

Festival  
Classica

PREMIERE! CREATION! PREMIERE! CREATION!



# RÊVANCES SANS PAROLES

Jorane / Oktopus

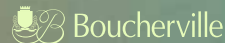
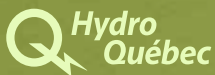
16th edition

9 June 2026 – 7:30 p.m.

Église Sainte-Famille

Boucherville

In collaboration with



# Rêvances Sans Paroles

Pre-concert talk – 6:30 p.m.

Musicologist Marilou Garon invites the public to learn more about the pieces on the program.

## Program

(105 mins with intermission)

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**Gabriel Paquin-Buki** (born in 1989)

*Bookmark Hora*

**Klezmer traditional,**

arr. **Gabriel Paquin-Buki**

*Kolomeyka*

**Jorane** (born in 1975)

*Ébène*

*Marea*

*Petite dérive*

**Jorane/Sergei Prokofiev\*** (1891–1953),

arr. **Gabriel Paquin-Buki**

*Le rêve d'Anne Frank*

\*excerpt from *Overture on Hebrew Themes*

**Zoltán Kodály** (1882–1967),

arr. **Gabriel Paquin-Buki**

*Kállai kettős, K. 148*

**Dave Tarras** (1895–1989),

arr. **Gabriel Paquin-Buki**

*Another Glass of Wine*

**Franz Liszt** (1811–1886),

arr. **Francis Pigeon** (born in 1986)

*Hungarian Rhapsody no. 2, S. 244*

**Jorane**

*The Tree*

*Pour Gabrielle*

## Artists

**Jorane**, cello, vocals

## OKTOPUS

**Gabriel Paquin-Buki**, clarinet, composition, arrangements

**Zoé Dumais**, violin

**Julie Blanchet**, flute

**Francis Pigeon**, trumpet

**Madeleine Doyon**, tenor trombone

**Matthieu Bourget**, bass trombone

**Guillaume Martineau**, piano

Sound engineer: **Maxime Philippe**

# About

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The musical worlds of Jorane and Oktopus converge for a concert of both intimate and intense soundscapes, at once playful and delightfully unrestrained. The Québec singer, known for her enchanting musical universe, joins forces with an octet devoted to the music of Eastern Europe, each exploring instrumental expression in their own distinctive way. When their artistic paths intersect, the result is a surprising and compelling program, weaving Jorane's creations with works by Liszt, Prokofiev, and Kodály, all wrapped in the sonorities of Eastern Europe that define Oktopus's sound.

# A word from Gabriel Paquin-Buki

Artistic director and Oktopus's clarinetist

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*Rêvance*: there is no such word. But what matter? With a nod to Mendelssohn's *Romances sans paroles* (Songs Without Words), the title of this concert evokes the dreamlike world into which Jorane and Oktopus seek to draw you. This marks the second collaboration for these two unlikely partners.

The story goes back to 2014, when Jorane composed the music for *The Diary of Anne Frank*, staged the following year in Montréal's Théâtre du Nouveau Monde. At the time, I was working in the theatre as an usher and heard Jorane's music every night. The tunes took up residence in my head, driving me to write an arrangement for one of the pieces on Oktopus' second album, *Hapax*, on which Jorane appeared as a vocalist.

Ten years on, the musician and the octet come together again. This time, we have reworked several pieces from the repertoire of both acts, each lit up by the other's voice. The entire focus is on the timbres, the sounds, the instruments—including the voice—and sentiments. In a world increasingly hostage to artificial and digital creations, this concert sets out to be organic, vibrant.

*Je devine, à travers un murmure,  
Le contour subtil des voix anciennes  
Et dans les lueurs musiciennes,  
Amour pâle, une aurore future!*  
– Paul Verlaine, from *Romances sans paroles*

# Program notes

Benjamin Goron, musicologist

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Some musical meetings add up to more than a crossing of paths: they are better described as landslips, different worlds rubbing against each other. On one side, Jorane's cello embodying forests that breathe, darkened roads with flashes of light, silences full of withheld movement; on the other, the klezmer ensemble Oktopus, where instruments seem to speak an ancient language with the vibrant accent of a modern city. Weddings, departures, crossings, and dances gathering speed provide an intoxicating rush. Festival Classica invites us to witness in a single concert a unique, atypical meeting between the musical worlds of Jorane and Oktopus.

For over two decades, Jorane has held a special place in the musical landscape of Québec and the world. Trained as a classical cellist, she quickly broke free of traditional frameworks to develop a hybrid language in which voice, cello, and writing intertwine in the same breath. Her performances are characterized by economy of means and great emotional intensity: delicate, stripped-down musical lines carried by a velvety, almost whispering, voice that seems perpetually on the borderline with silence. In Jorane, music becomes an inner landscape, a space for poetic meandering where the very titles—*Petite dérive*, *The Tree*—suggest states of mind rather than stories. Her career, marked by numerous collaborations and theatrical explorations, testifies to her constant desire to stretch the framework of sung and instrumental music, accentuating raw emotion and nuance.

In contrast with this intimate approach, Oktopus exudes the very different energy of community and tradition reinvented. A Montréal-based klezmer ensemble, Oktopus exemplifies the vitality of traditional music, strongly rooted in Eastern European repertoires that are interpreted with a contemporary approach. With artistic direction and arrangements by Gabriel Paquin-Buki, the ensemble explores the intersections between traditional music, art music, and modern influences. Their approach is built on great freedom of interpretation, in which improvisation, rhythmic interplay, and orchestral colours play a vital part. Through their projects—their latest album *Brahms, Balkans & Bagels* in particular, their collaborations, and their onstage performances in Montréal—they are actively contributing to the revitalization of the klezmer language through interchange with other musical and aesthetic traditions.

The concert program sets out a journey through these intertwined musical worlds. It opens with *Bookmark Hora*, by Gabriel Paquin-Buki, a piece that marks a point of departure, as if opening a musical travel diary. Then follow incursions into klezmer tradition with *Kolomeyka*, where dance and group energy come to the fore, revealing the festive, virtuoso dimension of the repertoire. Jorane then takes us into her world with: *Ébène*, *Marea* and *Petite dérive* that suspend the flow of time, giving us quasi-cinematographic breathing spaces, where sound becomes matter in motion.

The program then moves into more narrative territory with *Le rêve d'Anne Frank*, a sensitive arrangement by Gabriel Paquin-Buki based on an overture by Prokofiev, where memory, vulnerability and history intertwine. This piece acts as a point of convergence between the concert's two aesthetics:

the emotional weight of the implicit story meets the ensemble's orchestral richness and expressive intensity. Then, with Zoltán Kodály's *Kállai kettős*, a piece premiered in 1951 by the Hungarian State Folk Ensemble, the folk music of Hungary enters the picture, with a contrasting rhythmic structure alternating between tension and release. *Another Glass of Wine*, by Dave Tarras, a key figure in 20th-century klezmer music, brings a lighter, almost nostalgic colour, in which the spirit of dance and celebration take over. In response comes in a new reading by Francis Pigeon of Franz Liszt's Hungarian Rhapsody no. 2, pushing the dialogue between Romantic virtuosity and modern reinterpretation still further.

Jorane then returns with *The Tree* and *Pour Gabrielle*, pieces that bring the journey to its end in a more introspective, meditative mood. Like a return home from a journey, these pieces seem to distill all the emotions that the concert has evoked: memory, transmission, dance, fragility, and light. Together, then, Jorane and Oktopus offer us much more than a concert: a sensitive musical itinerary in which pieces answer each other, shift and transform through contact, continually moving between rootedness and invention.

# Artists

**Jorane**  
Cello, vocals



**Oktopus**



# Festival Classica team

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16th edition

22 May to June 14 2026

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# CONCERTS THAT HIT THE RIGHT NOTE!

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