

With the founding of Z V E Z D O L I K I, flutist Oriana Dierinck has fast come to chamber music's forefront, distinguishing herself within that vast world. Her unconventional approach, to select works which form each project's starting point and not the ensemble's basic formation, is catching on. It is the repertoire that determines who she works with.

However, this free choice has not prevented Z V E Z D O L I K I from having a real face. And how! Both thanks to Oriana's refreshing view on developing repertoire, countless initiatives, and her infallible flare for surrounding herself with phenomenal musical colleagues, all inspire her; but also enable her to create a unique ensemble every time. In this organic approach to music rehearsal and performance, exposing the ideal sound and image for any composition is central.

What the listener gets to hear is, consistently, the result of a great, conspiratorial search for the sound-ideal.

In this way, Z V E Z D O L I K I also strives towards the future platform for performing wider chamber music repertoire, including many 20th and 21st century compositions. Astor Piazzolla's operita "María de Buenos Aires" also bears witness to Z V E Z D O L I K I's refreshing approach. In the performance nothing is either shunned or facelifted, which is why so many emotions are stirred and released, constantly.

Already, Z V E Z D O L I K I has been interviewed by radio KLARA about their projects, most recently connected to their double CD release, of Piazzolla's "María de Buenos Aires", tango operita. That severely beautiful live CD album received much music and other press acclaim, resulting in a guest-performance on "De Zevende Dag" current affairs program slot of VRT's Belgian national TV channel "One".

Z V E Z D O L I K I was founded in 2009, based at Antwerp's Norwegian Church, and is considered one of Belgium's most exciting chamber music ensembles.

The ensemble was named after a cantata for male chorus and orchestra (1912), composed by Igor Stravinsky, with a text by poet Konstantin Balmont, dedicated to Stravinsky's good friend, Claude Debussy. "Zvezdoliki" means "the King of the Stars" or "le Roi des Etoiles", and was premiered in Brussels in 1939. According to Debussy, the cantata would describe the "Harmony of the Eternal Spheres", which he also stated in his letter of thanks to Stravinsky.

Socially engaged and forward-looking, Z V E Z D O L I K I develops projects strongly connecting to diverse audiences and with contemporary classical music.

"Noot voor Nood" (Note for Crises), a benefit for Antwerp's homeless, has its fourth edition in 2022. The first, in 2013, was a contemporary adaptation of Giovanni Pergolesi's "Stabat Mater"; next, 2016, saw Piazzolla's "María de Buenos Aires"; then 2019, a cyclic-concert with the oud as the central instrument.

GroundFlour, a smaller-scale project from Oriana's living room, is a collaboration with poet and art critic, Douglas Park. Together, they develop programs, in which combining different art forms is central. "The Cage project" is an ongoing project using John Cage's silent "4'33" as a starting point to give short "real-time" signals about art's position in society.

With Borgerhout as its home base, the ensemble regularly enjoys the support of the Borgerhout District and the City of Antwerp for its projects. "Noot voor Nood" was nominated in 2018 for a "Gouden Reus", Borgerhout District's culture prize.