This postcard is from a series called "Anavout Breizh" from 1983. It is captioned "pesketaerezh er ch'heinvor da Enez Eusa, er bleiz 1815" (fishing off Ouessant in 1815).

See pages 21-27 to learn more about how to fish for bagpipes of Brittany.
The U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL) was incorporated as a not-for-profit corporation on October 20, 1981.

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

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

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

Diwan Signs An Accord with the Ministry of Education

As the following news articles relate Diwan has reopened this fall stronger than ever and has made strong progress in the past few months in solving some of its financial problems with a contract with the National Education department and some help from the regional and departmental governments of Brittany.

On July 6, 1994, Diwan signed a "contrat d'association" with the French Ministry of Education which gives the Diwan school system a relationship to the state similar to that of the private Catholic Schools. Diwan, of course, remains non-denominational and with its free admission, it is open to all who wish to enroll. The contract with the Ministry of Education covers a four-year period during which time the salaries of 69 of 74 Diwan teachers will be progressively taken in charge by the state. During this time those teachers who do not have the required diploma will be able to obtain it. Although political changes from year to year require constant vigilance on Diwan's part to make sure support remains in place, the contract represents a significant budget relief in shifting teachers' salaries to the Ministry of Education.

The Ministry also promised financial support to help construct a center for pedagogical training in cooperation with the Rectorat and the IUFE (Institut universitaire de formation des maîtres). Also agreed was the opening of a high school level for Diwan which has 18 students this fall. Unfortunately the opening of a second site for the growing middle school level must wait for the fall of 1995.

The signing of an accord with the Ministry of Education was not only important in easing the financial burden of paying for teacher salaries, but it is important symbolically as a recognition of the legitimacy of Diwan as an educational system of merit. After 17 years of existence, Diwan is now one more legitimate option for a good education in Brittany, rather than an underground alternative to "real" schools. Most importantly, Diwan is an option where, thanks to immersion in the Breton language as the language of learning, children get the chance to gain fluency in Breton as an everyday language rather than as a second language used with difficulty.

Support from the Region and Departments of Brittany

With the signing of an accord with the Ministry of Education, the Regional Council of Brittany and General Councils of the five Departments of Brittany have decided the aid Diwan in paying off its large debt of unpaid contributions to the Urssaf. The Region will take one third of the debt, the departments another third, and Diwan will repay the remaining third. This plan should be acceptable to the court, allowing Diwan to avoid being liquidated for bankruptcy. The Department of Finistère, where nearly half of Diwan students are found, has also been generous in supporting Diwan for its cultural contributions to the department in general, and the General Council of Finistère has been instrumental in helping establish Diwan's high school class.
Contrat d‘association signé hier au ministère
Diwan entre dans la cour des grands

Une étape est franchie. Une signature au bas d‘un protocole rédigé de concert avec le ministère de l‘Éducation et Diwan a vu mercredi à Paris sa situation régulièrement vis-à-vis de l‘État.


69 enseignants pris en charge en 1997

« Après 17 ans, nous sommes contents d‘avoir normalisé nos relations avec l‘État dans un cadre légal », a souligné le président de Diwan, André Lavannat. Résultat d‘un compromis, le pacte d‘association mis en œuvre ne signifie en rien la fin des revendications de Diwan.

La principale : étendre l‘enseignement bilingue au niveau primaire. L‘association sera aujourd‘hui à même de s‘apuyer sur un texte pour ses négociations futures avec le ministère.


« Vigilance maintenue »

Le calendrier de quatre ans doit permettre aux enseignants non licenciés d‘obtenir les diplômes les plus simples, note le protocole. Ils seront contractualisés avec l‘État pour les quatre ans, et dans la grille comme leurs collègues privés. Cette mesure va à l‘avantage des enseignants dès la rentrée 1994. Pour les années à venir, c‘est un peu plus flou.

« Tout dépendra de la marge budgétaire que nous aurons », a déclaré, sans donner de chiffre précis, le directeur de cabinet de François Bayrou, Xavier Baro.

Collège de Plédiécy :
ouverture en 95

53 a part ces aspects financiers et statutaires, Diwan a obtenu quelques autres satisfactions, dont la promesse d‘une aide à la construction d‘un centre de formation pédagogique, selon une convention à établir entre le rectorat, l‘IFUM (institut universitaire de formation des maîtres) et un accord pour l‘ouverture d‘une classe de seconde bilingue dès la rentrée de septembre 1994 dans la région de Brest, au Riec-sur-Belon.

Par contre, l‘ouverture d‘un deuxième collège à Riec-sur-Belon en 1995, a précisé André Lavannat. Pour lui, l‘essentiel aujourd‘hui est de poursuivre le développement du bilinguisme breton à la source Diwan (bretton à 90 % dans les écoles maternelles et primaires, bilingue à dominante breton au collège). Si nos interlocuteurs admettent le principe de notre croissance, les moyens suivront.

À la rentrée, les effectifs de Diwan vont encore augmenter pour passer à environ 1 300 élèves, dont 143 dans son collège (contre 118 en 1993).

Diwan est la première association à signer : les autres devraient suivre, dit-il. Les négociations avec les écoles basques irlandaise de l‘association Sankari (82 enseignants et 1 300 élèves) est en bonne voie. Mêmes importantes en nombre, les écoles catalanes, occitanes et corse sont aussi en discussion, et Diwan a obtenu le statut d‘association.

Ouest-France. Sept. 9, 1994

Région et département en régleront les deux tiers

Dettes de Diwan : le bout du tunnel

Yvon Bourges veut solder définitivement le dossier Diwan : il propose que la Région et le département bretons prennent à leur charge un tiers de la nouvelle dette des écoles bilingues privées. Le bout du tunnel, 17 ans après leur création.

Le président du conseil régie- nal avait favorisé en 1990 un règlement provisoire des problèmes financiers de l‘association. Il en avait coûté 2,8 millions de francs aux contribuables. Quatre ans après, la facture totale des dettes de Diwan à l‘Usaf et au fisc, atteint, avec les pénalités, 6,5 millio-

ds.

À nouveau sollicité, le prê- 
sident du conseil régional avait su-

bordonné sa participation à un règlement définitif de la question. Il s‘est résumé au cours de l‘été : les écoles bilingues privées ont obtenu de François Bayrou, ministre de l‘éducation nationale, le statut d‘association sur le modèle de l‘ensemble des écoles Diwan sont ainsi autorisées à leur disposition par les municipalités. Et les par- 

ts ne sont pas tenus de verser une participation financière.

Le problème. Hier Yvon Bourges a proposé d‘en prendre un tiers à la charge du conseil régional, d‘en répartir un autre tiers sur les départements bre- 
	tons, y compris la Loire-Atlantique. Diwan régirait le troisième tiers. En espérant que de la fac-


ture sortiront la dette du fisc et les pénalités de retard.

Reste à l‘administrateur judi-

ciaire à proposer ce règlement au tribunal de Quimper. La liquidation judiciaire sera ainsi évitée. Le conseil régional devrait s‘engager à verser une subvention de 500 000 FF pendant quatre ans à Diwan pour son activité culturelle dans la région. Le conseil régional intervendra aussi pour le classement du lycée de Diwan à Brest.

Charles Moosse, président du conseil général du Finistère et vice-président des autres conseils généraux participants à la réunion qui s‘est tenue hier au conseil régional en présence d‘André Lavannat, président de Diwan, et de l‘administrateur judi-

ciaire.

D.E.
Diwan continues to grow: Some numbers

This Fall Diwan schools enrolled 1,247 children from the pre-school to the high school levels—a 13.5% increase from last year. The pre-school has 586 students, the primary school level has 496, the middle school level (college) has 142 and the new high school class has 18. As one would expect western Brittany has the highest number of Diwan schools. The 23 Diwan schools in the department of Finistère include 636 students. Côtes d’Armor has the next highest number with 208, Morbihan has 112, Loire-Atlantique 89, and Ille-et-Vilaine 37. This year the number of teachers has also grown from 68 to 71 but with a cut in administration and pedagogical staff, the total number of salaries for Diwan has dropped from 108 to 104. The opening of a second school for the secondary level in Plésidy (near Guingamp) has been delayed until 1995 but thanks to a grant of 1.55 million francs from the General Council of Finistère the new high school level has been able to open in Brest (Relecq-Kerhuon).

Ouest France. Sept. 10-11, 1994

L’école bilingue bretonne a ouvert son lycée à Brest

Une nouvelle progression de Diwan

Les écoles Diwan accueillent cette année, de la maternelle au lycée, 1 247 élèves. Une progression de 13,5% des effectifs qualifiée « d’inespérée » par le président André Lavant et Daniel Kernaleguen, respectivement président et vice-président de Diwan.

De 1 100 élèves l’an dernier, les effectifs de cette rentrée passent à 1 247, dont 506 en maternelle, 496 en primaire, 142 en collège et 18 en lycée. Les 23 écoles du Finistère scolarisent le gros des troupes avec 636 inscrits. Viennent ensuite les Côtes-d’Armor (208), le Morbihan, en forte progression (112), la Loire-Atlantique (89) et l’Ille-et-Vilaine (37). Si le nombre d’enseignants passe de 68 à 71, le nombre de postes salariés recule de 108 à 104. Des économies ont été faites dans l’administration et l’encadrement pédagogique.

La mise en redressement judiciaire de Diwan a imposé le report d’un an de l’ouverture du collège de Plésidy près de Guingamp. À Brest, une classe de seconde fonctionne avec 18 élèves grâce à une subvention de fonctionnement de 1,55 million de francs du conseil général du Finistère. Elle sera suivie d’une classe de première l’an prochain.

La croissance de Diwan va se poursuivre “par le haut” avec une montée progressive du lycée, mais aussi par un plan de développement de nouvelles maternelles.

J.-L. B.

BRR 02

3
THE ROPARZ HEMON PRIZE AWARDED TO TWO REMARKABLE BRETONS

Lois Kuter

The Roparz Hemon Prize was created by the Cooperative Breizh in the early 1990s to honor the memory of linguist and Breton language writer Roparz Hemon (1900-1978). It complements the Xavier de Langlais Prize for Breton literature which was created in 1976 by the widow of Xavier de Langlais (1906-1975) to honor the memory of this painter, writer and defender of the Breton language. While the Xavier de Langlais Prize if for Breton literature, the Roparz Hemon Prize is to acknowledge work more widely for the Breton language and culture. This year it has been awarded to a team who have truly worked tirelessly for the Breton language as publishers: Yann and Tereza Desbordes.

I first met this remarkable pair in 1975 when exploring Brittany for the first time to see how to proceed with eventual research on the issue of Breton identity and nationalism and to begin a study of the Breton language. Unfortunately my study of Breton has not advanced greatly since then, despite efforts of Breton friends to encourage me. But, I have kept my friendship with Yann and Tereza Desbordes since that initial visit when they generously took me into their home and helped me begin to understand the incredible work of Breton militants (in the best sense of that word) to insure the future of the Breton language.

I cannot think of two people who have devoted more effort to defending the Breton language and who have demanded less recognition for their huge labor than the Desbordes. They have simply dug in and done things while others talked about what to do.

I am grateful for the time and friendship they have given me over the years--first as a total and very ignorant stranger to Brittany--to help me better appreciate if not understand the fullness of the Breton language and its growing literary heritage. Together they are responsible for publishing activities which have brought them no financial rewards but which have offered Breton writers a much needed outlet.

Yann Boussel du Bourg has published a very interesting biographical sketch of Yann and Tereza Desbordes (Gwenn ha Du no. 105, octobre-novembre 1994), and the following is a slightly edited translation of his article.

Yann Desbordes: He was born in 1929 in Guioan. Professor of Letters, he was nearly 30 years old before he refound Brittany and he learned the language of his ancestors thanks to the Skol Ober correspondence course of Marc' harid Gourlaouen--despite the fact that he was born in the middle of a Breton-speaking area. He worked on Breton for ten years and enrolled in the university at the age of 42 to pass the Celtic diploma finally created.

He was living in Concarneau when Per Deniz sought him out to ask him to take charge of the secretary-treasurer position for the journal Ar Vro (Gwirionez) which he had just founded. That was Easter 1959. The journal had a rapid growth and Tereza, his wife, soon needed to support him. At that time there were no computers and all addresses needed to be hand written--and there were nearly 1,100 subscriptions. Ar Vro lasted until 1968. Then Yann Desbordes and his wife went to live in Plouedern and during that year they took charge of the administration of the linguistic and philological journal Hor Yezh, taking over from Janed Queille. 16 years later Yann Desbordes is still in charge of Hor Yezh.

It was in Lesneven starting in 1971 as language professor that Yann started to teach the Breton language in the middle school (collège) of Saint-François. He continued until retirement in 1988. For 6 years this retirement has meant a complete devotion to work for the Breton language. In the morning he corrects exercises for his 20 students through the Skol Ober correspondence classes. During the first three or four years of this "retirement" he also was asked by the Faculty of Letters of the University of Rennes to correct much of the work by students for the newly created "licence" for Breton. In the afternoon he corrects proofs for Hor Yezh and "Mouladuriou Hor Yezh" (the publishing house directed by Tereza Desbordes) and he prepares texts for publication. First working with a "cosmosphere" (?) he learned to use more and more sophisticated computers. For 25 years he
has worked with Per Denez who provided materials and direction. He also collaborated with Divi Kervella who taught him how to use a computer and with whom he can exchange computer discs and texts.

Yann Desborde is also the author of a number of articles and pedagogical and linguistic works. Among the principal ones are:

- *Notes de grammaire* (Hor Yezh no. 111)
- *Petite grammaire du breton moderne* (Hor Yezh 1983)
- The remaking of the Breton learner by Armand Le Calvez: *Herve ha Nora*, augmented considerably and published in two volumes (Hor Yezh 1979)
- *Lideresh e brezhoneg*

A musician and excellent singer, Yann Desbordes is not timid about leading Masses in Breton. He has also worked since the Vatican II Council to revise a liturgy in Breton.

**Tereza Desbordes:** Born in Pont-Aven in 1934 of a family of farmers, she had to interrupt her studies for the BELC to take care of a seriously ill mother (who died a year later) and the house and animals. In 1952 she married Yann Desbordes. They had four children and for a long time she served as mother of the family and took care of raising the children. Through her husband she became familiar with the Breton movement but she did not feel particularly drawn at first to action. It was in 1965 that she got the shock that, encouraged by her husband, was to make her a militant: that was seeing the CRS (French police) beat defenseless workers in a street of Brest during a demonstration. She then thought that she could have no part with a State that treated its citizens that way.

In turn she learned the Breton language with Marc'haird Gourlaouen and the "Elementary course" of Roparz Hemon, and she worked with her husband during the last years of the journal *Ar Vro*, taking charge of accounting especially after Maevann took on direction of the journal.

Then one day Per Denez brought her a typewriter and asked her to learn to type Breton texts which she did during many years, especially for the journal *Hor Yezh*. At the end of 1980 Per Denez created a new publishing house: "Mouladuriou Hor Yezh" and put Tereza at its head. "For 30 years," she wrote to me in 1987, "I led a tranquil life. I was just the wife of Yann Desbordes. And there I was also in the front line to lead an unceasing battle and to receive my beatings, even from old friends."

But, with the help of her husband, she directed these editions with a master's hand. She has published to this day over 100 varied titles (14 in 1986 alone): collections of short stories, collections of articles, poems, songs, memoirs (including those unedited until then by Meven Mordiern), translations, dictionaries and grammars... All have been in Breton with one exception, a linguistic study of Breton in French by Jean-Yves Urien. How could such a miracle occur? She is the first to wonder. She would advance and sometimes stop for an instant exhausted ... then restart with more energy than ever. We know now that Per Denez made a good choice.

Let us add that since December 1989, Tereza Desbordes has also served as president of the Section on Written Literature for the Cultural Institute of Brittany.

See the page which follows for a recent catalog listing for Hor Yezh. Unfortunately I cannot find a recent listing for Mouladurioù Hor Yezh (which I receive regularly) but will include one in a future issue of *Bro Nevez*. 
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THE ORDER OF THE ERMINES AWARDED TO FOUR OTHER REMARKABLE BRETONS

The Order of the Ermine was re instituted in 1985 by Skol Uhel ar Vro (Cultural Institute of Brittany) to honor Bretons who had worked long and effectively in the development of Brittany's economic and cultural strengths. This is awarded yearly to three or four Bretons whose recognition is usually long overdue.

This year this distinction has gone to fours such Bretons: Vetic an Dret-Kervella, Yvonig Gicquel, Pierre Le Moine and Alan Stivell.

The following brief biographical introductions to these remarkable Bretons are drawn from an article by Jakez Gaucher ("Ceremonie de l’Ermine a Vannes" L’Avenir de la Bretagne no. 389, novembre 1994).

Vetic an Dret-Kervella, wife of linguist Fransez Kervella-Kenan-Kongar, got her degree in Celtic Studies from the Universite de Rennes and became a professor of Breton for the correspondence school Skol Ober. She has corrected lessons for Skol Ober students since 1972. She also contributed to the Breton language journals Barr-Hec and Al Liann and wrote a book on Breton cuisine in the Breton language using the pen name Soaz an Tieg.

Yvonig Gicquel served professionally as General Director of the Chamber of Commerce and Industry for Morbihan before "retiring" in 1993. He has served on the Municipal Council of Lorient but it is his many services in favor of the Breton culture that are recognized. He was president of the cultural federation Kendalc’h from 1973 to 1982 during a period of expansion for this organizations cultural center in Saint-Vincent-sur-Oust. Presently he is PDG of the Coop Breizh and serves as vice-president for the Inter-Celtic Festival of Lorient. Yvonig Gicquel is also a writer and historian specializing in the Ducal period of Brittany.

Pierre Le Moine is an active member of the POBL (Parti pour l’Organisation d’une Bretagne Libre). His work as an architect led him to travel and in these travels he has served as an excellent ambassador for Brittany to European institutions. From the town of Maël-Carhaix, he learned Breton through Marc’hard Gourlaouen’s Skol Ober correspondence school. He helped to create the magazine Ar Vro in 1955 with militants in Brest, and then the organization Jeune Bretagne, and he was instrumental in the creation of the POBL magazine L’Avenir de la Bretagne. While a founding member of the Breton party MOB, Pierre Le Moine is best known for his work with UFCE (Union Federale des Communautés Ethniques Européennes) with which he has worked since 1949 when it was founded in Versailles. He served as its president from 1986 to 1990 and has represented this organization since 1990 in meetings with the Council of Europe and the CSCE.

Alan Stivell needs little introduction for most readers of Bro Nevez. Originally from Gourin he began his musical studies on the classical harp with Denise Megevand when he was 9 years old. His father (Jord Cochevelou) reconstructed a true Celtic harp in 1953—an instrument which had disappeared from Brittany for many centuries. He joined the Bagad Bleimor and became its lead piper and helped it win the championship of Brittany. Alan Stivell also won titles in the paired playing of the biniou and bombarde. In 1972 his fame spread with a concert at the Olympia in Paris and since then he has produced 17 albums. His tours have taken him to Great Britain, Canada, Germany, The U.S.A., Australia, Italy, Spain ... and he has led a whole generation of singers and musicians in opening up Breton music to modern interpretations. Alan Stivell has given a tremendous impetus to Celtic music and to Breton culture, making Breton his everyday language of choice. And a new generation is now discovering him and following his path. His latest album, "Again" marks a new step as he celebrates his 50th birthday.
A GIFT OF POETRY

The poem which follows was sent to me by Lan Tangi, a Breton-language poet of Brittany who is by no means unrecognized for his talents in that country. The poem is by his daughter Rhiannon who seems to be following in her father's footsteps as a poet. The Breton translation is by Lan Tangi. Now thirteen, Rhiannon writes of the loss she felt leaving Brittany for America when just a small child, and of gaining new stories in the new language of her second home.

Nearly ten years ago, Lan Tangi sent a poem to Bro Nevez that he wrote about the difficulty of parting with his daughter (Bro Nevez 15, May 1985), and he felt that Rhiannon's poem "My New World" ("Va Bed Nevez") would be meaningful to readers who have two countries in their hearts. And as a proud father and a poet, he thought it was a good poem. I agree.

My New World

As a little girl I flew to this new world
Nothing looks the same
The farm outside the window—gone!
My hiding places—gone!
The grandmothers—gone!
No one understood my words

Now I have a new language
New hiding places
New friends
I have stories, stories, stories.

Rhiannon Tangi

Va Bed Nevez

Pa oan ur plac'hig e nijis war du ar bed nevez-se
Netra na ziskouezhe bezañ heñvel
An atant en tu all d'ar prenestr—kuit!
Va zoulou—kuzh—kuit!
Ar mammo—gozh—kuit!
Den ebet na gomprene ma c'homzoù

Bremañ e'm eus ur yezh nevez
Toulou—kuzh nevez
Mignoned nevez
Bez e'm eus istorioù, istorioù, istorioù.
A LIBRARY FOR THE BRETON LANGUAGE: LEVRAOUEG BREIZH

Although there are many excellent libraries in Brittany with large holdings of materials in Breton and about Brittany using these has not always been easy since they are either in universities or in large cities. And, until now, there has been no one library devoted to Breton language materials.

This has changed with the establishment of Levraoueg Breizh in November 1993. This is based in the buildings of Emsavadar Breizh (see Bro Nevez, 47, August 1992) which hosts a number of projects to promote good cultural tourism as well as education and publishing in the Breton language. Found in the small town of Commana (Kommanna in Breton) in the heart of central western Brittany where Breton remains an everyday language, this library is well located to serve a wide public: native speakers who might want to work on reading skills they never got in school, Diwan students or children in bilingual education programs, writers, or researchers.

The library operates as other public libraries with lending privileges and professional handling of the books, magazines and other documents collected there. The big difference is that this library focuses on Breton and operates through the medium of Breton. Beside books and magazines exclusively or partially in Breton, the library aims to include in its collection works in and about the Celtic languages and works in any language about the Breton language. Another difference between this library and others is that it must operate on a very small budget. This covers some staffing and administrative costs for operation, but not the purchase of books. Building the collection depends on the donation of materials by individuals, publishers, or other libraries which might have duplicates. So far a collection of some 500 Breton language books has been collected.

Because this library includes works not only in Breton but also about Breton and the social and political environment which effects its persistence, Bro Nevez will soon be joining the collection (at the library's request). What better way for us to make our support known to readers in Brittany who are working to promote wider use of the Breton language.

If any readers have materials that could be contributed to Levraoueg Breizh, or if you want to know more about this unique library, you are invited to contact them at the following address:

Levraoueg Breizh
B.P.3
12 straed Penn ar Wern
29450 Kommana
FRANCE

A CELTIC LIBRARY IN THE U.S.

For several years I have helped as a consultant for a unique library project in Bucks County, just north of Philadelphia, Pennsylvania. The goal of this project is best described in its brochure which I have elaborated upon here and there to bring it up to date and provide a few more details.

CCC Celtic Library

In 1989, the Association of Celtic Societies, or Comhairle na gCumann Ceilteach (CCC), its Gaelic name, agreed that a Celtic library would be a proper mechanism to help preserve Celtic cultures (Brittany, Cornwall, Ireland, Isle of Mann, Scotland, Wales). Also in 1989, an agreement was made with Bucks County Community College to set up an endowment fund, along with a Founder's Plaque, and a starter set of 35 donated books.
By 1994 the fund had grown to nearly $7,000 through both grants and individual gifts. Important in
development of the endowment and the purchase of books have been grants from the Philadelphia Friendly Sons
of St. Patrick to sponsor Irish history materials, a donation of Irish art materials from the Irish government, our
selection as "overflow library" for the Gwynedd Mercy College Irish Library, contributions from the Bucks
County Scottish American Society and gifts from individuals.

CCC CELT (Committee for Education, Literature and Theater) is a non-profit association best described as a
group of seven individuals who volunteer time and expertise to select materials for the library collection--
materials that are appealing to a wide public and of solid scholarship that cannot easily be found in most public
libraries. While contributions earmarked for specific areas (i.e., Irish poetry, Scottish history, etc.) guide
selection, the committee makes every effort to add materials from and about all the Celtic nations. The fact that
there are many descendants of the Irish and Scottish in Bucks County and very few Manx, Breton, Cornish or
Welsh, has also influenced the initial selection in favor Ireland and Scotland, but the library is intended to give
readers access to all the Celtic cultures. Topics include art and architecture, economy and society, folklore,
history (ancient and modern), languages, mythology, nature and the environment, poetry, ships and the sea and
travel.

Some special projects have included the purchase of books for children and youth which have been placed in
branches of the Bucks County library system as well as the college collection (including 1000 first words in
Breton). The committee has also provided dictionary sets (Irish, Scottish and Welsh) to eight branches and sets
including Breton and Cornish to the main collection. Videocassettes and music cassettes and compact discs will
also have a growing place in the collection.

The present collection includes some 350 volumes. With an advanced computer hook-up, an inter-county courier
service, Intra-library Loan, and Access Pennsylvania, the collection is very accessible to the public well beyond
the borders of Bucks County.

The CCC CELT committee not only guides the development of the collection, but also works to build the
endowment fund through the encouragement of contributions (Library Patrons are $100, and Library Benefactors
are $50). Several fundraising projects have also been undertaken. A comprehensive directory of Irish cultural
organizations (from dance schools to bakeries) in the Philadelphia area has been put together and sold for the
modest sum of $1.25 each. In the future this can be expanded to include as many other Celtic resources as we
can find. The committee has also organized two fundraising concerts followed by a reception where people can
see some of the books from the collection and talk to performers and committee members about the library.
While these have not raised much money, they have made the collection more visible so that we have succeeded
in encouraging it use--a goal as important as increasing its size!

While the development of such a library collection requires a committee of knowledgeable and conscientious
individuals to oversee its growth as well as a host library willing to take charge of administering the collection,
this is a project that does not require a huge investment of money or time to begin providing an important
service to a wide community. Anyone interested in more information about the CCC Celtic Library would be
very welcome to contact me or the committee chairman:

Tom Slattery
CCC CELT
P.O. Box 1063
Newtown, PA 18940

(215) 355-7567
BRETON YOUTH AND THE BRETON LANGUAGE

As editor for **Bro Nevez** I received an invitation to attend the presentation of a final report from a meeting of young people from Brittany, Ireland, Wales, and Friesland, held in Komman, Brittany on October 1st on the topic of minority languages in today’s society. Unfortunately it is not easy to just hop on a plane and arrive in Brittany, but the "press release" which I received sounded very interesting and worth including in Bro Nevez. My translation from the French version of the description follows the Breton.

The week long conference was organized by the Breton organization "Association of Young Breton Speakers for the Organization of Exchanges with Minority Peoples of Europe" (in Breton, Kevredigezh vrezhoneg er yaouank evit startaat an darempredou gant ar re yaouank a zo nebeut skignet o yezh en Europa).

**BREIZH WAR ROCK**

N’eus ket pell ez eus bet savet ur gevredigezh vrezhoneg er yaouank evit startaat an darempredou gant ar re yaouank a zo nebeut skignet o yezh en Europa. Adelek ar 27 a viz Gwengolo betek ar 1añ a viz Here en em gavo Iwerzhoniz, Kembreiz, ha tud eus bro Fris asambles ganeomp, Breizhiz, e Komman.".

E-pad ur sizhunvezh e vo studiet ha divizet diwar-benn plas hor yezhoul e geveurug dez'ev nevez...)

- er senadur (an hengoun, an embann levriou, ar filmañ, ar sonerezh oue nevez...)
- er mediaioù (petra zo e pep bro, penaoù int bet savet, peur ? ...)
- er geleniadurezh (penaoù eo frammet mañ, e lec'h all, petra a vank...)
- en anrermizh (e peseur micheriou e vez implijet ar brezhoneg ? E pere e chelle bezañ graet gantañ ? Hag ekonomiez Breizh a c’hell bezañ kaset war-raok gant ar brezhoneg ? peseur liamnoù zo etre ar c’henwerzh hag ar senadur ?...)

Klask a raimp a-hed an holl zivioù respont d’ar gouenn-kañ : ha gellet a ra un den yaouank bevañ e brezhoneg, e kembañ, e frizeg... hiziv an deiz ?

D’an holl yaouankizou e vo digor an divizou. Ne vo implijet nemet div yezh ar bloaz-kañ, dawust decomp : ar suozneg hag ar galleg. Diouzh ar mintin e vo dañchet an daeltou, eus 9e30 betek 12e30. Goude kreisteiz ez aimp da welet embregezhioù zo hag a ra gant ar brezhoneg, skolioù brezhoneg hag...

Bennoz adelek ar meurzh betek ar gwener e vo sunadegu e tavarnioù Kommanva : kaset e viñ en-dro gant sonerien eus e vo.

D’ar sadorn 1añ a viz Here, da 14e, e vo lennet danev eur ar sizhunvezh dirak pennoù bras ar vro ha kazettennerien.


Evit gouzout hiroch' : BREIZH WAR ROCK

B.P. 3
29450 KOMMANNA
Pg. 98 78 09 33
Pr. 98 78 09 30
Breizh War Rock

Our association of young Breton speakers was created with the aim of developing exchanges between young people who speak less widely spread languages in Europe. We are organizing a first meeting with Irish, Welsh and Frisians on September 27 to October 1 in Kommane.

During a week we will study and exchange ideas on the respective place of our languages in society:

- in the cultural domain (tradition, publishing, audio-visual and other new forms of expression)
- in the mass media (what exists in each country, how it was created and when...)
- in education (how is Education structured here, what are the needs...)

- in the economy (in which activities is Breton used? In what sectors could it be introduced? Can languages like Welsh, Irish or Frisian or Breton which are symbols of a strong cultural identity be factors in economic development? What are the ties between products and culture—for example with the "label qualité Bretagne")?

During various discussions we will try to respond to this questions: can a young person live through the Breton, Welsh, Irish or Frisian language?

All young people can participate in the discussions. Unfortunately we can only use two working languages this year because of the expense of translations: English and French. The discussions will take place in the morning from 9:30 to 12:30. During the afternoon we will take trips to businesses where Breton is used, bilingual schools, etc.

From Tuesday through Friday evenings musicians of the area will provide music in the bars of Kommane.

On Saturday, October 1 and 2:00 p.m. we will present the final report of our seminar to political and economic leaders of the area, journalists and our honored invited guests, members of the first Diwan high school class. A reception will follow this press conference.

Our week of study will close with a celebration, Breizh War Rock, a chance to hear rock bands known in the Breton speaking community, and to sing in Breton, Welsh and Francique.... E.V., Anhreñ and Tutti Futti. This will be the first concert given for the release of a new album by E.V. called "Reuz". Following the concert young artists will lead a fest noz: Kengan, singers Ebre and Le Buhé, the group Galaad, Diwan high school students and their group "Ar Vreudeur Diwan", and the bombarde-biniou pair Simon-Le Boulanger...

For all information: Breizh War Rock
B.P. 3
29450 Kommane
Tel.: 98 78 09 33
Fax: 98 78 09 30
RECORD REVIEWS

Lois Kuter


Brittany has a unique and beautiful oral tradition which sustains a wealth of song and dance tunes and their arrangement by soloists and small ensembles. The existence of a rich musical heritage also feeds compositions for larger ensembles and this new CD by the choral ensemble Kanerien Sant Karanteg features a number of compositions inspired by this heritage.

This choir from the town of Carantec is directed by Thierry Bara, and it is his talent as a composer and arranger that makes this recording so interesting. The singers of Carantec are accompanied by the Ensemble Instrumental d’Armor, and both groups are up to the challenge of Bara’s compositions. While the Ensemble Instrumental d’Armor is not given much space on the jacket cover to the CD, its role is as prominent as that of Kanerien Sant Karanteg and the performances demonstrate that Thierry Bara is equally skilled in his composition for instruments as he is for voices. While the technical quality of the recording could be better--one sometimes feels like one is listening from the back row in the chapel of Ursulines in Morlaix where the recording was made--there is nothing lacking in the quality of the performance.

Just a small chamber ensemble and amateur choir from the back waters of Brittany? I cannot imagine musicians from Paris or any other major city of the world giving a more powerful performance. The voices of soloists and the choir as a whole have a fresh quality -- not straight-jacketed into a classical style -- but nevertheless well trained and beautifully integrated with the orchestra or piano accompaniment.

The title cut, "Drouk-kinnik Neumenouio" is a 36-minute composition by Thierry Bara about the 9th century ruler of Brittany, Nominoe. The Breton language text from la Vilemarque’s famous song collection, Baraz Breiz, is set to complex and beautiful melodies and the orchestra is given a large role in cantata. The text tells of Nominoe’s revenge on the Franks who cut off the head of the tribute-carrier to meet the demanded weight of gold.

Thierry Bara also composes music for two pieces set to texts by Jeanne Nicolas-Saout, a poet from Hervic, Finistère, who evokes the beauty of small pathways through Brittany’s countryside in "Henchiou" and of an old chapel by the side of the sea which captures the reflection of the sun and moon on its walls in "E Tal ar Mor". Pulling from traditional texts and melodies, Bara also arranges a piece on the subject of Matilin an Dall (Matilin the Blind), a famous bombarde player of Brittany’s past. The only performance on this CD under 7 minutes is a piece called "Son an Tantad" with text and music by Fanch Danno, harmonized by Roger Abjane--two other names who have done some interesting works for Breton language choirs. This is a short and peppy piece which is nice, but not nearly as interesting as Bara’s compositions. The CD closes with a very beautiful piece called "Keno"--text by Job Le Bayon, music by Le Dantec, and harmonization by Roger Abjane. This lovely melody is described in the jacket notes as another national anthem for Bretons and its words do indeed praise the beauty of Brittany and the courage and honor of the Bretons.

Thierry Bara and the Kanerien Sant Karanteg do honor to the Breton language in their performance of some wonderful new compositions and arrangements which draw so beautifully from the Breton heritage.
New Recordings - continued

Erik Marchand and Taraf de Caransebeş. Sag an tan ell/Câtre o altă flâmură/Carinc aver yag/vers l’autre flâmme. Silex Y225043. 1994. 62’02 minute CD.

Wow. After the shock of Erik Marchand’s trio with oud player Thierry Robin and tabla player Hameed Khan on An Tri Breur (Silex Y225008. 1992; reviewed in Bro Nevez 43, August 1992) where he blended the traditional ballads of central western Brittany with the sounds of the middle east and India, I thought I would be well prepared for this new recording where Erik Marchand works again with Thierry Robin and a Rumanian group called Taraf de Caransebeş. Nothing can prepare you for this wonderfully jolting CD called “Towards another flame.” I feel like the hapless moth, only being burnt by a new flame has by no means been an unpleasant experience. The combination of some familiar Breton dance tunes and songs with the high energy of some incredible Rumanian wind players is at times weird, but in all cases extremely interesting. This CD is fun to listen to—especially if you already have some familiarity with the more usual performances of the traditional Breton songs and tunes which literally take flight in their rearrangements here.

The jacket notes to this recording are in French with a full English translation. The introduction is also in Breton. Breton language songs (and in one case a Rumanian text) are provided with full French and English translations. The English translations seem to be provided by a professional translation company called TRADEX and are quite good. Unfortunately the size of the print is pretty small and when it is white on a black background, very difficult for my aging eyes without a magnifying glass. But small or not, the abundant information is extremely welcome. A color photo of the performers on the back of the booklet of notes is also very nice to have—ordinary enough looking people providing some extraordinary music. I can rave all I like about how much I like this recording, but the best way to introduce it is to quote from the introductory notes by Eric Marchand:

“In December 1992, almost by chance, I met Costel Pau, a virtuoso trumpet player who was performing at a dance in the snow covered village of Brebu. At the time I was looking for a taraf led by a taragot player, this hybrid between a clarinet and a soprano saxophone, to invite to central Brittany to the fourth “international congress of the popular clarinet.”

Three days later, we had got to know each other quite well and Costel had formed a band consisting of Costica Loan on the taragot, Dany Iova on the alto saxophone, Petrica Maxim on the accordion and Nelu Turcu on the double-bass, four famous musicians from the towns on Caransebeş and Resită.

On their first trip to France in May 1993, “Taraf of Caransebeş” was very warmly received at Poullouen; the musicians made friends there and as well as the concerts organized, they were invited to a wedding. As styles of dance can be quite similar between Banat and central Brittany, the idea came to us this time to play a gavotte suite, the main dance in the parish: the result was that the experienced dancers of Poullouen were at first surprised, then pleased. The first steps towards making this record had just been taken: we had decided to perform together elements of the Breton repertoire with Banat feeling and virtuosity.

So it was from September 1993 onwards that we started to rehearse at Caransebéy, by composing series of Breton and Rumanian themes chosen for the links between their rhythms or melodies, by using forms of Balkan ornamentation or improvisation in the Breton music, or by performing Rumanian ballads and dances in a Breton style.

Thierry Robin joined us and added his characteristic guitar playing, then Nolu’en Le Buhé came along to take part in the kan ha diskan (song with responses) from the Fañch country. The fruits of this work and this meeting were recorded at Waimes (Belgium), in March 1994....

There are some names in Breton music which guarantee a good recording, and all four musicians of the band Skolvan are in that category. Youenn Le Bihan is a master of biniou, bombarde, and his softer reinvention of the bombarde called the "piston." Fanch Landreau is an accomplished fiddler, Yann-Fanch Perroches is the same for button accordion, and Gilles le Bigot is a master of acoustic guitar. All have played in a number of other bands and have been together for ten years with Skolvan. For Breton musicians who are now reaching several decades of experience with both traditional styles and ensemble arrangements comes a certain maturity which is by no means dull. These guys just get better—with a mastery of their instruments which gives considerable freedom to create great music. Like others of their generation the musicians of Skolvan benefit from experience in traditional performance styles which gives them a solid basis for innovative rearranging and new composition.

I find this new CD to stand out among a number of good recordings to come out in recent years by Breton bands. There is a certain finesse to Skolvan’s work—they can burn up the dance floor and also deliver the full power of slow airs. Their mixture of two traditional melodies from the Pourlet area found in the selection "Kalon Intanvez" is lovely, as is the newer composition by Gilles le Bigot called "The Fisherman/ar besketourien."

While this group can stand alone with memorable performances—as they do in some searing ronds de Loudeac—for this CD they have invited a number of guests who add to the overall texture. Back from the dead is Madame Bertrand, whose fine voice and recordings of the 1950s continue to inspire new generations of Breton musicians who never had the chance to meet her. Just a short part of her singing of the epic ballad called "Skolvan" (which gives its name to this band) has been included. In the legend of Skolvan which dates from the 12th century, he comes back as a ghost to beg forgiveness of his mother for many murderous crimes he committed during his lifetime. A longer performance of this ageless ballad closes the CD with a younger master of traditional song, Yann Fânc Kemener, who joins the band which has also invited Pol Huellou to provide a few haunting notes on the shakuhachi, a Japanese flute.

A number of other guest musicians on this CD also add some interesting touches. I like the addition of brass—trumpet by Gabi Kerdoncuff and Jacques Goyet, trombone by Ronan Simon, and tuba by Marc Steckar. Dominique Molard’s percussion—especially snare drum—was used very effectively. Other proven talents on the Breton music scene were also incorporated in a selection or two: Jamie MacMenemy with bouzouki, Vincent Guerin with bass fiddle, Alain Genty on bass guitar, Patrick Molard with biniou, and Pierre-Yves Mere on sax.

Notes to the CD are bilingual in French and English (and in the case of the ballad "Skolvan" the Breton is given with both French and English translations). Notes are not copious, but adequate. Interestingly enough, the title to the CD is in English—"Swing and Tears" referring to the dances and slower melodies included. For me "swing" is a bit dull in tone, not fully connoting the power of Breton dances and their performance by Skolvan. But credit must be given to the label Keltia Musique for their efforts to make English language notes available to a new and growing market. Who cares what I think of the title! This is a great recording from some of the best musicians of Brittany in one of the best combinations of their talents.

One can tell from this new CD by the group Carré Manchot why this band might be one of the most popular for dance today. There is a certain nervous energy to the bombarde especially and the band as a whole that makes you want to get up and dance. I've always loved the zip provided by bombarde in Breton bands and Herve le Lu certainly provides plenty in the three Breton dances on this unusually short CD (just over 19 minutes long): a suite gavotte, koster hoed, and lariide gavotte. And the trumpety sound of the bombarde is not at all inappropriate to the waltz from Venezuela also included on the CD.

I admit partiality for the more strident sounds of bombardes and bagpipes, but Carré Manchot is a quartet and the accordion of Ronan Robert, guitar of Gilbert le Pennec, and fiddle and cello of Ronan Pinc are as important to the whole as Herve le Lu’s wind.

Like Skolvan, this band dates from the mid 1980s, although two of its four members have changed. The decade or so of experience on the part of these musicians allows them to play around successfully with traditional dance tunes and to compose interesting new tunes. This recording by Carré Manchot does not have the subtle depth found in Skolvan's new CD, but it has a flashy brilliance which is very energizing. Too bad it's so short. Surely this band has a lot more in its repertoire which could have been added to make a terrific full-length CD. Are they just teasing us with a few samples for another recording to come soon?


Brittany is blessed with a number of young singers who perform the superb traditional style ballads of Brittany—from both the French and Breton language traditions. Dastum has released a large number of recordings of both young and old traditional singers, but for this new CD of a capella song it is the label Keltia Musique to be congratulated and thanked.

Anyone who has followed traditional styles of performances in Brittany will be familiar with the name Jean Le Meut. Born in 1925 in Ploemel, a small town near Camac, he is of the older generation and a master of song from Vannetais Brittany. He learned his large repertoire of songs from his grandmother, father, uncle and neighbors, and is a master of the exceptionally simple and beautiful melodies of Vannetais Brittany which carry texts telling of love, lost youth, and a full range of human folly and tragedy.

This CD includes 13 wonderful ballads ranging from three to eight minutes in length. Jean Le Meut is not only a fine singer—whose voice is still strong even after nearly 70 years—but he is a master storyteller. Most of the stories in these songs relate to love: the frustrated loves of women forced into bad or unwanted marriages, women forced into convents, the homesickness of a new bride far from home, the seduction of women and the often sticky problem of concluding love affairs with eventual marriage, women who forget their lovers once they go off in the army, the young beauty who asks her many suitors to climb under the door like a cat or dog, and the wife who forces her husband to pick the bones. Men and women in all their social complexity speak from these songs of life's challenges. The title to the CD—*Pe Yuvankiz kuhet*—comes from a song about a newly married man who goes on a walk and speaks to a bird of changes he has felt in his life. The bird asks "ha te es-tu ankin, glahar, pe yuvankiz kuhet?" From Vannetais Breton, "Pe yuvankiz kuhet" is translated as "la jeunesse cachée" in French, and in English is given as "inner youth." While my Breton is extremely limited, somehow I can't help but to think that a better translation might be "lost" or "departed youth." But, no matter, to
really follow these songs one must delve into the Vannetais dialect of Breton, and a full text is provided in the jacket notes. The French and English summaries give only a glimpse of the poetry.

63 minutes of unaccompanied song by one voice might seem a daunting challenge to those who have no Breton at all to help them understand the texts, but the melodies alone on this recording are well worth a listen. The Vannetais area is famous for its beautiful melodies, and, indeed, there is something quite entrancing about the very simple ones which are found on this CD.

Five introductory pages to the jacket notes (in French with shorter but very welcome English summaries) give a nice biographical background to Jean Le Meut and the Vannetais tradition of which he is such a strong part. This recording is a welcome addition to my collection—a master of song who, as the jacket notes say, is indeed "one of Brittany’s finest traditional singers."


This is a very pleasant recording of music with a very 70s sound. It features short compositions by Claude Besson for stringed instruments such as the Appalachian dulcimer, dulspinet (a variety of dulcimer with a large number of sympathetic strings), and psalterion (a 26-string instrument of the middle ages which is bowed). Accompanying Besson are three other musicians who add yet more strings with fiddle, mandolin, cello and guitar. An English horn and flute can also be heard on a few selections, but the overall sound is definitely that of mild plucked and bowed instruments.

As noted before the sound of these compositions and their arrangements is definitely that of the 1970s—and the photo of Claude Besson in the jacket notes dates from the early 70s. Although there is nothing on the CD to indicate it, I cannot help but to think this is a reissue from two earlier recordings: Instrumental (Perrides 13 NP 608 of 1975) and Instrumental 2 (Perrides 13 NP 637 of 1978. Not being familiar with these recordings, there is no way for me to verify this since the jacket notes to this new CD would lead one to assume this is brand new. No doubt Besson fans and followers would have no problem sorting this out, but for a new audience of Breton music fans developing in the U.S. the recording could be a disappointment. There is certainly nothing wrong with Bessons’ work, but this CD is not music from the 1990s, even if it remains quite appealing.

Besides Besson’s old photo the two pages of jacket notes (in French) include a short and very good description of some of the instruments on the CD and a list of performers and their instruments. Titles and the instruments used in each selection are listed on the back of the CD. Thirteen selections are included for about 35 minutes of music.

Although I found this recording pleasant enough to listen to, it lacked spark. The tunes were pretty but not particularly memorable. While the 1970s was a very fertile and exciting time in the renaissance of traditional Breton styles and experimentation with a variety of instruments from all over the world, music from this period can sound very dated. What is Claude Besson doing today?


Breton record producers have for many years put out samplers of new recordings as enticements to tourists who want a musical souvenir and as a way to introduce newcomers to Breton music to a variety of singers and musicians. This most recent sample includes selections from recordings on the Arfolk and
Escalibur label—both directed by Diffusion Breizh, a book and record distributor which has offered key support for Breton authors and musicians in marketing their work. And this sampler offers a very good cross section of traditional and less traditional arrangements of Breton music. All but five of the twenty-one selections are from the 1990s (and three of those five are from 1989), so this selection truly reflects Breton music of today as the title promises.

Traditional Breton language song is nicely represented by selections from recordings by Ifig Troadeg and Kamerion Pleuigner, and can be heard also in an arrangement by the group Gwerz (which includes singer Érik Marchand). While the group Barzaz (including traditional singer Yann Fañch Kemener) also puts traditional song in new arrangements, an instrumental selection from their 1989 CD Ec'honder is included in this sampling. Instrumental arrangements of Breton dances are a large focus for the sampler, including gavottes from Bro Pourlet by Barzaz, a jabadao by the group Tud, a dañs plinn by Carré Manchoat and by the Bagad Ronsed Mor, a fisel by the Trio Penmec, and a scottisch by Yann Dour, Anne-Marie Jan and Jean-Yves Bardoul. Less traditional compositions are also included with selections from Roland Becker’s Gavrinis album, the group Den’s Just Around the Window, Triskell’s Ondede, and the Étienne Grandjean Trio’s Circus Valse. Accompanied vocal selections include a choral arrangement of the ballad “Jenovefa Rustefan” by the group Breizh Yaouank with Andrea ar Gouith, the group Sonerion Du with a salute to the many shepherdess romances in Breton dong from their album Fire mor ha douar, and a rockier sound from the group Glaz from their 1993 CD Glaz. Two maritime selections are included with songs arranged by Djiboudjet and the Gabriers d’Artimon. The bombarde and organ duo is represented by Roland Becker and Herve Riviere, and one can find a less traditional duo of Celtic harp and the Japanese flute shakuhachi by Myrdhin and Pol Huellou. The one selection not drawn from a recording is an arrangement of rounds the Loudeac with the unusual combination of accordion, bombarde and biniou by Patrick Lefebvre, Jean Baron and Christian Anneix.

The notes to this sampler give no description of the selections beyond title and name of composer—a good half being ”trad”–but they do give a full citation for each selection so that you can pursue things further and order that artist’s CD. I especially appreciated the fact that the dates of the recordings were included.


In the interest of creating (taking advantage of?) a mass market for Breton music, a new collection called Disker has been created on the Pluriel label. A series of six new recordings under the rubric ”musiques celtiques” has just been released. Recordings are on both CD and cassette, and I have received one of this series from pipesmaker and piper Gilbert Hervieux.

As the biographical notes accompanying the CD explain both Jacques Beauchamp and Gilbert Hervieux have long been active in music-making in the area around the city of Redon. Their part of the CD called ”From Redon to Malestroit” represents well the art of paired playing of the bombarde and biniou and the less heard but beautiful repertoire of Gallo Brittany. In about a half hour of music they perform a series of marches, some lovely slow airs and a series of tunes for the dances hanter dro, an dro, ridee and the rond de Saint-Vincent-sur-Oust. These are accomplished musicians and their performance is impeccable.

Western Brittany, ”From Bourbriac to Poullaouen” is represented by another pair of bombarde and biniou players, Gwenn Dayot and Job Defenez. They perform two longer suites of dance tunes for plinn and gavotte (a total of 15 minutes). While these players are O.K., they are not the best one could
have found to present this music. While pipers and bombarde players do stamp their feet as they "dance" along with the music when they perform, the loud sound of feet in this recording is not appealing. Those who have not seen a live performance might assume a rather uninspired percussionist is along for the performance. The unnaturally shortened cuts made by the studio between different parts of the 3-part suite of tunes for the plunn and gavotte were also very annoying. Personally, I disliked the strong vibrato of the bombarde, but that is perhaps simply a matter of taste. The performance as a whole was relatively uninspired and more exceptional players (which are certainly to be found) should have been substituted, or a better recording made of Dayot and Defornez.

While the biographical notes and photo of performers accompanying the recording are welcome, more information would certainly make this recording more appealing to those who may be likely to buy it (and I assume that would include people who are relatively new to the piping tradition of Brittany). Tunes are listed in nearly microscopic print on the back of the CD case, but no information is given about them other than titles. Much more could be done to make this music attractive to a mass market by providing more attractive and interesting notes.

I have not seen or heard any of the other recordings in this series, but they are reviewed in the September-October 1994 issue of Musique bretonne (No. 131) and short descriptions below are based on those.


This is a group which includes the bombarde and biniou pair of Jean Baron and Christian Anneix who have just celebrated 21 years of great music together. Also in this group is Pierrick Lemou on fiddle and Patrick Lefevre on accordion. These are veteran Breton musicians who know how to play Breton dances—not without a few creative flourishes here and there.


Etienne Grandjean is also a veteran of the Breton music scene and a great representative for diatonic (button) accordion. The review of this CD indicates that it has good moments, but is not the best one can hear of the fine musician.


Given the relatively rare recordings featuring Breton fiddlers, this is a nice addition. The three accomplished fiddlers or "violon" players here pull dances and melodies from the repertoire of singers and pipers and rearrange them sometimes with the accompaniment of other instruments. The reviewer in Musique bretonne regrets that this CD (like others in the series) suffers from a hasty production which has meant some compromise in the quality one would normally expect from these musicians.


Of a new generation of Bretons reinventing the Celtic harp, Jakez Francois reworks a number of tunes made known by Alan Stivell and other classic Breton melodies. The reviewer notes that there may not be a great deal of originality on this CD but given a few more years this harp player is likely to move beyond mere technical skill.

BAGPIPES IN BRITTANY
A listing of books, magazine articles, and recordings

prepared by Lois Kuter, for Bro Nevez 52, November 1994.

SOME BASIC READING

Ar Men
"Hervieux et Glet, facteurs de bombardes" Ar Men 11 (October 1987): 61-62 (description of the work by Gilbert Hervieux and Olliver Glet in crafting bombardes (and bagpipes); includes wonderful photographs)

Ar Men
"Redécouverte de la veuze--cornemuse de haute Bretagne" Ar Men 14 (April 1988):14-29 (very interesting history of the rediscovery of the veuze, a one-droned bagpipe native to southeastern Brittany and the northern Vendee area; accompanied by beautiful photographs--as is the case for all Ar Men articles)

Ar Men
"Polig Monjarret" Ar Men 53 (August 1993): 44-57. photos. (A portrait of a very important collector of traditional music--especially that of the bombarde--and leader of Breton bagpipe band renaissance)

Roland Becker and Laure Le Gurun
La musique bretonne, Spezet: Coop Breizh, 1994. 120 pages. (an excellent introduction to Breton music and its performance and social context. Includes basic information about piping in Brittany; lots of interesting photos).

Bigot, Laurent

Castel, Yves
Sonerien daou ha daou--Méthode de biniou et de bombarde. Editions 'Breizh hor Bro', 1980 (a 63-page booklet including history of the paired playing of biniou koz and bombarde as well as instructions on performance for learners)

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

Le Moign, Jean-Luc
Breton Traditional tunes for the Scottish Highland Bagpipe. 1989 (60 Breton tunes transcribed for the Scottish Highland pipes; includes dances and melodies from all over Brittany with notes for learners)

Monjarret, Polig
"Quarante années au service de la musique bretonne" Ar Soner 273 (40th anniversary issue), 1983. pages 7-18. (Overview of the use of bagpipes in Brittany and the evolution of Breton music in relation to social and political changes)

Tonioù Breiz-Izel--Folk Music of West Brittany. Rennes: Bodadeg are Sonerion, 1984. 675 pages. (2,200 dances and melodies collected from biniou and bombarde players between 1941 and 1954 in Lower Brittany; introductory section describes structure of music and collection activity)
Monjarret, Polig
"Polig Monjarret parle de Dorig Le Voyer (1914-1987)" *Ar Soner* 299 (December 1987), pages 16-20; 300 (January-March 1988), pages 8-11; 301 (April-June 1988), pages 19-22. (both Polig Monjarret and Dorig Le Voyer were important figures in the renaissance of piping in the 1950s in Brittany; this article focuses on the role of Dorig Le Voyer who was also a pioneer as a pipes and bombarde maker)

Ollivier, Steven
"La B.A.S.: Mouvement gèneateur d’une conscience bretonne" *Ar Soner* 327 (January-February 1994), pages 4-8 (interesting history of the Bodadeg ar Sonerion and its place in the history of Breton music and piping—especially the development of the bagad)

Rode, Pascal
*Méthode pour bombarde en usage en Bretagne*, Bodadeg ar Sonerion Penn ar Bed, 1991 & 1992. 3 volumes (aimed at those learning to perform the bombarde; not seen)

Sonneurs de Veuze
*Quelques éléments sur la tradition populaire de la veuze dans le pays nantais*, Nantes: Sonneurs de Veuze, 1979; reedited 1988. (110-page booklet including detailed descriptions of this bagpipe and its parts, history of its use, biographical information on some of its earlier players and their place in society; construction of the veuze. Lots of drawings and interesting photos)

MAGAZINES

Two magazines published in Brittany are of particular interest in documenting not only musical events and activities, but also in including well-researched articles, book and record reviews, and lots of wonderful photographs.

*Ar Soner* (13 rue Louis Montcalm, 29000 Quimper)
Published by Bodadeg ar Sonerion, an organization for bagpipers and bombarde players with approximately 3,000 members. This magazine is primarily of interest to these musicians (with contests results and music transcriptions as a major part of the content; but not transcribed in a key familiar to Scottish pipers—"some assembly required"), Of most interest to those just beginning to learn about Brittany are occasional articles on Breton music of a more general nature.

*Musique bretonne* (Dastum, 16 rue de Penhoet, 35036 Rennes cedex)
Dastum is an archives of music recordings, transcriptions, song texts, photography, popular media (newspaper clippings) and other documentation of Brittany’s oral traditions. It’s monthly magazine features research articles as well as short notes on cultural events, book and record reviews. The best single source of information on Breton music. This magazine has included a number of excellent research articles on the history of the biniou koz and bombarde in Brittany.

RECORDINGS

Breton recordings often include excellent jacket notes which include information not available in any other publication. The following recordings represent only a sample of those available—in general, they are more recent recordings, with good notes, or including the best musicians of a particular piping styles.

BOMBARDES/BAGPIPES

*samples of different piping/bombarde combinations*

Bodadeg ar Sonerion
Assemblée des sonneurs de Bretagne—sonneurs de biniocs et de bombardes de Bretagne, 30e anniversaire BAS. Heol (Arfolk) SB 312. 1973; reedited 1991 as CD, Arfolk CD 312.
Bodadeg ar Sonerion
Assemblée des sonneurs--40e annivériaire. Rikou Soner/Bodadeg ar Sonerion RSBAS 309/disque M 104.
1984. (double lp with interesting notes and photos on the history of the bagad and piping in Brittany)

sonneurs de couple

(paired bombarde/biniou koz and/or biniou bras). Some good examples in this area are also found on
recordings of festivals and contests)

Roland Becker
excellent 24-page booklet in French with bibliography. Features the bombarde, with biniou koz and biniou
braz, drum and organ)

Jean Baron & Christian Anneix
Bombarde et biniou koz, vol. 2. Arfolk SB 369. 1978; Danses de Bretagne, Keltia Musique KMCD 07 (CD),
RSK 193 (cassette), RS193 (lp); Dañsal e Breiz, Keltia Musique KMCD 41 (cd), KD2 (cassette). 1993;
Toniob Bastian ar Soner. Association des Bretons d'Anjou. CD 70431. 1993 (compositions of Sebastien
Cam, 1879-1958)

Jean Baron, Christian Anneix and Herve l'Hyer

Jean Baron & Christian Anneix; Yann Le Meur & Michel Toutous

Pierre Crepillon, Laurent Bigot, Patrick Molard
Ar sach lez. Bretagne--climats non temperes. Escalibur BUR 826. 1988 (some of the best you can hear of
bombarde/biniou koz and bombarde/biniou braz combined).

Gilbert Hervieux & Jacques Beauchamp / Job Defernez & Gwenn Dayot
Binious et bombardes. Pluriel/Collection Disker GRI 19047 2. 1994. 46'19 minute CD. (Hervieux &
Beauchamp provide nice performances of music from the Gallo tradition; Defernez & Dayot are weak on
gavotte and plinn)

Daniel Miniou & Jean-Louis Le Vallegant

various performers
Dans plinn--biniou-bombarde: Bro Dreger III. Kreizenn Sevenadurel Lannuon. 1990. (cassette with
accompanying booklet documenting traditional bombarde/biniou tunes for the dans plinn)

various performers
Sonneurs de couple biniou-bombarde: les enregistrements historiques. Anthologie des chants et musiques
de Bretagne Vol. 6. Le Chasse Marée/Ar Men. 73-minute CD with 28-page booklet. (beautifully documented
collection of older recordings by masters)

solo bagpipes

(cornemuse--Scottish style instrument)

Patrick Molard

(Patrick Molard) & Dan ar Bras
Dan ar Bras which feature a great deal of piping by Patrick Molard)
Bombarde and organ

Jean Baron & Michel Ghesquière  
Bombarde, ocarina et orgue en pays gallo. Arion ARN 33591 & 33697. 1981

Jean Baron & Michel Théfaine  

Christophe Caron & Louis Yhuel  
Musique sacrée; cantiques bretons vannetais. Escalibur CD 418.

Jean-Claude Jegat & Louis Yhuel  
Bombarde et orgue. Arfolk 305-306. 1989. (reissue on CD of classics by the two masters who made this genre popular)

veuze

(one-droned bagpipe found in southeastern Brittany and northern part of the Vendée)

various performers

Sonneurs de veuze en Bretagne et marais breton vendéen. Musiciens et chanteurs traditionnels. vol. 3. Lo Chasse-Marée/Ar Men SCM 010. 1987 (beautifully documented with history of veuze and its renaissance); reissued as CD Le Chasse-Marée SCM 026. 1993 (with some additional selections).

various performers

Tradition de veuze en pays nantais. Chanteurs et musiciens de Bretagne No. 2. Dastum/Sonneurs de Veuze DAS 112. 1990. (cassette accompanied by excellent 30-page booklet)

Duo Bertrand

Musique d’hier pour aujourd’hui. AREXCPO AVPL 12. 1993 (compact disc featuring Thierry Bertrand on veuze with nephew Sebastien on diatonic accordion with danses and melodies from the Breton-Vendée border area)

The Bagad

(Breton bagpipe band with Scottish Highalnd style pipes, bombarde and a drum section)

Bodadeg ar Sonerion

44e championnat national des bagadou--enregistrement des Concours de Lorient, 1993--1ère et 2e catégories. 2 cassettes 1st division, including St. Nazaire, Locan-Mendon, Bleimor, Kemperle, Kemper, Auray, Brieg, St.-Malo; 2 cassette 2nd division, including St.-Yves-Bubry, Keriz, Elven, Vire, Moulin Vert, Gwengamp, Pondi, Vern-sur-Seiche

Bagad Bleimor


Bagad Kadoudal de la Kevrenn de Rennes


Bagad Kemper

1989; *The Best of Bagad Kemper*. Keltia Musique KMCD 21. 1991 (including cuts from 4 albums/CDs above)

**Bagad Kemperle**

**Bagad Keriz**

**Bagad de Lann-Bihoue**

**Bagad Ronsed Mor-Loccoal Mendon**

**Bagad de Saint-Nazaire**

**Kevrenn Aire**
*Kevrenn Aire*. GREM G9002. 1990 (latest CD; like other top bagads, a number of cassette recordings exist also)

**GROUPS/NEW ARRANGEMENTS**

The following are music groups (generally 3 to 6 musicians on various acoustic and electric instruments, sometimes including vocals) which arrange traditional Breton dance tunes and slower melodies. In almost all cases, the best groups include musicians who are equally skilled in or knowledgeable about traditional styles of Breton music. The following is a sample of groups which include pipes and/or bombardes:

**Roland Becker**

**Bleizi Ruz**

**Carré Manchot**

**Dañs**
*Dañs-*musique à danser de Bretagne*. Iguane Production/Adiph distribution. ADP 084. 1987 (includes excellent sample of groups of the 1980s: Storvan, Carré Manchot, Strakal, Strobineill, Skolvan, B.F 15, Pennou Skoulm)

**Den**
*Just around the window*. Escalibur CD 830. 1990. (new compositions by group composed of Jacky and Patrick Molar, Soig Siberil, Jean-Michel Veillon, Alain Rouquette)

**Diaouled ar Menez**
*Merc’h an Diaoul*. Escalibur BUR 817. 1987 (latest of several recordings by this popular group performing most often live at festou noz)
Glaz
Glaz. Escalibur CD 848. 1993 (pop/rock group with song in Breton/French/English; includes Nathalie Brignon, Ronan le Bars, Jean Claude Normant, Jean-Christophe Boccou, Yves Ribis, Yann Honoré)

Gwendal
Glen River. Melodie Distribution TM 34500 2. 1990. (band of Bretons in Paris area which has been in forefront of pop/rock arrangements of Breton and Scottish/irish tunes for 20 years)

Gwenva
Musiques de Bretagne. Rikou Soner RS 190; Le Paradis des celtes. serie Ethnic/Auvidis B6763. 1992 (group including Jean Baron, Christian Anneix, Etienne Grandjean, Pierrick Lemou)

Gwerz
Musique bretonne de tousjours. Gwerz/Dastum DAS 100. 1986; Au-Dela. Gwerz/Coop Breizh BUR 821. 1987; Gwerz live. Gwerz pladenn CD GWP001. 1993 (ground-breaking group in arrangement of traditional song and tunes; includes Youenn le Bihan, Jacky and Patrick Molard, Eric Marchand, Soig Siberul, and more recently Alain Genty and Bruno Callat)

Skolvan

Soldat Louis
Pavillon noir. Gamma GCD 275. 1991 (Breton rock band--one of many, but one with noticeable Breton musical roots)

Sonerion Du

Storvan
Diger 'n abadenn (Join the Round). Keltia Musique KMCD 24. 1991 (group including Herve Guillou, Christian Faucheur, Franck Le Bloas, Frederic Samzun)

Strakal

Strobinell

Tammles

Ti Jaz
Rêves sauvages. Escalibur CD 834. 1991; En Concert. Silex. 1993 (group strong on bombarde, clarinet and sax, including: Camille Ollivier, Olivier Mell, Olivier Le Gallo, Bruno Brochet, Richard Dilly, Didier Queron, Eric Richard)

Trio Pellen-Molard
FINDING RECORDINGS

The following record producers publish catalogs and distribute by mail:

**Diffusion Breizh**
Kerangwenn, 29540 Spezed
tel: 98 93 83 14; 98 93 80 77
Especially for the Escallibur/Arfolk labels, but carry a large number of all styles (as well as books)

**Dastum**
16 rue de Penhoët, 35065 Rennes cedex
tel.: 99 78 12 93; fax: 99 79 53 90
Especially focused on traditional styles; anything produced or co-produced by Dastum is best ordered here.

**Keltia Musique**
1 place au Beurre, 29000 Quimper
tel. 98 95 45 82; fax: 98 95 73 19
Distributes all recordings on Keltia Musique label; also Rikou Soner and a number of other labels; has been known for focus on piping

**Le Chasse Marée/Ar Men**
Abri du marin, B.P. 159, 29171 Douarnenez
tel.: 98 92 66 33; fax: 98 92 04 34
specializes in maritime books and recordings; catalog includes variety of other books and materials

If you travel to Brittany, the following are a few stores which specialize in Breton books and recordings. They may also be willing to send recordings by mail order:

**Ar Bed Keltiek (3 locations)**
2 rue du Roi Gradlon, 29000 Quimper / tel.: 98 95 42 82
4 avenue Clemenceau, 29200 Brest / tel.: 98 44 05 38
50 rue du Port, 56100 Lorient . tel.: 97 21 71 16

**Librairie Breizh**
17 straed Penhoet, B.P. 2542, 35036 Rhoazhon (Rennes) cedex
tel.: 99 79 01 87; fax: 99 79 43 52

**Librairie Breizh Paris**
10 rue du Maine, 75014 Paris
tel.: 43 20 84 60 / fax: 43 21 99 22

MORE INFORMATION

Note that to understand piping in Brittany, it is necessary to also study the song tradition and other instruments found in Brittany (clarinet, fiddle, hurdy-gurdy, harp, accordion). For more details on piping or for information about publications and recordings of other genres of music in Brittany, contact:

Lois Kuter, 169 Greenwood Avenue, Apt. B-4, Jenkintown, PA 19046
or keep reading Bro Nevez
CORRECTION - an addition to the article on Armand de la Rouerie

In switching from one computer and printer to another a section of the article on Armand de la Rouerie was inadvertently deleted from the final printing of the last issue of Bro Nevez and I did not notice. The following is the paragraph which was unintentionally cut off. It explains why Colonel Armand has not been highlighted in French history books.

FROM THE AMERICAN WAR OF INDEPENDENCE TO OVERLORD
Louis Bothorel; translation Lois Kuter

... A second reason explains Colonel Armand's relegation to the footnotes. Having returned to the la Rouerie chateau, he soon sympathized with and joined the restoration movement which, little by little, was taking form. He was even imprisoned in the Bastille July 14, 1788 as a defender of Breton liberties when Minister Brienne illegally suppressed the Parliament of Brittany, thus attacking the Breton constitution. At first favorable to new ideas, he turned against the Revolution when it started to drown the Rights of Man and human dignity. In 1791, he founded the Breton Association (Association Bretonne) to defend the Rights and Freedoms of Brittany and of Bretons. The Breton Association developed quickly and widely. It would be at the origin of a large resistance movement in all of western France, from Poitou to Normandy. Strong from his American experience in the organization of armed struggle, he also knew how to call on some of the 25,000 Bretons who had participated in one form or another in the War of Independence. Dogged in his duty and constantly en route in all kinds of weather, he died of a pneumonia during the night of January 29 to 30, 1793. His body was sought by his enemies and found on February 25, dug up and decapitated. The desecrated head was thrown at the feet of his friends who helped him in the fight to show them with hatred the fate that awaited them.

LETTER TO THE EDITOR

Dear Ms. Kuter,

I was given your address by M. Bernard Le Nail, Director of the Institut Culturel de Bretagne in Rennes. American born and a dual citizen, I have been living in France since 1973 and in Brittany since 1978. I am currently working on my thesis for a Masters Degree in Rennes and I thought that perhaps you or readers of your newsletter could be of some help.

The title of my work will be something to the effect of "Americans in Brittany". Although numerous articles and books have been written on the subject, they have never been collected or studied as a whole. I am therefore collecting as much information as I can covering the revolutionary period up to today and will then attempt to present it in a clear and comprehensive manner. I believe that it is a subject which could not only be of interest to many people on both sides of the Atlantic but could also facilitate future relations between Brittany and the United States.

If you or any of your readers have any "leads" to suggest, I would be extremely grateful. Thank you in advance.

Yours truly,

Christie Le Coz
10 rue du Professeur Lesne
22700 Louannec
France

THE INSTITUT FRANCO-AMERICAIN

On the following page you will find the program for a program held in conjunction with a photography exhibit by Eric Vivier and Andre Briand called "Faulkner Country" this fall. This was held at the Institut Franco-American in Rennes and included a very impressive line-up of celebrities and activities. For many years the Franco-American Institute has organized English classes and served as a resource center for Bretons who wanted to meet Americans or just learn more about the United States. And, as this conference centered on William Faulkner shows, the Institute can also put together some ambitious programs to present unique aspects of our culture.

I receive the newsletter from the Institut Franco-American (in both English and French) and would be happy to send a copy to anyone interested in learning more about this very active center.
Saturday 22 October 94

Opening of the William FLEMING Festival
9.00 AM, Palace of Poet's House

William Fleming Festival Symposium
10.00 AM, Palace of Poet's House

**The Dixie Line**
An exhibition in the Regional Department of Art and Farm
11.00 AM, Pudsey Gallery

**William Fleming Prize 1994 Awarded**
11.30 AM, Palace of Poet's House

Opening of the William Flemming Festival
9.00 AM, Palace of Poet's House

Reception for the participants
9.00 AM, Palace of Poet's House

October 20 94

Friday 21 October 94

Symposium William Fleming & Europe
12.00 PM, Restaurant

Reception
10.00 AM, Palace of Poet's House

Opening of the William Flemming Festival
9.00 AM, Palace of Poet's House

Reception for the participants
9.00 AM, Palace of Poet's House
A taste of the celtic languages

The basic idea behind this project is very simple: to give an audio impression of what all the Celtic Languages sound like, that is the living speech, either prepared or not. But although simple it nevertheless took ten years to complete, mostly due to the difficulty of getting together the various items that would not only convey the feeling of the real rugged thing but as well give a brief cross-section of the main varieties inside the six languages.

"BLAZ KELTIEG" (taste of Celtic) is first and foremost a one hour cassette, very clearly recorded, which is divided in two parts. Side one is devoted to British, "P" Celtic: Breton, Cornish and Welsh. Side two is Gaelic, from Scotland, Ireland and the Isle of Man. All the four main languages are given an approximate twelve minutes, and Cornish and Manx six minutes each.

In each language is given a variety, mostly regional based, of short pieces. This of course holds for the languages where dialects are still of major importance. About half of the recordings come from various official bodies (radios, sound archives of various types), the rest was recorded for the project. Some of the speakers are long deceased but the majority are middle aged persons who spoke the language first. The youngest, a symbol, is a Cornish speaker about ten years of age.

Along the tape is an accompanying book (of 168 pages) which is sold together: it contains a word to word transcription of all the items, in the original language. And all texts are translated in three languages: Breton (the project was initiated in Brittany), English and French. So that you can follow the original and work through it as well. All in all you'll hear about three dozens of different people.

"BLAZ KELTIEG" is only one book and cassette in a whole collection, called MARVAILLOU ("conversations") which present Breton as it is spoken, as a first language. Each issue (13 else so far) contains about an hour of Breton, transcribed in the accompanying booklet. The majority of these cost 70 French Francs each, roughly, and can be purchased by mail. Ask for our catalogue.

To get a copy, or more, of BLAZ KELTIEG, you must send the sum of 90FF +18 FF (for mailing) to: MESIDOU, 40 bis rue de la République, 29200 BREST - (FRANCE)

(Your) Name and address: .................................................................

.................................................................

- Please send me [.........] copies of BLAZ KELTIEG, for which I send the sum of [.............] French Francs, or equivalent. (Be kind enough, if paiement isn't sent together with your letter order to say how it is sent).

- Please send me a copy of the MARVAILLOU catalogue of Breton:
  Yes / No.
Mesidou: 40bis, rue de la République, 29200 Brest, France.
Tel / Fax : 98-80-49-70
SOME CELTIC NEWS

The following are excerpts from press releases or other information provided by the organization in question.

CELTIC LEAGUE OF NORTH AMERICA

"It isn't Halloween, It's Celtic New Year!"

The real New Year's eve is October 31st, according to the Celtic League. Ancient sources reveal that the holiday known as "Halloween" began as the Celtic celebration of New Year, and to make it official, the Celtic League has published its own annual Celtic Calendar. Beginning on November 1st, the Calendar features twelve monthly illustrations in black-and-white Celtic style art illustrating legends and themes from Celtic mythology. In addition, every day of the year has anniversaries noted of significant people and events from the histories of the Celtic nations of Scotland, Brittany, Ireland, Wales, Cornwall, and the Isle of Man -- over 700 in all. A veritable almanac of Celtic history and culture, the Calendar also sports the names of the months and days of the week in the six Celtic languages, plus a traditional saying for each month.

Copies of this unique calendar are available for $7.50 each, postpaid. To order or get more information contact:

Celtic League Calendar
2973 Valentine Avenue
Bronx, NY 10458
1-800-626-CELT

PLAID CYMRU NORTH AMERICA

The following is an excerpt from the first newsletter of this group, published in April 1994.

First, about the name of the newsletter. 'Nol Garire' is a contraction of Yn ol Gariref, meaning Back at Home. It is the name being used by Plaid Cymru's London Branch for their own new newsletter, and the London branch used that name on a newsletter they sent to North American supporters on our behalf a couple of months ago. As for our name: Plaid Cymru North America. We act as a support group for, and are officially recognized by, the Welsh political party, Plaid Cymru. (Plaid rhymes with "applied", and Cymru is Come Rees). The name means Party of Wales. Our small organization is a result of Plaid Cymru's advertising campaign in North American Welsh publications last year asking for representatives.

Plaid Cymru was begun in 1925 with the aims of securing self-government for Wales; to safeguard Welsh culture, language, traditions, environment, and economic life; and to have Wales become a member of the United Nations Organization (as well as, today, the European Community). Plaid Cymru currently has four Members of Parliament, and is dedicated to using peaceful and democratic means for securing the independence of Wales. The National Executive of Plaid Cymru recognized our organization on March 12, 1994 as a support group and has given us the endorsement to speak and act on Plaid Cymru's behalf in North America. Plaid Cymru North America will take part in Plaid Cymru's national conventions.

Our authorized goals are to increase North American membership in, and financial support of, Plaid Cymru, and to liaise with the media, individuals, and organizations. Being just several weeks old (in April 1994), we do not have many members: two in Canada and two in the United States - so far. In order to make this a truly successful organization, we need many more people to step forward and help. Anyone willing and able to help, or anyone wanting more information on Plaid Cymru, or who has questions and comments, or who wants to receive copies of future issues of this newsletter, please write to:

    David Price
    Plaid Cymru of North America
    P.O. Box 914
    Meadow Lake, Saskatchewan
    Canada S0M 1V0
23 August 1994

Mr Lois Kuter
The International Committee
for the defence of the Breton Languages
U.S. Branch
169 Greenwood Avenue
B-4 Jenkinstown
PA 19046

Dear Mr Kuter,

Ken Design Interactive is a small business based in London. We are a collective of young and enterprising individuals who have all been unemployed at one point or another despite having a wealth of experience in the computer field. We are now empowering ourselves to use our talents to make innovative interactive multimedia packages. We have access to a fully equipped studio and are exploring all possibilities to realise this project. Interactive Multimedia is still a new concept in the United Kingdom and we aim to ensure that we are at the forefront of this new technology when it makes the transatlantic crossing from the USA.

We are researching to develop an interactive multimedia programme namely 'The Mabinogion Interactive' to inform people about Celtic mythology and history, to promote a wider awareness of the Celtic heritage. As you are probably aware the Mabinogion is a collection of ancient Celtic mythological stories which originated from the oral story telling tradition of the Celtic civilization.

We have already conducted a substantial amount of initial research and are in the process of writing the script for the programme. We have come to the point where we are in need of financial support to complete our research and script in order to produce a small demonstration.

We have been encouraged by the amount of support so far:

Dr Miranda Green [Archaeologist] & Dr Slone Davies (Historian): University of Wales, Cardiff
Both experts and published authors in the field of Celtic History/Mythology. Will act as professional consultants.

Mr Geff Moore: The Moving Being Theatre Company, Wales
Will produce a live theatre production tied into this project once funding has been obtained.

Mr Bryn Roberts: The Maelstrom Productions
Has agreed to televise the theatre production and to help obtain the necessary funding for televising.

Virgin Media Ltd based in California, U.S.A, Thames and Hudson Publishers London, along with Mînistère de la Culture based in France have expressed interest in the project once the initial research is completed. We will also propose to the Impact 2 Interactive Multimedia Funding Programme of the European Commission, Kaleidoscope Arts Funding Programme of the European Commission (Theatre Production), Etude Celtic France for prospective additional production funding.

The research programme will take 3 months to complete at a total research cost is $30,300. The research finance will fund:

1) Purchase of related research books
   We have included a list of essential books-priced separately.
   (nearest $100)
   Subtotal: $300.00

2) Wages of 2 full time researchers for 3 months
   $1500 per month per researcher
   Subtotal: $9,000.00

3) Wages of 2 full time designer/programmers for 1 month
   to produce the small scale demonstration with printed story-board
   $4500 per programmer
   Subtotal: $9,000.00

4) Copyright clearance and permissions to obtain photographs
   $7,500.00

5) Professional consultants to check the script
   $3,000.00

6) Professional legal advice
   $1,500.00

Subtotal: $30,300.00

We would like to know if any of your members would be in a position to support any of these areas by means of a grant or a soft loan. Essentially Ken Design Interactive will pay back the loan with interest should we obtain funding to complete the project. We are prepared to enter into a contractual agreement to this effect. In addition we will provide detailed monthly reports on the progress of the research programme. If you consider funding the project after the completion of research we in addition to paying back the soft loan, will include your organisation in the contract for profit sharing agreement based on the percentage of your contribution to the production budget.

There follows a more in-depth explanation of the project should any of your members be interested. We hope you will see fit to inform your members of this programme via your newsletter if appropriate. Should any member wish to see a complete Business Plan or any other additional information I would be more than happy to forward this. Additionally, if any interested parties are travelling to London in the near future they are welcome to arrange a visit our studios.

I will contact you shortly but, in the meantime, thank you for your time in considering this proposal.

Yours sincerely,

Kenneth Hettiarachchi
The Mabinogion Project Director.
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