

# THE SIAMSA ECHO

**Chronicling Siamsa's celebration of Irish music and culture**

**Montreal, Quebec, Canada**

**"So civil's our Echo in Ireland, quoth Teague, That, if you but whisper to't, how do ye do?  
It answers, tho' distant far more than a league, I'm very well, thank ye—pray, Pat, how are you?"**

**Robert Anderson 1770-1833**

## Message from our Director

The Fall semester is nearing its end, with our recital scheduled for December 11. It has been a season full of memorable moments — from our trip to Grosse Isle in August and our Registration evening in September, to our classes at Collège Notre-Dame and the warm welcome for our two new teachers, Hannah and Emile.

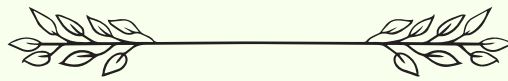
We've enjoyed a new venue for our Céilís, growing enthusiasm for the Tuesday and Saturday sessions, a wonderful, shared session with Uilleann pipers in November, and, of course, we all made it through the transit strike together. Now we can take a breath, come together, and celebrate the special accomplishments that music and language learning bring to us all.

The Spring Semester has great promise. Classes will resume for the Spring Semester in early March and will run through April into May.

The Green Season in Montreal starts early in the New Year and carries through to the parade and the St-Patrick's weekend of special activities. Siamsa will have a Céilí that weekend, participate in the parade on Sunday, and plan for a post-parade session.

We now need to bring 2025 to a close and welcome in 2026. Our recital is a chance to come together, share, and celebrate. It's also a moment to reflect on all we've accomplished collectively. I'd like to wish everyone a joyful holiday with family and friends, a peaceful New Year, and good traditional music to bring good times to all. There is a promise to all this. I often catch myself thinking, "It can't get better than this... and then it does!"

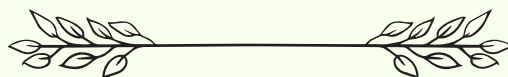
**Denis Martin**  
Siamsa Director

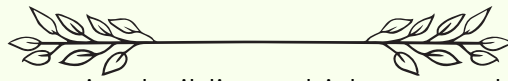


## **Grosse Île: A day of reconnecting with the past**

The visit to the island began with a cruise from Berthier-sur-mer to the island, where the group was greeted by our guide. She presented a brief history on the role of the quarantine station at a turbulent time, rife with war and disease in Europe. To quell the spread of diseases such as smallpox, cholera, and typhus, the station - which was the first one in Canada - held all passengers arriving until they were certified as healthy and could then continue on their journey.

The Celtic cross erected in 1909 by the AOH has some written messages reflecting the reality of the historic tragedy of the Irish Famine, of those who died under such tragic conditions. A short distance away, we searched the glass memorial etched with the names of thousands of Irish immigrants who passed through Grosse-Île, inscribed on the various panels. The second part of the tour brought us to the centre section of the island, where the families of the workers lived, and to the eastern section, where the sick and dying were sent. The boundary was manned to ensure that no passengers could cross from one section to another in order to control the spread of disease. Fortunately, we did not have to walk during this part of the tour as shuttle wagons were available. Our guide informed us as to the role of all of the buildings we passed - the intendant's house, the laboratory, the school, etc.. We visited the small Catholic church and the ambulance shed, but the highlight was the visit to the one remaining lazaretto (hospital shed) in the eastern section, which was a stark reminder of the conditions experienced by the sick and medical staff during the critical years of the famine. Typhus is a terrible disease, highly contagious, and it was a death sentence for those who contracted it in 1847. Many doctors and nurses also succumbed. Overcrowding was a crucial problem as the staff struggled to control the number of Irish who kept arriving.





The final visit was to the Inspection building, which was at the point of entry next to the docking area. This building was set up to take us through the procedures which were in vogue at the time. All passengers were obliged to have their baggage disinfected. Personal showers were obligatory - a solution of mercury and water was used, which was what scientists believed to be the controlling formula at the time.

The Parks Canada employees need to be congratulated on the professionalism of their presentations. French Canadians were kind and generous and opened their homes to many of the children, orphaned due to losing parents to typhus. Go raibh míle maith agaibh as ucht bhur bhflaithiúlacht! Merci pour votre générosité!

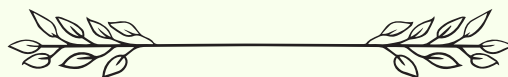
Lastly, thank you to Denis Martin, Director of Siamsa, who supported this project wholeheartedly and created all the messages needed to keep members informed along the way.

### **Gemma Brooks**

Siamsa Board of Directors

Harpist, whistle player

Co-leader of the Saturday Slow Sessions

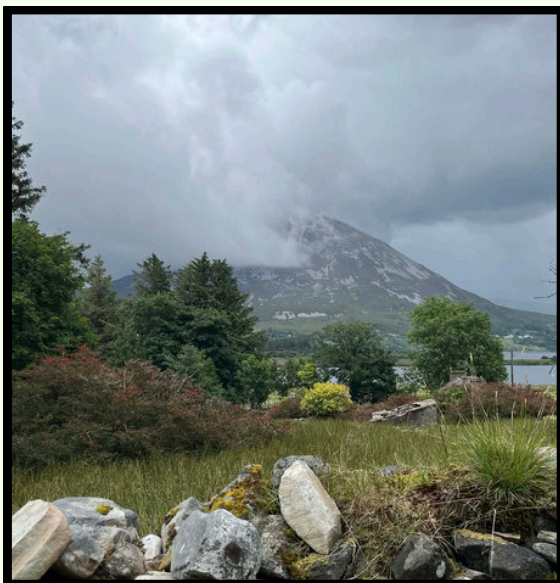


## A Soft Landing with Music & Gaeilge

Any language learner knows there is no better teacher than immersion. *Labhair í agus mairfidh sí.* Speak it, and it will live. Over the summer, I was fortunate enough to receive a grant from the Fulbright-Ireland commission to spend two weeks in a Gaeltacht, a predominantly Irish-speaking area. I chose to travel to An Bun Beag, the smallest townland in the district of Gaoth Dobhair in County Donegal.

I spent those weeks living in Irish and witnessing the living Irish – a rich dialect indivisible from the history and culture of the region. Music was central to the experience; it was a privilege to witness Maighread Ní Mhaonaigh in an intimate show in Dún Lúiche and to participate in a *sean-nós* (old style) singing workshop with Doimnic Mac Giolla Bhríde. Our weeks were bookended with sessions at the local pub: Teach Híudaí Beag, a landing spot for many of Ulster's iconic artists: Altan, Clannad, and even the boys from Kneecap. At this point, my confidence had grown on the flute and whistle, but I was still finding my footing playing in groups and learning by ear. I was a wallflower during these sessions, playing softly and listening eagerly. I hung around the upper level, peering down at the generations of musicians and especially at the children, who gathered close around Hugh's piano as he taught them tunes by ear. It was such a warm, comforting feeling to witness the tradition of teaching and learning music.

I would love to tell a story of endless, perfect days. *Oh, a dhia, bhí an aimsir an-ghalánta gach lá, bhí mo cursaí an t-éasca, agus tá Gaeilge líofa agam anois!* The truth is, no matter where you are, no matter what you do, there will always be a challenge to overcome. As the days went on, my courses grew in difficulty. Some days, we moved so fast that I felt like I could barely keep my head above water. On our free days, rural life suddenly felt incredibly isolating. I wondered if I had really earned my place there. I missed the familiar faces of my Siamsa classmates and our Thursday evenings together.



While I faced adversity, I understood an essential truth: *Ní neart go cur le chéile*. There is strength in unity. Nothing stays with me quite like the people I met, the stories we shared, and our journey in learning together. A great deal of my classmates came from the North, most of them on holiday from Belfast. They told me stories of their childhood, growing up in the Troubles – the discrimination they faced, the neighbors they lost, and the experiences they carry with them to this day. Their openness and generosity despite their struggles were astonishing. While our work was daunting, there was no place for shame or worry in the classroom. Regardless of our age, fluency, or nationality, we encouraged each other and brought out the best versions of ourselves as Gaeilge nó as Béarla.

I experienced quite a bit of grief upon leaving. I had found community among our little group of learners - Na Amadáin, the tongue-in-cheek nickname we gave ourselves. These people, this village, left a lasting mark on me. How was I going to be an ocean away from them all? In truth, returning to my friends and peers at Siamsa was the softest landing I could have had. My peers welcomed me back with open arms and a joke *Cad é mar atá tú?* They listened eagerly as I taught them Donegal slang and shared tunes I learned at Híudaí's. As someone who lives abroad, leaving behind the people you love never gets easier. But through music and through Gaeilge, I know I am never alone.



*D'fhag mé slán ar feadh  
seal ag Dún na nGall  
'S ag Gleanntáin Ghlas Ghaoth Dobhair*

I bade farewell  
For a spell to Donegal  
And the Green Glens of Dobhair

Proinsias Ó Maonaigh, "Gleanntáin Ghlas'  
Ghaoth Dobhair"

### **Cassie Anderson**

Siamsa student : flute, tin whistle,  
fiddle & Irish language

Cassie is from New Jersey, NY, USA.  
She is in the process of completing a Master's in  
Applied Linguistics at the University of Montreal.



## Teacher Feature: Philippe Murphy

Siamsa teacher of Irish flute & tin whistle, flutist for the Siamsa Céilí band

This past October, I had the opportunity to sit and talk with longtime Siamsa member, former Simasa director, Irish flute/whistle teacher and Siamsa céilí band player, Philippe Murphy. In our conversation, he shared his musical journey, which is one of a passion for Irish music that took him from a true beginner to a very competent musician and teacher.

### Musical Beginnings

Philippe shared that his passion for the Irish flute and the whistle has been the driving force behind his success as a teacher and musician of traditional Irish music.



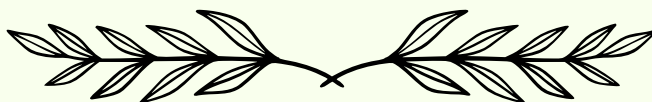
Born and raised in Montreal, he is a product of his own curiosity of his Irish heritage. He admits to having no musical background as a child. There were no music lessons for him or his brother, and his parents simply enjoyed popular songs of the day from the likes of The Beatles or Barry Manilow. There was no folk music playing, no Pete Seeger to get the young Philippe Murphy hooked on the country folk music he loves today.

It wasn't until his early 20s in his role as a volunteer Scout leader that he discovered the enjoyment of teaching and guitar playing. Being on stage, being up front, making activities happen and passing on knowledge is what he enjoyed. He was a civil servant with the City of Montreal during the day, and afterwards, a budding musician and teacher.

Gradually, the guitar energy merged with Irish heritage energy through influences such as the Dubliners, the Clancy Brothers, and other folk-singer kind of bands with arrangements of songs, and also tunes. And it was his guitar playing that took him into Montreal's Italmelodie to purchase a new set of guitar strings one day, but he left with a new set of Irish whistles. That was 22 years ago.

Philippe first learned of Siamsa in 2003. He went to the registration evening, where he met Siamsa Céilí Band leader Steve Jones. Despite being in over his head in this new world of trad music, Philippe signed up, and Steve gave Phil his first lesson. Afterwards, Brad Hurley (no relation to Montreal's Hurley's Pub on Crescent St.), an American musician in flute, whistle, guitar, and pipes, became Philippe's second teacher, with whom he stayed for quite a few years.

Philippe surmised that Brad would say he was really keen, very motivated, just wanting to be better, doing all his homework, and practicing all the time - even in his car. Philippe said that he feels he missed the golden years of Irish music in Montreal because he was just a beginner when the best of the best of Irish trad musicians played the Montreal trad scene. But these sessions boosted his desire to learn tunes as he was collecting tunes from other players, and playing with stronger musicians as an incentive to get better.



But it was his 2004 adventure in Ireland that brought Philippe's Irish music playing to another level. His learning curve was steep during an intensive week at the Willie Clancy Music School Festival: morning lessons and the rest of the day to tour the bounty of Ireland, including many pubs in search of authentic trad. sessions as only Ireland can serve up. He was not disappointed. Yet as wonderful as this experience was, this trip was an eye-opener.

Coming from Montreal with a year of lessons behind him, he thought he was good enough. His self-proclaimed confidence was quickly brought down a few notches at the Willie Clancy School, where in the town of Miltown Malbay, they had lessons in people's homes. Philippe's beginner-intermediate group of adults could hear another group in the adjacent sitting room playing very well. It was humbling to realize that this advanced group was a group of kids. At this moment, he understood he had some catching up to do. Irish music lessons in Ireland, coupled with trad sessions, were a reality check on how many tunes he didn't know and that his tempo was not up to speed.

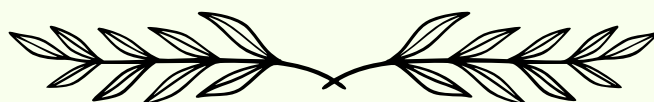
Over the past 20 years, Philippe's flute playing improved to the point that he became actively involved in Siamsa. In 2010, Philippe joined the Siamsa Board of Directors, and from 2018 - 2021 was the Director of Siamsa. Between 2010 and 2012, he went abroad to play folk festivals in Spain and Switzerland as part of the amateur branch of Quebec's famed Les Sortilèges. All this came about because of the friendships and connections he made attending trad. sessions around Montreal.

### **What does it mean to you to teach Irish music to adult learners?**

Philippe says he remembers what it was like to be a beginner musician, wanting to play at sessions, wanting to one day play in a céilí band. With these thoughts, he enjoys bringing his students along on a similar journey.

In his classes, he recognizes that there is a lot of joy playing with others, saying that it is a privilege to be the one to introduce Irish music newcomers to this wonderful world of collaborative music. He is teaching students that they are not just playing the tune; rather, they are communicating with the other musicians. Even in a beginner class, there are music concepts that we take for granted. Some adults arrive without any knowledge of music and it can be disheartening to see someone lagging behind. Regardless, there is a certain pace that needs to be kept up and people come to class, they try and do their best.

Sometimes things go right when a group of students who have a similar vibe come together in one class, and they end up becoming friends, which admittedly is a difficult thing to do as an adult. Philippe says that he recognizes how Siamsa provides an opportunity to meet new people and make friends.



## Being part of the Céilí Band

Philippe explained that being part of the Siamsa Céilí Band is like a sub-community of Irish music. It is one of those things that requires a lot of work, learning new repertoire, arriving early and leaving late to every céilí, and not getting paid very much. But regardless of all this, he wouldn't stop playing for the céilí band.

Being part of the Céilí band allows him to perform with musicians who are better than he is. He said that this is a great thing because they bring him up to a higher level of musicianship. Being in their company to play at their level is like going back to school. Also, learning to play for dancers, to stay in tune with everyone, is an important aspect of céilí playing that one doesn't need to consider in a trad session.

Philippe also explained that Irish dancing has made him a better musician. He says that there is a bounce to Irish music, that there are waves, and that it is not square. You realise that there is a flowing, bouncing rhythm that puts the dancers in a trance, and this is how he says he needs to be playing Irish music. The music is meant to be danced to. For a musician to get to that sweet spot of rhythm and flow, one needs to be a dancer.

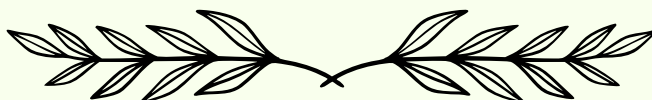
## A Final Note

Philippe went on to say that he believes that there is an upward movement again in session playing. The goal is to keep the momentum going, keep it fresh, and have good musicians come. His advice for a new trad session player is for every time you go, be better than when you were before, learn a new tune every week - get the feeling of "I will come back next week to play with you again."

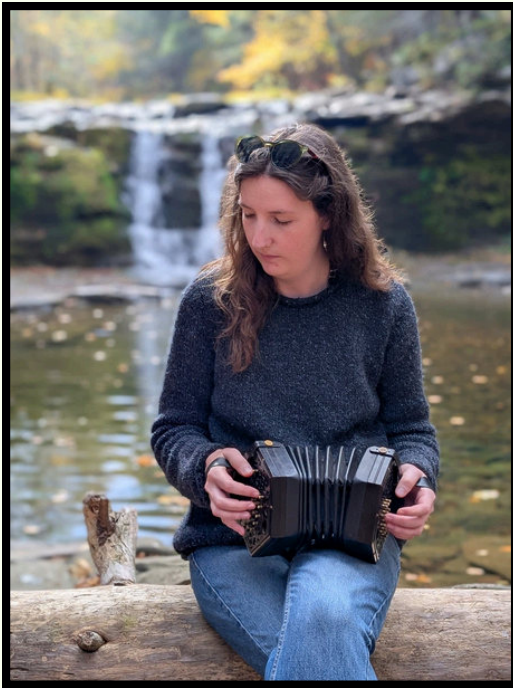


### Allison Haggart

Siamsa Board of Directors  
Irish whistle & bodhran enthusiast



# Welcome to Hannah Collins: Siamsa's first concertina teacher



Siamsa is very pleased to have welcomed Hannah Collins to teach beginner and intermediate concertina students for the Fall 2025 session.

Hannah Collins is a piano and concertina player, teacher, and composer from Skibbereen, Ireland. A graduate of University County Cork, with a B.A. in Irish Language and Music in 2019, and a BMus in 2020. Throughout her time in UCC, she was granted a Quercus Creative Performing Arts Scholarship, and was also awarded the Donal 'Doc' Gleeson award for performance and the Mary V. Hart Award for academic achievement. She has also won many solo piano competitions at Fleadh Cheoil na hÉireann over the years, culminating with the Senior Piano title in 2019.

Following her degree, she completed an MA in Irish Traditional Music at Maynooth University, where she released her debut solo piano album, Casadh na Taoide. In 2021, Hannah was awarded a prestigious Fulbright Scholarship to teach Irish at the University of Montana for a year.

Hannah regularly performs and teaches at festivals in Ireland and abroad, and is also a member of the All-Ireland winning Taobh na Mara Céilí Band.

While teaching concertina classes at Siamsa these past few months, Hannah has had the joy of joining Steve Jones and fellow Siamsa musicians in the Siamsa Céilí Band, playing piano at our monthly céilís. In October 2025, Hannah shared her concertina talent in the trad sessions hosted by the Celtic Harmonies International Music Festival in the Eastern Townships.

December 2025 has her busy performing on piano with Cherish the Ladies throughout New York and Vermont. Upon her return to Montreal, Hannah is also looking into using her teaching qualifications to teach in local schools and, come January 2026, starting up a Sunday evening trad session at The Honey Martin Pub on Sherbrooke Street West in the Montreal neighbourhood of Notre-Dame-de-Grâce.



*Thank you, Hannah,  
for being part of the  
Siamsa community.*





## Irish Fiddle Workshop



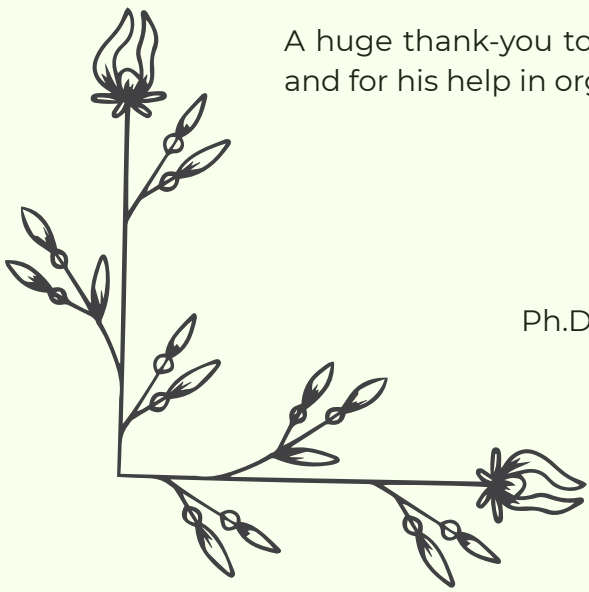
On June 14, I had the pleasure of leading a three-hour workshop on Irish fiddling styles with the Siamsa community. It was a lively and well-attended event, with fifteen enthusiastic participants eager to dive into the nuances of Irish fiddle music.

Over the course of the session, we explored six tunes—three reels (The Musical Priest, The Scholar, and The Foxhunter's) and three jigs (The Drowning at Bruckless, Banks of Lough Gowna, and Connaughtman's Rambles). Together, we focused on bowing patterns, ornamentation, phrasing, and the rhythmic swing that give Irish music its unique lift and character.

To support different learning styles, I provided sheet music and recordings (both with and without metronome) in advance, allowing everyone to come prepared and ready to dive in. Throughout the workshop, participants asked thoughtful questions and shared their own approaches, which made for a truly engaging and collaborative atmosphere.

There was strong interest in continuing these workshops, perhaps focusing on other tune types such as hornpipes, airs, polkas and slides, or on skills like arranging tunes into sets and improving group playing. I would love to see these become regular fiddle workshops, welcoming players from both within and beyond the Siamsa community.

A huge thank-you to Brendan Walsh for encouraging me to make it happen and for his help in organizing!



**Kate Bevan-Baker**

Ph.D Humanities, M.Mus violin performance, B.Mus violin perf.

Instructor, Fiddle & Violin Music

Lecturer, School of Irish Studies, Concordia University

Siamsa Fiddle Teacher

## A Modicum of Incentive & Inspiration

I truly love the flute, and I will say I am not yet completely discouraged that I still rely on sheet music for the sake of being able to participate in a trad session every now and then. However, after two years of wrapping my musical brain around this new world of jigs, reels, and slip-jigs, I decided to take a break from the melodies of Irish tunes and focus on the rhythms.

I spent my summer of 2025 learning to play bodhrán with Fred Graham. Heralding from Belfast, Ireland, Fred is Siamsa's longstanding rhythm section and teacher who has a story or two to share from his 25+ years with the Irish Rovers and countless other musical moments connecting him with musicians far and wide. To my surprise, one of his connections happens to be virtuoso flutist Geoffrey Kelly of Spirit of the West, one of Canada's finest Celtic-rock-pop bands and the soundtrack to my university days in the early 90s. It was his flute playing that got me hooked on Irish flute & whistle.

Yet, as much as I enjoy the tunes, melodies, and rhythms, the only part of Irish music that comes naturally to me is the enjoyment of it. Learning to play this genre of music takes much effort and a lot of practice. I suppose my conversations with Fred last summer on this point of frustration got him thinking about how to keep me motivated, because not three weeks into our summer program, I was beyond thrilled to find a message from Geoffrey Kelly waiting for me in my inbox.

I am very happy to share these words of musical insight with my Siamsa friends, as is Mr. Kelly. He writes: *"If it provides even a modicum of incentive or inspiration for anyone taking up the music, I'd be delighted. Cheers, Geoffrey"*

***The full unedited email follows on the next page.***

In the true spirit of sharing, connecting, and collaboration that keeps Siamsa going strong, thank you, Fred, for reaching out to your friend on my behalf. Here's me paying it forward for any person starting out on their discovery of Irish music.

### Allison Haggart

Irish whistle & bodhrán enthusiast

To learn more about Geoffrey Kelly and hear a few samples of his flute playing, go to:



[Geoffrey Kelly on Spirit of the West, the Rovers, the Paperboys and the future](#)



June 16, 2025

Hi Allison,

How are you doing? My dear friend Fred Graham mentioned you are keen on trad music and have taken up the whistle. I'm sure I don't need to tell you about the joy music can bring, both as a listener and a player. I hold both in equal value.

I learned to play by ear. I never applied myself when I was younger to read the dots, and I'm envious of those that can. It is a language of its own. Ideally, developing a good ear and being able to read music is the best of both worlds. I found learning tunes was very rewarding, and with every tune I learned a greater understanding of the mystery of the melodies unfolds, with each tune having its own character and shape to try and understand.

Technique and ornamentation can embellish a simple melody providing colour and accent, this will come with time, and eventually allow you to put your own personality into the music.

Playing for dancers was excellent in learning ensemble playing, and taking the cue from the dancers feet for timing and discipline.

I had the good fortune of finding a collective of trad musicians here in Vancouver, much like you have where you are.

Playing in sessions and also playing along with recordings was my method of learning and slowly building a humble repertoire of tunes.

There are well known books to learn from if you can read. The most famous being O'Neill's Music Of Ireland. I also have a couple of books by Robin Williamson "The Penny Whistle Books" which focus on simple, suitable tunes focused on the whistle. I believe they provide basic tutorials, scales, tips etc.

In this day and age, YouTube is a fantastic tool for actually watching advanced players play whatever tune you might be trying to learn.

The other excellent tool is an App called *The Amazing Slow Downer*. This allows you to slow the tune down while keeping it in the same key. Super helpful in picking out the notes. It takes a bit to get the hang of using it, but if you are struggling with a certain section of the tune, you can loop it until you learn the trouble spot.

I hope these ideas are helpful. The main thing is the desire to learn. If you have that you'll find a way.

There are many great players whose recordings are worth seeking out. Mary Bergin has a couple of classic albums that are held in high regard by the trad world. Modern players like Brian Finnigan of Flook, Mike McGoldrick of Capercaillie , Kevin Crawford of Lunasa and Joanie Madden of Cherish the Ladies are all superb in different ways.

Hope this is all helpful, and best of luck with your journey in music!

Cheers, Geoffrey



This is certainly true at the Siamsa Slow Session thanks to the leadership of Harold, Gemma, and Denis (Saturdays 2-5 pm, Lord William pub, Griffintown). It is the most welcoming session that I have ever played at. Harold in particular is so warm and generous. He makes sure everyone has fun from the moment they walk through the door.

Maybe you are a young beginner who has never played at a session before, maybe you are new to Trad and can only get through a very slow rendition of the Swallowtail Jig (which is how I started out), or maybe you have picked up your instrument again in retirement after leaving it in the attic for decades. What you need is a learning session where it is more important to join in than to perform like a professional.

Maybe because I am an old punk at heart, I think anyone should be able to join in and express themselves, without worrying about being “good enough”. If a Trad scene doesn’t have sessions that include the whole community, then hasn’t it lost touch with the kitchens, pubs, and street corners of its roots?

Harold not only made me feel at home from the moment I arrived – full of nerves – at my first Slow Session, but has been my role model in how to lead a session. I try to carry the spirit of the Slow Session to our Sunday afternoon sessions at Le Dépanneur café. We tend to play a bit faster than at the Slow Session, but we play a lot of the same tunes, and we follow the principle that if you take care of the craic (good times), the ceol (music) will take care of itself.

Of course, we love our virtuosos and our super-talented players, and it is a joy that they come to support and encourage our newcomers, because that's how you end up with the virtuosos of the future. I am often told that a good leader doesn't have to be the best, but has to bring out the best in others, and what makes the Slow Session so precious is that everyone takes pleasure in helping each other get better. Thanks to Harold, Gemma, and Denis - it's a real Trad community!

## Fiddle Player

Dépanneur Café Sessions



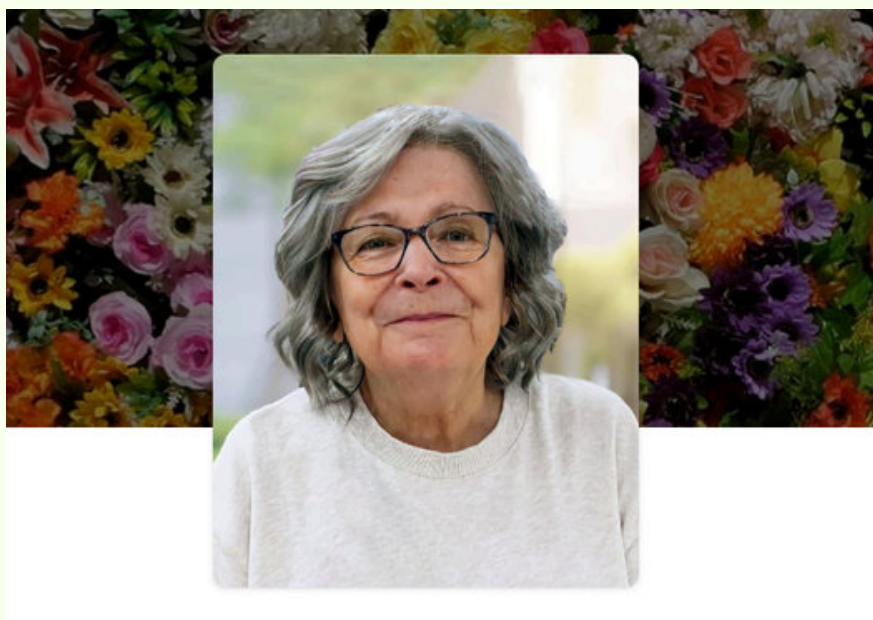
## In memory of Sheila McGovern

Sheila was a journalist who arrived in Montréal after working her way up through various publications and spending a year in France to brush up on her French. This allowed her to land a coveted position with the Montréal Gazette.

Sheila built a full life here and had many close friends. She was a pioneering member of Siamsa, where she developed a passion for Irish dancing and the harp. Sheila served on the Board of Directors for several years. She organized the school's 10th anniversary and was also the driving force behind the first iteration of our famous green Siamsa t-shirts.

She will be remembered for her warm smile and gentleness, her talent for baking, and the friendship she shared with fellow Siamsa regulars Colleen and Peggy Curran, and Margaret Walton.

Our heartfelt condolences go out to her family and friends.



# Upcoming Events

## January & February 2026

Take advantage of these cold winter months to practice the tunes you've been working on or learn a few more. Join in on a trad session to get out of the cold, keep warm and keep on playing your favourite tunes with Siamsa friends.

**February 17:** registration night at Hurley's Irish Pub, 1225 Crescent St, Montreal from 7:30 p.m. to 10 p.m. You can also register online at [www.siamsa.org](http://www.siamsa.org). Classes resume March 5, 2026

**February 27:** first céilí of 2026, at St. Kevin's Church, 5600 ch de la Côte-des-Neiges, Montréal. Doors open at 7 p.m.



## March 2026

### Saint Patrick's Day Festivities :

- St. Patrick's Céilí - March 21 at St. Kevin's Church, 5600 ch de la Côte-des-Neiges  
Doors open at 7 p.m.
- St. Patrick's Day Parade - March 22nd
- Post-Parade Session - details to come



If you wish to walk and/or play your instrument under the Siamsa banner, please refer to the Siamsa website in the new year to register your name.

## April 2026

### The Willy Clancy School from Miltown Malbay, Ireland is coming to Montreal!

A collaboration between Concordia University's School of Irish Studies and the Schulich School of Music at McGill University on April 10 and 11.

- workshops for uilleann pipes, fiddle, flute and whistle
- lectures
- a transatlantic concert featuring Irish & Québécois musicians, singers & dance

Please refer to the Siamsa website in the new year for more details.

# *Join us for a session!*

## **TUESDAY EVENING: THE TRAD SESSION**

Hurley's Irish Pub

1225 Crescent St. Montreal

7:30 p.m. to 10:30 p.m.

Levels: intermediate & advanced

## **SATURDAY AFTERNOON: THE SLOW SESSION**

Lord William Pub (in Griffintown)

265 Rue des Seigneurs, Montréal

2 p.m. to 5 p.m.

Levels: beginner & intermediate

## **SUNDAY AFTERNOON: THE DEP. CAFÉ SESSION**

Le Dépanneur Café

organized by Fran Alexa

206 rue Bernard West, Montreal

4 p.m. to 5 p.m.

All levels welcome!



# STAY TUNED!!

**New session starting**

**January 2026**

**Sunday evenings**

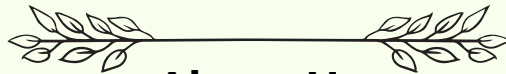
**led by Hannah Collins**

**Honey Martin Pub in N.D.G.**

**5916 Sherbrooke St. West,**

**Montreal**





## About Us

Siamsa is a registered non-profit organization based in Montreal, Québec, Canada, dedicated to promoting Irish culture & music.

### **Board of Directors 2025-2026**

The school is guided and administered  
by a volunteer Board of Directors.

#### ***Director***

Denis Martin

#### ***Treasurer***

Paul Cunningham

#### ***Secretary***

Gemma Brooks

#### ***Members-at-large***

Allison Haggart

Brendan Walsh

Dónal Gill

Fred Graham

Gina Francis

Kelly Shannon-Parmar

Mayu Egan

Philippe Murphy

Reggie Parmar

Steve Jones

### **Siamsa Teachers Fall 2025 Semester**

#### ***Bodhrán***

Fred Graham

#### ***Concertina***

Hannah Collins

#### ***C#/D Accordion***

Steve Jones

#### ***Fiddle***

Émile Hooper

Mayu Egan

Steve Jones

#### ***Gaeilge - Irish Language***

Miriam Dunne

#### ***Guitar, Tenor Banjo & Mandolin***

Willy LeMaistre

#### ***Harp***

Cécile Delage

#### ***Set & Céilí Dancing***

Caroline Wathier

#### ***"Siamsa Singers" Choir***

Ros Williams, choir director

#### ***Tin Whistle and Irish Flute***

Philippe Murphy

If you have questions, comments about Siamsa's activities, or would like to  
contribute to an upcoming newsletters, please contact us at

[info@siamsa.org](mailto:info@siamsa.org)



**Siamsa**  
School of Irish Music  
École de musique irlandaise