurs et musiciens de Bretagne, n° 7)
Consacrée à Jean Barbara, accordéoniste du pays de Châteaubriant, cette cassette présente les éléments de son répertoire en lien avec la tradition locale de danses populaires qui se sont implantées dans la pays depuis la seconde moitié du dix-neuvième siècle et qui sont toujours pratiquées aujourd’hui. On peut y entendre également quelques extraits d’enregistrements réalisés en 1995 auprès de Jean Barbara lui aussi accordéoniste, du qui Jean tient l’essentiel de son répertoire ancien.
Éditions sonores

Les éditions de référence

Ces éditions discographiques rassemblent une série de disques (d'un coffret-compact qui constituent un ensemble de synthèses sur divers aspects des traditions musicales en Bretagne. Chaque disque comporte un important livre documentaire.


Les cahiers Dastum : études sur les traditions des pays de Bretagne

Les Cahiers Dastum sont constitués chacun d'un livret d'étude sur le pays (danse, langue, costume, musique, architecture, chant...) accompagné d'un disque 30 cm ou d'une cassette présentant des documents de collectage (chants et musique). Déjà huit cahiers sont parus ; les trois premiers sont cependant épuisés. La collection disponible comprend :


La collection « Komz »
Contes en langue bretonne

Une collection de contes en langue bretonne présentés sous forme de livrets-cassettes. Les livrets contiennent la transcription intégrale en breton des récits enregistrés.


Et aussi...


Sonneries ar c’hornad, 1. Dastumumar ar c’hrotazel, 1985. Livret d’accompagnement de 41 pages, 19,6 cm, avec relevés musicaux.


Des éditions écrites


Patricia Scaret. 150 airs à danser du pays vannetais. Livret de 36 pages, 29 cm, édité en 1985.


Hervé Drean. Autour de la Roche Bernard au début du XXe siècle (vie et traditions paysannes). Dastum, 1985, 191 p., 24 cm.


Chants sur la mer et les marins. Édition spéciale de la revue Musique bretonne, n° 84-85, août-septembre 1988, 48 p., 29,7 cm.

Serge Moïlo. Guide de la Musique Bretonne. Co-édition DRJS, DPAC, 3KV et Dastum, 1989, 200 p., 24 cm (présentation générale de la musique bretonne ; études et témoignages sur la formation ; répertoires d’adresses de musiciens, groupes, luthiers, associations, producteurs, etc.)
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Abonnement à "Musique bretonne"
N.B. Remplir ce bulletin d'abonnement et la ligne correspondante au verso (5)

JE M'ABONNE A "MUSIQUE BRETONNE" (10 numéros, 130 F)

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adresse: ..............................................................
telephone: ...........................................................
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Nom : .................................................................................................................................
Adresse d'expédition : ............................................................................................................

Renvoyer ce bon à Dastum, 16 rue de Penhoët, 35065 Rennes cedex
Compléments au Catalogue Dastum

Sonnerie de veuze en Bretagne et marais breton vendéen
Dastum/ArMen - Cassette : réf. 02051 - Compact : réf. 02052
Une ré-édition remaniée du 33 tours du même titre (Prix Charles-Cros), qui rassemble tous les acteurs du travail de redécouverte et de mise en valeur de la veuze en Loire-Atlantique et en Marais breton (Vendée).

Sonnerie de clarinette en Bretagne
Dastum/Patrard an Dreurien Gaol/ArMen - Cassette : réf. 02061 - Compact : réf. 02062

Ret ‘vije deoc’h bezañ gwelet - Kornz niv. 5
Dastum/Dastumerien Bro-Dreger - Livre-cassette : réf. 06056
13 contes humoristiques en breton enregistrés et transcrits. Utile et agréable pour les apprentis bretonnants, ce livret-cassette intéressera aussi les avertis.

Guide de la musique bretonne - 2ème édition
Dastum - Livre : réf. 07114
Une seconde édition plus riche d’informations et plus facile d’emploi, indispensable pour les acteurs et amateurs de la musique bretonne. 1250 références de musiciens individuels. 20 rubriques (musiciens de A à Z, musiciens par instruments, associations, professeurs, fêtes, luthiers, revues, etc).

Musique bretonne en fêtes
Dastum - Série de 10 cartes postales : réf. 10100
Des clichés signés Gilbert Le Gall. Un parcours à travers des fêtes musicales en Bretagne, de Gourin à Monterfil. (voir la promo parue dans Musique bretonne n° 119)

Bon de commande
Nouveautés 1992-1993

Bon à expédier à :
Dastum - 16 rue de Penhoët - 35065 Rennes cedex,
accompagné d’un chèque à l’ordre de Dastum

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Voir la suite du bon de commande au verso

Accordéon diatonique en Trégor - Bro Dreger 5
Cassette : réf. 58051
Les danses Plinn, Fisel, Dérocbe, Danifs Treger, Polka Plinn, Gavotte par une quinzaine de musiciens, accordéonistes pour la plupart.

Sonneurs de vielle en Bretagne
Cassette : réf. 60011 - Compact : réf. 60012
Fruit du travail du Collectif vielle en Bretagne, ce compact est une réédition modifiée du double-album du même nom (nouveaux enregistrements de plusieurs airs et nouveau répertoire). Il présente des vielles traditionnels des Côtes-d'Armor où la tradition était bien implantée.

Duo Bertrand - Musiques d'hier pour aujourd'hui
A.R.E.X.C.F.O. - Cassette : réf. 60011 - Compact : réf. 60012
Deux jeunes artistes-interprètes de grand talent reconnus pour l'incomparable qualité de leur technique instrumentale et de leur sensibilité pour le répertoire local du marais breton.

Denez Prigent - Ar gouriz koar - La ceinture dorée
Audiós-Silex - Cassette : réf. 67011 - Compact : réf. 67012
Le jeune chanteur qui s'impose de plus en plus sur la scène musicale interprète ici des gwerzhoz et quelques airs à danser. Avec Kristen Noguez (harpe) et Alain Couzigou (kan ha diskar).

Barzaz - An den kozh dall
Keltia Musique - Cassette : réf. 68011 - Compact : 68012
Deuxième production du chanteur Yann-Fañch Kemener et des musiciens Gilles Le Bigot, Jean-Michel Veillon, Alain Genty et David Hopkins. Un bon millésime.

Voix de Bretagne
Keltia Musique - Le Quartz - Cassette : réf. 68021 - Compact : 68022

Les Bretons et Dieu
Bubez-Duelt-France - Livre : réf. 69014
Les bretons et Dieu de 1500 à nos jours

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Sous-total
Port : 10 % du sous-total
Total à régler à la commande

Prénom :                                      Nom :
Adresse d'expédition :

40
From the Breton Press

Magazines are an extremely rich source of information on Brittany and the Breton culture. The following are some magazines/newsletters I receive in exchange for Bre Nevez or through subscription. Addresses and subscription costs are listed; overseas subscriptions may be higher—especially if you desire airmail.

**Ar Falz** (special issue: War Hent ar Brezhoneg, no. 81, 2nd trimester, 1993. 52 pages)
(Ar Falz, 20 rue de Kerscoff, 29600 Morlaix; quarterly - 140 francs)

Each summer Ar Falz produces a special summer issue for children—a sort of "workbook" in Breton. This one is aimed at children between 8 and 14 and includes 20 "lessons" with lots of exercises, and games to complete on all topics: sports, history, geography, nature, math... The chapters focus on different areas of France and Europe: Perigord, the Lascaux caves, Tarn, Catalonia, the Basque country, Alsace, Flanders and Paris.

**Ar Men** (no. 52, July 1993. 73 pages)
(Le Chasse-Marée/Ar Men, Abri du Marin, 29100 Douarnenez. 8 issues/year - 450 francs)

Beautiful visual quality with lots of photos and art reproductions, as well as well written and researched articles. This issue includes articles on: islands in the Gulf of Morbihan, the city of Lorient before World War II, Yann Goasdoue and the book and record distributor Diffusion Breizh, the restoration of the 15th century Kernault manor in Mellac, Ar Seiz Breur (an association of artists in the 1920s; and the usual book and record reviews and notes on art exhibits, museums and festivals.

**Breizh e Pariz/Le Journal des Bretons** (no. 46, July/August 1993. 24 pages)
(Maison de Bretagne, Boîte 1006, 17 rue de l'arrivée, 75015 Paris; 10 issues per year - 100 francs)

Articles in this issue include a profile of Jean-Pierre Le Roch, head of Groupement InterMarché, a profile of deputy Daniel Pennec, economic relations between Quebec and Brittany, a TV film about an American World War II pilot in Brittany, Diwan, Celtic wrestling styles, and activities in the Breton community of Paris.

**Bremañ** (no. 141, June 1993. 19 pages)
(8 rue Hoche, 35000 Roazhon (Rennes). monthly - 180 francs)

Articles include a report on Diwan's progress in repaying its debts, the film festival for the Celtic countries, Breton language television, a biographical obituary on Alan al Louarn, a note on musician Roland Becker, and current events throughout the world.

**Bretagne des Livres** (no. 10, June 1993. 24 pages)
(Institut Culturel de Bretagne, B.P. 3166, 35031 Rennes cedex. Bimonthly - 80 francs)

Articles on a Russian translation of Luzel's work and the Barzaz Breiz, the participation of a Lithuanian poet in the Tombées de la Nuit festival, the Xavier de Langlais literary prize, the publication of catalogs and guides by libraries, archives and museums, and the usual annotated listing of new publications and literary events.
From the Breton Press - continued

Evit ar Brezhoneg (no. 248, May-July 1993. 12 pages)
(Evit ar Brezhoneg, B.P. 3, 29450 Kommanna. bimonthly. 100 francs)

Articles are in Breton with French "subtitles" or with vocabulary at the bottom of each page. Topics include (as near as my poor Breton allows me to determine): a note on a book in Breton about a woman's trip through the Sahara; the health of underwear sales; an interview with a man who raises deer for meat; a schedule of Stumdi Breton language classes; a story about stopping a thief; a recipe for wine made from the fruit of a tree (what looks like choke-cherry from the drawing; the name given is Sambucus Migra--where's my tree identification book??)

Gouren Infos/Actualités (no. 19, June 1993. 8 pages)
(Federation de Gouren, Le Poulic, 29690. 50 francs)

A newsletter for those who practice Breton wrestling (gouren), an ancient Celtic style. Most space is given to reporting on tournament winners and upcoming events. This issue also includes a revealing article on giving the best "Appearance" to spectators when organizing a match.

Gwenn ha Du (No. 98, August-September 1993. 27 pages)
(J. Le Maio, 190 bis, avenue de Clichy, 75017 Paris. 170 francs)

Includes several interesting biographical notes: one in memory of Alan al Louarn by Yann Fouere, and another in memory of Chanoine Pierre Batany by Joseph Chardronnet. Yann Bouessel du Bourg reports on two literary prize winners: Alan Heusaff and Lukian Raouel, and he also contributes an interesting 2nd part to an article on the association of writers called Breuriezg Al Levrion Brezhonek (B.A.L.P.) created in 1949. André-Yann Denis contributes an article on Breton history of the 9th century and Edith Perennou has part of a long series on Gilles de Bretagne and 15th century history. Marring the otherwise interesting content is Roger Bouquay's incredibly xenophobic article warning us of threats to the future of the "white" race with the domination of the third World and mixing of races in Europe and America.

Ialon/Clarière—Revue d'Études Druidiques (no. 5, Samonios 3863. 58 pages)
(A. Le Goff, Bothuan, 29450 Commana. 3 issues yearly. 100 francs)

This is a visually pleasant magazine focused on early Celtic history and more contemporary studies of druidism. Major articles in this issue deal with: Artonvios (or, Morvan Marchal), 3rd century Gaul and political unrest, a new early Celtic text discovered in northern Spain, Celtic rites and legends used by the Masons, the Celtic calendar for 3863 (1992/93).

Kelefer Sevadurel Ar Vro/Actualités Culturelles de Bretagne (no. 7, June 1993)
(Institut Culturel de Bretagne, B.P. 3166, 35031 Rennes cedex. bimonthly - 80 francs)

The strength of this 16 page publication (8 pages in Breton and the same in 8 pages of French) is the regular inclusion of short but detailed notes on cultural events in Brittany: new publications, conferences on the arts, science or history, etc. Longer articles in this issue feature the renovation and reopening of the fine arts museum of Quimper, a meeting of architects to discuss Breton styles, a listing of music festivals and maritime festivals, a review of Roland Becker's CD on traditional music of Morbihan, and a list of new publications partly supported by the Institute.
From the Breton Press - continued

L'Avenir de la Bretagne (no. 377, July-August 1993. 18 pages)
(Avenir de la Bretagne, B.P. 4103, 22041 Saint-Brieuc Cedex 2. 10 issues per year. 200 francs)

Articles include a note on the defeat of the Bretons at the 1488 battle at Saint-Aubin-du-Cormier, regionalization of Europe, Diwan's financial dilemma, the unequal commitment of resources in Paris vs. the rest of France, the Irish language, and a number of informative book reviews and short notes on cultural events in Brittany.

(Dastum, 16 rue de Penhoët, 35065 Rennes cedex. 10 issues per year - 170 francs)

This is a key source of information on Breton music and dance--essential for anyone interested in keeping up with what is going on. A major article in this issue is on the history of the fiddle in Tregor. There are also pages of short notes on music and cultural events in Brittany, a supplement to Dastum's catalog (reprinted in this issue of Bro Nevez), record reviews, a description of the content of various magazines, a description of festivals and classes for Breton music and for other traditional music elsewhere in France.

A FEW OTHER MAGAZINES RECEIVED ... NOT FROM BRITTANY

Carn (no. 82, Summer 1993. 24 pages)
(Celtic League - U.S.A. Branch, Stephen Paul de Villo, 313 East 201st St., Bronx, NY 10458. quarterly - with membership in the Celtic League $20)

A key resource for current events in the Celtic countries (especially in the areas of politics and economics as well as culture) primarily in English but with a significant space devoted to articles in the Celtic languages. This issue includes articles on the need for official status for Scottish Gaelic, elections in Scotland, a Dictionary of Celtic Mythology by Peter Berresford Ellis, the Irish language in Northern Ireland, the Breton fishing industry, Diwan, the European Charter for Minority languages, politics in Northern Ireland, the imprisonment of three Welsh men for alleged bombings, Welsh political representation, the dumping of wastes in the Irish seas, the history of lead mines in Cornwall, the authenticity issue for the Cornish language, the Isle of Mann and inter-Celtic relations, Manx music and film, defining a Celt...

Keltic Fringe (Vol. VIII, no. 2, Summer 1993
(Keltic Fringe, Box 3292, RD #3, Uniondale, PA 18470. quarterly. $10)

Articles include the Clan Dalriada and the Isle of Arran, a record review of Black 47's "Fire of Freedom", an article on Lughnasa festivals, short notes on events in Wales, Scotland, the Isle of Man and Cornwall from British newspapers, a personal reflection on the discovery of Celtic folk music groups in the 60s and 70s, and a note on the radio program "Thistle and Shamrock" syndicated across the U.S. which is celebrating 10 years.
GRANDES MANIFESTATIONS DE L'ÉTÉ EN BRETAGNE

JUILLET

- Festival d'Été
  Nantes
  Tél. 40.08.01.00
- Festival des Tombées de la Nuit
  Rennes
  Tél. 99.79.01.98
- C.A.C., Concarneau
  IXé Salon du Livre maritime
  Tél. 98.97.52.72
- Kann al Loar
  Landerneau
  Tél. 98.21.61.50
- Quimper
  Festival de Cornouaille
  Tél. 98.55.53.53
- Dinan
  XX Rencontre Internationale
  Tél. 96.86.84.94

AOUT

- Du 7 au 15 Août
  Château de Trévarez
  VIIé Salon des romanciers de Bretagne
  Tél. 98.26.82.79
- Du 6 au 15 Août
  Locronan
  Festival Interceltique
  Tél. 97.21.24.29
- Du 15 au 22 Août
  Guingamp
  Festival de la danse bretonne et de la Saint-Loup
  Tél. 96.43.87.10
- Du 16 au 22 Août
  Concarneau
  Fête des Filets Bleus
  Tél. 98.50.38.38
- Du 22 au 29 Août
  Donarnenez
  Festival de Cinéma des Peuples Minorisés
  Tél. 98.92.97.23

VIE CULTURELLE

1993

STAGES

INSTITUT CULTUREL DE BRETAGNE
SKOL UHEL AR VRO

74 F, rue de Paris
B.P. 3166
35031 RENNES cedex
Tél. 99.87.58.00
Fax : 99.38.50.32

LANGUE BRETONNE
MUSIQUE, DANSE, THÉÂTRE
ARCHÉOLOGIE
ENVIRONNEMENT
SAUVEGARDE DU PATRIMOINE
DIVERS
Plusieurs organismes proposent des stages linguistiques, historiques, économiques sur la Bretagne.

**LANGUE BRETONNE**
- Université de Haute-Bretagne Rennes-2
  - Stage intensif du 7 au 13 Juillet
  - Contact
    - C.E.F.O.C.E.P.E
    - Campus de la Harpe
    - Avenu d'Ille-de-France
    - 35044 RENNES cedex
    - Tél. 99.54.66.23
- Al Leur Nevez
  - Stage intensif du 19 au 24 Juillet
  - Contact
    - 9, impasse Courbet
    - 29900 CONCARNEAU
    - Tél. 98.50.83.85
- Kamp Etrekélick ar Vrezhonegerien
  - Stages intensifs du 18 au 24 Juillet et du 25 au 31 Juillet
  - Contact
    - 22, Heu Mouliouen
    - 29000 QUIMPER
- Université Populaire Bretonne
  - Stage intensif du 2 Juillet au 6 Août
  - Contact
    - 21, quai des Indes
    - BP 136
    - 56101 LORIENT
    - Tél. 97.02.40.00
- Ar Falz - Skol Vreizh
  - (Pas de stages prévus pour l'été 1993)
  - Contact
    - 20, strad Kercoff
    - 29600 MORLAIX
    - Tél. 98.62.17.20
- An Oaled
  - Stages tous âges et tous niveaux
  - Contact
    - Treglonou
    - 29870 LANNILIZ
    - Tél. 98.04.07.04
- Stundri
  - Formation permanente
  - Contact
    - 12 strad Penn ar Wern
    - 29430 KOMMANNA
    - Tél. 98.78.00.43
- Skol an Emsav
  - Contact
    - 8, rue Hoche
    - 35000 RENNES
    - Tél. 99.38.75.83
- Ar Skol Vrezoneg
  - Contact
    - 40, rue de la République
    - 29200 BREST
    - Tél. 98.80.49.70
- Association des professeurs de langue bretonne dans l'enseignement public
  - Stages tous niveaux à Paris, Lille, Orléans, Bruxelles
  - Contact
    - Thierry MADEC
    - 74, avenue de Fouilleuse
    - 92150 SURESNES
    - Tél. 47.72.31.63
- Centre Per Roy
  - Ti Kendale'h
  - Stages durant toute l'année
  - Contact
    - 56350 St-Vincent-sur-Oust
    - Tél. 99.91.28.55
- Centre Culturel Amzer Nevez
  - Conservatoire Régional
  - Stages durant toute l'année
  - du 2 au 6 Août
  - Stage International de Musique Celtique
  - Contact
    - Soye
    - 56270 PLEMEUR
    - Tél. 97.86.32.08

**MUSIQUE ET DANSE**
- Atelier de Danses Populaires (A.D.P.) Bretagne
  - Stages durant toute l'année
  - Contact
    - 24, rue de la Fraternité
    - 29200 BREST
    - Tél. 98.42.24.80
- Centre Breton d'Art Populaire
  - Stages durant toute l'année
  - Contact
    - 5, rue Marengo
    - 29200 BREST
    - Tél. 98.46.05.85
- Université Populaire Bretonne
  - Stage Musique du 2 au 6 Août
  - Contact
    - 21, quai des Indes - BP 136
    - 56101 LORIENT
    - Tél. 97.02.40.00
- Centre Per Roy
  - Ti Kendale'h
  - Stages durant toute l'année
  - Contact
    - 56350 St-Vincent-sur-Oust
    - Tél. 99.91.28.55
- Centre Culturel Amzer Nevez
  - Conservatoire Régional
  - Stages durant toute l'année
  - du 2 au 6 Août
  - Stage International de Musique Celtique
  - Contact
    - Soye
    - 56270 PLEMEUR
    - Tél. 97.86.32.08

**ARCHEOLOGIE**
- Direction Régionale des Antiquités
  - Chantiers de fouille
  - Contact
    - D.R.A.C.
    - 6, rue du Chapitre
    - 35044 RENNES cedex
    - Tél. 99.29.67.67
    - et D.R.A.C.
    - 2, allée du Commandant Charcot
    - 44035 NANTES cedex 01
    - Tél. 40.29.32.55
- Université Populaire Bretonne
  - Chantier de fouille du 2 au 6 Août
  - Contact
    - Joël LE CORNEC
    - Brouel Kerangon
    - 56860 SENE
    - Tél. 97.66.01.83

**ENVIRONNEMENT**
- Société d'Etude et de Protection de la Nature en Bretagne
  - Stages sur la faune et la nature
  - Contact
    - 186, rue Anatole France
    - BP 32 - 29276 BREST cedex
    - Tél. 98.49.07.18
- Eaux et rivières de Bretagne
  - Chantiers de nettoyage de rivières
  - Contact
    - 1, Impasse Camille Pelletan
    - 56100 LORIENT
    - Tél. 97.87.92.45

**SAUVEGARDE DU PATRIMOINE**
- Breizh Santel
  - Chantiers de restauration de bâtiments religieux
  - Contact
    - Kerbalzay - BP 22
    - 56269 LARMOR PLAGE
- Etudes et Chantiers
  - Chantiers de restauration de bâtiments historiques
  - Contact
    - 28, rue Dubanel
    - 35000 RENNES
    - Tél. 99.30.75.72

**DIVERS**
- Broderie
- Stage d'initiation à la broderie et stage de langue et cultures bretonnes
  - du 19 au 23 Juillet
  - 2, place de la Tour d'Auvergne - BP 77
  - 29103 QUIMPER cedex
  - Tél. 98.55.53.53
- Conférences (gratuites)
  - du 9 au 12 Août (à 18h)
  - 21, quai des Indes
  - BP 136
  - 56101 LORIENT
  - Tél. 97.02.40.00
  - Fax : 97.64.48.73
- Lutte bretonne
  - Ti ar Gouren
  - Stages durant l'année
  - Contact
    - Le Poullic
    - 29690 BERRIEN
    - Tél. 98.99.03.80
- Gastronomie
  - Possibilité de stages à la demande tout l'été
  - Contact
    - Robert MAHEO
    - Innommer
    - 56100 LORIENT
    - Tél. 97.83.30.36
THE 9TH NORTH AMERICAN
NORTHUMBRIAN PIPERS' CONVENTION

IN CONJUNCTION WITH
THE NORTH AMERICAN ASSOCIATION OF LOWLAND & BORDER PIPERS
AND THE SCOTTISH TRADITIONAL MUSIC TRUST

THE WEEKEND OF 28th, 29th & 30th OF AUGUST 1993 IN NORTH HERO VILLAGE HALL,
NORTH HERO, THE LAKE CHAMPLAIN ISLANDS, VERMONT, U.S.A

RICHARD BUTLER - Piper to the Duke of Northumberland.
COLIN ROSS - Chairman of the Northumbrian Pipers Society.
LANCE ROBSON - Pipe Collector & Historian.
GORDON MOONEY - President of the Lowland & Border Pipers Society.
JEAN CHRISTOPHE MAILLARD - Musette de cour & Bombard.
PADDY KEENAN (of the BOTHY BAND) - Uilleann pipes and Whistle.
GERRY O'SULLIVAN - Uilleann Pipes.
BILLY JACKSON (of OSSIAN) - Harp and Whistle.
AD VIELLE QUE POURRA - International French/Breton folk group.
HAMISH MOORE - Scottish Cauld Wind Piper.
SEAN FOLSON - Bagpipes from many lands.
SAM GRIER - Pastoral Pipe expert & pipemaker.
RAY SLOAN - Northumbrian Piper & pipemaker.
MICHEAL MacHARG - Highland, Lowland & French bagpipe maker.
PATRIC O'RIORDAN - Whistle maker.
JULIAN GOODACRE - Pipemaker.
Other personalities from the piping world including:
BRIAN MacCANDLESS - Border, Pastoral & Breton Pipes.
MIKE MacNINTCH & TOM CHILDS - Scottish Small, Border, Breton & Highland Pipes.
IAN MacHARG - Scottish Small & Highland Pipes.
Pipemakers - BRUCE CHILDRESS, BILL THOMAS & MIKE DOW.
Reed makers - BENEDICT KOEHLER & RICHARD SHUTTLEWORTH.
MUSIQUE QUÉBECOISE with MICHEL THIBAULT and FRIENDS.
DUO BRETON - PIERRE SAUVAGE - Bombard; ALAN JONES - Biniou koz.
STEVE JONES, ALAIN LEROUX, RALPH THOMPSON & FRIENDS - Traditional fiddle Styles of Ireland, Scotland,
Cape Breton, Québec & Brittany.
TRADITIONAL FOLK DANCE featuring Northumbrian, Breton & French Canadian dances & music.
GRAND PIPING CONCERT - featuring many different pipes, pipers & other traditional musicians, & much, much more
throughout the weekend!

EXHIBITION OF ANTIQUE PIPING PRINTS + MANY DIFFERENT LECTURES & WORKSHOPS.
For further info: contact Alan Jones, P.O. Box 130, Rouses Point, N.Y. 12979; Tel.: 514-674-8772 (93 only) OR 802-372-5683
THE 9TH NORTH AMERICAN NORTHUMBRIAN PIPERS’ CONVENTION,
NORTH HERO, THE LAKE CHAMPLAIN ISLANDS, VERMONT, AUGUST 28, 29, & 30, 1993

REGISTRATION DETAILS
To assist in the planning and organizational activities, and to take account of the increased operating costs associated with this kind of event, the following fee structure has been established for 1993:

For full participation and entry to all workshops/lectures & events - including dance and concert:

1) "Early bird special" - Up to July 1st - $65.
2) Until August 1st - $75.
3) After August 1st - $85.
4) No refunds after August 15th.
5) An "observer" participation fee has been established to allow for those interested persons who are non pipers to take part in the weekends activities -
   Up to July 1st - $40.
   Until August 1st - $45.
   After August 1st - $50.
6) Folk Dance Only - $8.
7) Grand Piping Concert Only - $9.

Note: 1) Only those persons who have pre-registered will be allowed entry to workshops.
   2) Accommodation should be booked as early as possible. For accommodation details, Tel.: 802-372-5683.
   3) All participants are required to either A) Check in at the registration desk at the Village Hall on Saturday morning, prior to commencement of classes, or B) Contact a convention official upon arrival.
   4) A detailed events schedule for the 3 days, will be given to participants during the Saturday morning registration proceedings - 9.30 AM, North Hero Village Hall.
   5) Some sets of pipes may be available for loan during the convention.
   6) New for 93, attendees special offer! For cheapest travel rates from anywhere in the world, contact Ken MacFarlane (U.S.A.), 1-800-822-3435 or FAX no. 510-357-7304.

If any further information is required, either telephone or write to the address given below.
An informal pipers’ supper and session will take place at the Shore Acres Inn, North Hero, on Friday evening of August 27.

DO NOT TAKE THIS EVENT FOR GRANTED
The success of the 93 Convention depends on YOUR participation
DON’T DELAY - REGISTER TODAY!

GOOD PIPING!
Alan Jones, June 93

P.O. Box 130
Rouses Point, N. Y. 12979
Tel. n’s (for 1993 convention are (514) 674-8772 or 802-372-5683

TO BE KEPT ON THE MAILING LIST FOR ANY POSSIBLE FUTURE CONVENTIONS
PLEASE ENSURE ADDRESS INFORMATION IS CURRENT

REGISTRATION : 1993 NORTHUMBRIAN PIPERS’ CONVENTION.

NAME:

PHONE No:

ADDRESS:(Please print or write clearly)

PIPES PLAYED (or prospectively to be played):

AMOUNT ENCLOSED:

Note: - (Unless otherwise requested (S.A.E. please), your cashed cheque is your receipt.)
TOURISTELEZH HA SEVENADUR

POUR UN TOURISME CULTUREL

FOR A CULTURAL TOURISM

ENSavadur Breizh a vod en ul lec'h kevredigeghiou o labourat evit diorren yezh ha Sevenadur Breizh. E Komman, e-harz Menez Are, e Park Arvorig, e bro ar c'hloziou iliz e strivomp da ledañ tachenn ar brezhoneg (stummañ, emban, treiñ, ...) hag e krouomp rakresoù nevez.

ENSavadur Breizh réunit en un lieu des associations qui travaillent au développement de la langue et de la culture Bretonnes. A Commana, au pied des Monts d'Arrée, dans le Parc d'Armorique, au pays des Enclos Paroissiaux, nous nous efforçons d'étendre le domaine de la langue Bretonne (formation, édition, traduction ...) et nous créons de nouveaux projets.

ENSavadur Breizh gathers in one single location many associations which work at the development of Breton culture and language. In Commana, at the foot of the Arrée Mountains, in the Armorique Regional Park, in the land of the parish enclosures, we work at broadening the scope of the Breton language (education, publishing, translation) and promoting new projects.

Ar rakres pennañ a vennomp kas da benn a zo e bal liammañ an douristelezh ouzh hor sevenadur. Hor meno eo degas tud da dremen o amzer amañ e Kommanha hag e Breizh en ur zizoloiñ ar vro, he yezh, he sevenadur bev, he armerzh hag he endro.

Le principal projet que nous entendons menner consiste à unir tourisme et culture Bretonne. Notre intention est d'attirer des personnes à Commana et en Bretagne pour y découvrir sa langue et sa culture vivante, son économie et son environnement.

Our main project is to link tourism and Breton culture. Our intention is to attract people to Commana and to Brittany to discover its language, its lively culture, its economy and environment.

Gant se hon eus savet an enklask-mañ evit trolimmennañ gwelloc'h an arvalion da zont ha resisañ ar pezh a fell decomp kinnig. Ha laouen e veñec'h o reiñ deomp da c'houzout ha graet ez eus enklaskioù hefvel en-dro deoc'h ? Plijet e vimp ivez o kacut chomlec'hioù kevredigeghiou ha tud a c'hellle bezañ dedennet gant hor rakres.

C'est pourquoi nous menons cette enquête pour mieux cerner notre future clientèle et préciser les produits que nous entendons mettre en place. Pouvez-vous nous faire savoir si de telles études ont été effectuées autour de vos projets ? Nous désirerions aussi connaître des adresses d'associations et de personnes pouvant être intéressées par notre projet.

That's why we carry out an inquiry to determine our potential public, and which specific products to set up. Could you let us know if the same type of studies have been set up amongst your associations? We would also like to get in touch with other associations or individuals who could be interested in our project.
Diazezet e vo hon programnoù "chom e Breizh" war kinnigoo nevez a-benn respont da c'hoarzoar ar re dedennet gant stummoù discurt buhez Breizh.

Setu perak ez eomp e darempred ganeoù'h.

Ni avat a c'hell, adal vremañ, ho lakañ da c'houriñ diwar hon skiant-prenet ha diwar hon aræziñ, bezan ul lec'h eskemm diouzh hoc'h ezhommoù.

Goulenñ a reomp ouzhoc'h eta mont e darempred ganeomp a-benn termenad zoareoù ur c'henlabour hervez ma karot :
ENSAVADUR BREIZH
12 Streed Penn ar Wern
BP 3
29450 KOMMANNA

En ORIANT e vimp iverse, e-pad goueliñ meur ar Gelted, eus ar 7 d'ar 17 a viz Eost er "Point K" Palez ar C'hendeleñ (Sekretouriezh ar Gouel - 2 streaed Paul Bert - 56100 AN ORIANT - Pgg (33) 97.21.24.29 - Plr (33) 97.64.34.13

Nos programmes de séjour en Bretagne seront basés sur des produits innovants destinés à répondre aux souhaits de ceux qui sont intéressés par les multiples facettes de la réalité bretonne.

C'est pourquoi nous vous adressons à vous.

Nous pouvons, quant à nous, dès à présent vous faire profiter de nos expériences et de nos moyens, être un relais pour votre communication.

Nous vous demandons donc de prendre contact avec nous afin de déterminer les modalités d'un partenariat éventuel.

ENSAVADUR BREIZH
12 Streed Penn ar Wern
BP 3
29450 KOMMANNA

Pourquoi pas venir nous rencontrer à Commana ou en tout autre lieu de votre convenance.

Nous serons également présents à LORIENT, durant le Festival Interceltique, du 7 au 15 août au "Point K" - Palais des Congrès (Sékretariñ du Festival - 2 rue Paul Bert - 56100 LORIENT-TEL. (33) 97.21.24.29 - Fax : (33) 97.64.34.13.

Our holiday packages in Brittany will be based on innovative products meant to respond to the needs of those who are interested in the various facets of Breton reality.

That's why we have contacted you.

We can, from now on, make you benefit from our experience and structures, be a relay for your communications needs.

We therefore ask you to contact us so that we can determine the conditions of an eventual partnership.

Why not start by visiting Commana.

We will also be in LORIENT, during the interceltic festival from the 7th. to the 15th. of August at the "Point K".

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**Map**

[Image of a map showing the region of Brittany]
UR GREIZENN DEGEMER

Kreizenn degemer Kerroc’han a c’hell reiñ bod ha lojez d’an dud o tont betek Komamanna evit deskin Brezhoneg pe anavezout gwelloc’h hor bro.

BOD :
- e kambreier ur gwele pe zaou.

BOUED :

SALIOU LAOUR :
evitar an stummañ, kentelig hag envodob.

DUDI :
saliou lenn, skinwel-video, oaled Tennis ha c’hori-boulou Menez Erre Trueul ar C’hlozoñ iiz Park Arvorg da dachennou resañ.

TREUZKAS :
- ur c’harr-boutin bihan evit ezhommoù anezadri ar greizen.

EVIT AR BREZHONEG

Ur gelouenn evit deskin Brezhoneg.
War bop niverenn :
Pennadou diwar-benn Breizh hag ar bed a vremañ Skrivet e brezhoneg ses Ur c’heriaoueg brezhoneg/galleg da heul pep pennad.

Pennadou kaoz :
Finnvidigezh ar yezh komzet
- Gant brezhonegarion eus pep kom eus ar vro.
- Istitet e gallec

STUMDI

STUMDI a zo un aozadur stummadur goueslet e labou da yezh ha sevendur Breizh.
Stummadur kennt a stummadur micher.
Stummadur arbennoù diouzhe ar goulenn.

Stajou digor a-hed ar bloaz azozet diouzhe tri live.
Proudou live digozet diouzhe ar goulenn.

Un aozadur aroet evit ar stummadur dihaouez eo STUMDI. Gouleñ an itiourou, ar prizioù ha.


TREIñ

Troidigzezhioù e brezhoneg hag e yezhôl estrem : saozneg, alamaneg, spagnoleg, italianeg, portugaleg, hag ivez zo ken kembreug, gouezzeg, sinseg, japoneg, nousaneñeg...

Ul labour fêdus, michenel, fizius, grael et vro.

Reiñ a reomp rakprioù, dre belleter pe dre beligouz, gant an tiourou-
mañ : pegement e kousoù, a-benn peget e vo grael, penos a vo kaset, h.a.

LEVRAOEUG BREIZH

Ur raktre evit al leviioù e Brezhoneg gant ar paliio-mañ :
- bodar al leviioù brezhoneg.
- reiñ tu d’ar studierion h da d’an imboreh’erion da labourar war an danvez zo enno.
- Kanlabourat gant holl frammoù al levraoeugioù Breizh hag en diavaez.

Bez e c’hell bezam roet bod d’ar skridioù eus houn hengoug gant ENSAVADUR BREIZH, adal bremañ.

RECEPTION CENTER

Even before its complete renovation, this centre dedicated to the Breton language and to cultural tourism provides from now on: Breton Language Training courses, and welcomes individuals or families who wish to discover Brittany

ACCOMODATION :
- Single and double bed rooms.

CATERING

WORKING ROOMS

ANIMATION
Reading rooms, tele-video, club-hall.
Tennis and bowls
The Arree mountains
The Enclosures circuit
The Armorique Regional Natural Park

EVIT AR BREZHONEG

A magazine for Breton learners
In each issue :
- News from Brittany and around
- The world written in an easy language, accompanied by a breton/french lexicon.
- Interviews with breton speakers from all over the country.
- Subtitled in French.
- A wealth of spoken Breton.

STUMDI

An educational organisation specialised in Breton language and culture.

Basic and professional training
Specialised training in accordance with needs and wishes.

Training courses, at all levels, all year long with five language levels.

Stumdi is an educational organisation registered for continuous education.

Please contact us for any information, price etc....

TREIñ

Translation service in Breton and foreign languages:
- English, German, Spanish, Italian, Portuguese, but also, Welsh, Irish, Gaelic, Chinese, Japanese, etc....

We provide estimates, quickly sent by fax or telephone : price, presentation, delivery time and mode.

LEVRAOEUG BREIZH

A project of a library dedicated to Breton books whose aims are to :
- Collect the breton language works
- Cater to students and researchers
- Collaborate with other libraries structures in Brittany and other foreign countries.

Every two months
Six issues: 75 FF
Foreign countries: 100 FF
Group tarif please contact us
U.S. ICDBL Members and Special Travel Programs in Brittany

Vive la France, Inc. was founded in 1993 by U.S. ICDBL Member Yann E.L. Stéphan to organize two and three-week study trips in various regions of France. This year the sessions are situated in the Périgord-Quercy region. Participants stay in three-star hotels or château-relais and take intensive French language classes (5 hours a day) as well as tour local attractions to discover the region's history, culture and cuisine. In 1994 plans are to focus on Brittany, so contact this organization now for information:

Vive la France, Inc.
Yann E.L. Stéphan
3450 North Lake Shore Drive
Apartment 111
Chicago, IL 60657 Tel. (312) 248-7532

In Bro Nevez 41 (February 1992) we reported on tours organized by two other U.S. ICDBL Members. I have not had recent information on future plans, but readers may want to contact the following individuals for more information:

Linda Wallen: Art Classes at The International Center for the Arts in Le Pouldu (Gauguin's turf).
1208 Yetta Avenue, Pittsburgh, PA 15212-3757

Keith and Rusty McNeil. Traditional Music and Dance Tour of France (Brittany as one area toured)
16230 Van Buren Boulevard, Riverside, CA 92504

A Few Upcoming Celtic Festivals in the U.S.

Celtic Festival Weekend - September 17, 18, 19 at Murphy's Landing (S.W. of Minneapolis)

First of an annual event. The organizers have written to us to ask if anyone would be available to set up an information table for Brittany. The Scottish, Irish and Welsh are represented in the music and dance, storytellers, cultural and genealogical associations and crafts. There is a small fee for a booth (the ICDBL would cover that cost) and I could provide information for anyone interested in this. Time is running out for this year, but consider this for a future year. Call me if you are interested: Lois (215) 886-6361.

67nd Welsh National Gymnafa Ganu - September 2-5, Wilkes-Barre, PA (Ramada Headquarters Hotel). Information: Jack Pritchard, P.O. Box 1032, Wilkes-Barre, PA 18702-1032.

Advanced pre-registration is advised. This event includes not only singing, but also tours of this region of Pennsylvania where Welsh emigrants have been so numerous, seminars and workshops on folk song, dance, mythology, tourism, the Welsh language and activity in Wales to support it, family history and song. Hymn singing (en masse) is always a big part of this event and there will also be concerts by soloists and triple harp by Robin Huw Bowen.

Oatlands Celtic Festival - June 18 & 19, 1994, Oatlands Plantation, near Leesburg, VA.
Information: Barbara Ryan, 9811 Pebble Weigh Ct., Burke, VA 22015. Tel.: (703) 451-4492.

Music, crafts, food and vendors. Scottish games, pipe bands and competitions, and concerts.
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<td>U.S. ICDBL Members and Special Travel Programs in Brittany</td>
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<tr>
<td>A Few Upcoming Celtic Festivals in the U.S.</td>
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