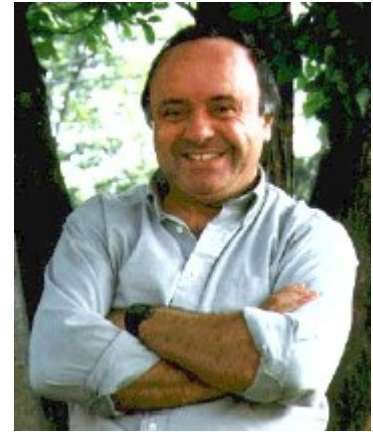


# Yves Moreau

<b>Status:</b>	Active
<b>Specialty:</b>	Bulgarian
<b>Range:</b>	Bulgarian, French Brittany, French Canadian



Yves Moreau was born in Montréal, Québec. He was twelve years old when he was first introduced to international folk dancing as a member of a Boy Scout Troup. He quickly became fascinated with Balkan music and dance through privileged contacts with such knowledgeable folklorists as Dennis Boxell, Michel Cartier, and Dick Crum. After finishing high school, he spent the summer of 1966 travelling throughout Europe and ended up taking the Orient Express train from Paris, France, to Sofia, Bulgaria. He attended the big folklore gathering in Haskovo, Thrace, and there met Filip Kutev, Stojan Djudjev, Rajna, Katzarova, Maria Veleva, and others of the "Who's who" in Bulgarian folklore. By the time Yves (pronounced EEV) met Pece Atanasovski in Skopje, he was "hooked."

He has traveled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as on numerous occasions in Australia, Austria, Belgium, France, Germany, Hong Kong, Italy, Japan, Mexico, the Netherlands, Norway, Slovenia, Sweden, Switzerland, Taiwan, and New Zealand.

Between 1960 and 1965, Yves danced with several recreational dance groups in the Montréal area, including the *Feux-Follets*, a group directed by Michel Cartier, and *Slavjan*, directed by Dennis Boxell who at the time, was a student at McGill University. It is with *Slavjan* that Yves developed a particular interest in Balkan folklore and culture.

In 1965 and 1966, Yves was very active within the Serbian community of Montréal and was leader of the performing group. He also was a member of the Serbian Choir at Holy Trinity Serbian Church in Montréal.

In 1966, Yves traveled for the first time to Bulgaria. He spent almost six months there, traveling around the country and meeting various folklorists. His association with Dennis Boxell brought him to Seattle in 1967, where he spent a year co-directing the *KOLEDA* ensemble. In the summer of 1967, he assisted Dennis with his teaching at the folk dance camp in Stockton, California. It is there that he met John Filcich, who invited him as guest teacher to the 1967 San Francisco Kolo Festival, where Yves made his first appearance as a Balkan specialist.

In 1968, Yves taught in several west coast cities and with the *AMAN Folk Ensemble* in Los Angeles, California. In 1968, Yves introduced the famous Dobrudžanska Rūka, a Bulgarian women's dance that he had learned from Camile Brochu. This dance has been taught and re-taught in so many different ways that Yves calls it his "ill-fated" dance, although he is not bitter about it. Yves says it is a highly stylized dance, geared to performing groups, and the Dobrudžan style is quite hard to grasp.

In 1969, having received a scholarship from the Bulgarian government, Yves spent a full year in Bulgaria. He was a special guest of the Bulgarian Committee for Friendship and Cultural Relations with Foreign Countries. The Committee for Culture in Sofia tailored a special program for him to travel throughout Bulgaria and spend many weeks in each region of the country learning various regional dance styles and making tapes and films.

1970 and 1971 marked a long tour across the United States and Canada for Yves. He also was guest teacher at such folk dance camps as Stockton Folk Dance Camp, San Diego State University Folk Dance Conference, Mendocino Folklore Camp, and Maine Dance Camp. In 1971, he choreographed a special suite

of Dobrudžan dances for the Duquesne University Tamburitzans, which was presented in their North American tours and their appearance in France.

In 1971 and 1972, Yves was coordinator of folk dance activities for the City of Montréal Parks and Recreation Department as well as workshop coordinator for the Québec folk Dance Federation. He was guest speaker at the Dance Canada conference in Edmonton and the CAPHER (Canadian Association for Health, Physical Education and Recreation) conference in Saskatoon. Yves produced several radio broadcasts on international folk dance for the CBC (Canadian Broadcasting Corporation) Fench network.

In 1972, Yves received a grant from the Canada Council to do research in the Bulgarian-Macedonian communities in Canada.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montréal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore, which toured widely in North America and represented Canada at several international folk festivals in the United States, France, Greece, Italy, and Bulgaria. Yves also has choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia, and New Zealand. In 1992, Yves was appointed artistic associate of the *AMAN Folk Ensemble*, a professional dance company based in Los Angeles.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and is doing similar work with Folklore Canada International, a private organization that coordinates cultural exchange programs and produces several international folk festivals in Canada. Since 1986, he has been the coordinator of the annual Heritage International folklore workshop.

In 1998, Yves was appointed to the Board of Directors of the EEFC (East European Folklife Center), which organizes the annual Balkan Music and Dance Camps in the United States.

In 2007, Yves was the recipient of the "Preserving Our Legacy" award by the National Folk Organization U.S.A. (NFO) for a Lifetime of Work and Achievement in Folk Dance and Folk Arts.

Yves, who speaks and writes Bulgarian fluently, has been a regular contributor to various folk music and folklore programs for Canadian radio and television and has presented several papers at various conferences on ethnomusicology and folklore in America, Asia, and Bulgaria. In 1980, Bulgaria awarded him with the *Order of Kiril and Metodi (1st degree)* for his work popularizing Bulgarian folk culture in North America.

Almost annually until 1985, Yves returned to Bulgaria to collect dances and music. He teaches mostly non-choreographed village material that he has collected during his many field trips. His teaching method is clear and thorough yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for traditional folklore and music and communicate the fun of dancing. Yves has also introduced and teaches folk dances of other Balkan countries as well as dances from Brittany (France) and his native Québec.

While in Bulgaria in 1969, Yves supervised the production of a very popular LP record with twelve new Bulgarian dances that was pressed by the state firm, Balkanton. He has supervised more recordings of Bulgarian dances together on the Balkanton, Worldtone, XOPO, BMA, and Gega labels. Yves' recordings are available from your local folk dance recording outlet or directly from Yves himself via his website (Bourque-Moreau Associés).

Yves lives in Montréal is recognized as one of North America's foremost exponents of Bulgarian dance and folklore.

- *Le Troubadour*. Le Conseil Canadien Des Arts Populaires. (Magazine)

Dances Yves has taught include A Deux Tempss, Abdala, An Dro, An Dro Retourné, Arapojna, Avant-Deux de Travers, Bačkovsko Horo, Bal des Montagnes, Baldâzka, Bannielou Lambaol, Bâtutâ, Bičak, Bistrica Kopanica, Bregovsko Horo, Čekurjankino Horo, Četvorno Horo, Četvorno Ūopsko Horo, Chilili, Coconeasa, Dans Plinn, Danse Fisel, Delčevsko Horo, Deninka, Denjovo Horo, Devojko Mari Hubava, Dimitrija, Divotinsko, Dobra Nevesto, Dobrudžanska Buenek, Dobrudžanska Rŭka, Dospatsko Horo, Dramskoto, Drijanovska Rŭčenica, Dujni Ranke, Džangurica, Dvasti Tristi, Elenska Râčenica, Floricica, Galaona, Gavotte d'Honneur, Gjuševska Rŭčenica, Glava li ta Boli, Glavinsko Četvorno, Graovsko, Grünčarsko Horo, Hanter Dro, Hora de la Vrav, Idam Ne Idam, Indijski Čoček, Izručanka, Jambolsko Pajduško Horo, Jambolsko Râčenica, Kamašica, Kamenopolsko, Kamišica, Karamfil, Kardamski Opas, Kokiče, Krivo Ihtimansko Horo, Krivo Petričko Horo, Krivo Plovdivsko Horo, Krivo Sadovsko, Krusarski Opas, Kučinata, Kulska Šira, Kulsko Horo, La Bastringue, La Belle Catherine, La Bastringue, La Contredanse, La Laine des Moutons, La Noce des Oiseaux, La Veille Bastringue, Lazarska Rŭčenica, Le Bal des Montagnes, Le Capitaine Trompeur, Le Cotillion de Baie Ste-Catherine, Le Capitaine Trompeur, Le Cotillion, Le Cotillion de Baie Ste-Catherine, Le Laridé, Le Panier, Les Mains Blanches, Les P'tits Chars, Les Saluts, Ljaskovsko Horo, Makedonsko Narodno, Malhao Bourée, Mali Izvorski Opas, Mališevsko Horo, Maričensko Pravo Horo, Megdansko Horo, Mŭžki Buenek, Minka, Momačka šetnja, Neda Voda Nalivala, Nevesto Cârven Trendafil, Nevrokopsko Horo, Novolesko Horo, Opas, Osmica, Panagjursko Horo, Pandalaš (Kucata), Pasarelska, Pinosavka, Pletenica, Plevensko Dajčovo Horo, Polka Piquée, Pomaško Širto, Porunceasca, Pravo Horo, Pravo Kapansko Horo, Pravo Petersko Horo, Pravo Rodopsko Horo, Pravo Šopsko Horo, Pravo Trakijsko Horo, Preskačanka, Proletno Horo, Quadrille de Saint-Basile, Raca Plava, Radomirsko Horo, Radomirska Lesa, Rusensko Horo, Sâbrile sa se Sâbrile, Sadi Moma, Salajan, Sandansko Horo, Satovčensko Horo, Sej Sej Bop, Set De Fortierville, Severnjaška Rŭčenica, Silistrenska Tropanka, Silistrenski Opas, Šira, Sitna Zborenka, Sitno Mališevsko, Sitno Žensko Horo, Skopska Zaramo (Zajko Kokorajko), Slivensko Pajduško Horo, Slivenska Račenica, Šopski Lazarki, Šopsko za Pojas, Starčeska Rŭčenica, Staro Kulsko Horo, Staro Pomaško, Stiga mi Se Momne Le, Strandžansko Pajduško, Sübrali sa se sübrali, Svadbarska Râčenica, Takanata, Talima, Tervelska Rŭka, Trakijska Rŭčenica, Trite Pŭti, Trite Pŭti ot Strandež, Trite Pŭti (Slivenski), Valle Pogonište, Vidinsko Horo, Vodeno Horo, Vlaško Horo, Vŭlčidolska Kucata, Zavedi me Jalino, Zborenka, Žensko za Raka, Žikino Horo, and Žvansko Oro.