



BISYOC

European Intercultural Youth Orchestra

Our Mission – Connecting Through Music

At BISYOC We Aim to: Give, Promote, and Encourage.

- *Give young musicians the opportunity to experience playing in a large symphony orchestra*
- *Promote social and personal skills by working together on a common project*
- *Encourage understanding, respect, and social responsibility through active intercultural exchange*

Who We Are and What We Aim to Achieve

We organise international orchestra courses aiming at connecting young people through music. These courses bring together young people from different nations to rehearse and perform symphonic and chamber music works. For some participants, it is their first chance to play in a large symphonic orchestra.

But BISYOC is more than just an international orchestra project. In addition to improving musical skills, the project promotes intercultural exchange. The evenings are reserved for cultural activities that are planned and carried out by the participants themselves, such as international food night, international dance night, and Eurovision song contest. These colorful, entertaining evenings enrich and deepen the relationships between the young adults.

The project BISYOC was founded in the United Kingdom in 2001 as “Bedstone International Summer Youth Orchestral Camp”. Although originally an acronym, “BISYOC” soon became a name of its own. Over the years, the BISYOC courses were held in countries like Spain, Austria, Germany, Norway, Malta, and North Macedonia. In 2020, Brexit forced the charitable organisation behind the project to move to Germany. This was accompanied by a name change to “BISYOC – European Intercultural Youth Orchestra”. By now, nearly 800 young musicians from 25 countries have participated in the project.

The enthusiasm of the participants and their passion for music create the joyful atmosphere of the course and the overwhelmingly positive response of the audience.

We would like to offer many more courses which inspire both the participants and the audience. We hope to build bridges to a brighter future in a united Europe by connecting through music.

About the Course

Our course usually takes place at the end of July and the beginning of August and lasts about twelve days. During this time, a program of symphony work and chamber music is rehearsed, supported by a team of international tutors. The rehearsals start as sectionals (Flute, Viola, Trumpet, ...) which are soon joined into combined sectionals (strings, woodwinds, brass+percussion), and culminate in the Tutti (large symphony orchestra). In the evenings, a diverse cultural program takes place.

During the last days of the course, several concerts in different formats (symphony orchestra and chamber music) are performed at different locations. Participants are between 16 and 26 years old and come from all over Europe.

Why You Should Join a Course

You will experience an unforgettable summer while:

- Improving your musical skills
- Practising your English
- Make new friends and meet exciting people

Why You Should Support Us

Supporting BISYOC means:

- Nurturing young people's musical and social development
- Fostering art and culture in Europe
- Promote tolerance, intercultural understanding, and respect

The Charity and Its Team

We are a charitable organisation based in Germany. The board consists of past participants and tutors combining the expertise of students, artists, and scientists. We are working on a voluntary basis, united by our passion of making music together. New team members are always sincerely welcome.



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Our Story

In 2001 Julian Gibbons founded a summer orchestral and chamber music project at Bedstone College in Shropshire, England: Bedstone International Summer Youth Orchestra Camp, or "BISYOC" as it became known. His purpose was to bring together young people with different musical goals and abilities and give them a chance to experience performing in a large symphony orchestra.

Participants and instrumental tutors came from 10 different European countries. It quickly became clear that everyone enjoyed the cultural exchange as much as the music-making. So from that time onwards, BISYOC's unique formula began to evolve; a combination of music-making at ever-improving standards, and cultural-exchange activities organised by the participants themselves.

In 2003 BISYOC changed its location to Moor Park School in Ludlow. At the same time, the activity programme was changed to include a daily creative music workshop and cultural-exchange activities which still form part of the structure of the course.

BISYOC has been held in other countries besides the UK:

- 2005 Salamanca, Spain
- 2006 Oberschützen, Austria
- 2009 Staufen, Germany
- 2012 Malta and Gozo
- 2015 Hurdal and Oslo, Norway
- 2019 Struga, Republic of North Macedonia

2019 brought great changes to the project. Julian Gibbons, the founder and conductor of the orchestra for 18 years, stepped down from being the conductor and musical director. The charity that runs the orchestra moved from Britain to Germany and a new generation of trustees took the lead. This personal and strategic reorientation was accompanied by a name change. „BISYOC – European Intercultural Youth Orchestra“ is the legacy of BISYOC, learning from its history and setting off towards an exciting future.

Through the years, almost 800 young people from the following 25 countries have attended and made BISYOC the cultural and musical highlight of their summer: Germany, France, Great Britain, Ireland, Holland, Norway, Belarus, Austria, Malta, Iceland, Poland, Italy, Portugal, Romania, Switzerland, Spain, Czech Republic, Croatia, Kenya, Bulgaria, Hungary, New Zealand, Denmark, Russia, Canada, Venezuela, Greece, North Macedonia, Kosovo, Albania and the USA.



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Participant Testimonials

I was a member of BISYOC for several years (2014, 2015, and 2017), and to this day I still remember it as one of the best musical experiences of my life. For me the most impressive thing about BISYOC was how every year, as I was growing older, I would discover new things that this orchestra was giving me. In the beginning, it was a musical challenge, from which I learned a lot. As I became older, and my musical level rose, the cultural, human side of the project gained importance for me, and that was even more enriching. This is exactly why I recommend this project to everyone, because there is so much to it, that regardless of your context or musical background, you will live an experience that you will never forget.

JAVIER PARDO GIL – SPAIN

I was a member of BISYOC from 2007-2014. But it was much more than an orchestra, it was a lifetime experience for me! Until today I remember this unique mixture of musical knowledge and cultural friendship. The fact that so many talented people from all over Europe still come together is a fantastic sign in a world of (political) isolation. For me BISYOC stands for open-minded people, for music with a big heart and a well-organised team, which creates a friendly and creative atmosphere, wherever it takes place! Thank you for having given me the chance to be a part of it.

DOMINIK JAHN – GERMANY

I took part in the BISYOC 2019 summer course. It was my first experience working with an orchestra with members from all across Europe. I felt very welcome in this group of young musicians. I was given the responsibility for being a section leader, which I am very thankful for. My time at BISYOC was both a challenge and enjoyment at the same time. I would recommend BISYOC to anyone who is interested in being a part of a truly intercultural orchestra.

DRAGANA MARKOVIC - REPUBLIC OF NORTH MACEDONIA

I believe that through music the young generation is able to make a connection and build bridges at times when European countries start to shut off their borders in a

stronger way. BISYOC has showed in the past, that it enables young people from all over Europe to come together, get to know each other, and use the power of music to build those bridges.

ZOE – SWITZERLAND

The unique blend of cultural activities and music making has brought me many friendships and unforgettable memories. I have encountered beautiful sceneries, supportive tutors, teamwork, being able to learn first hand from likewise open-minded people, but also becoming self-aware about my own cultural heritage when being asked some surprising questions.

EDWIN PODOLSKI – POLAND

A year ago, BISYOC 2019 started in Struga and I miss it a lot. These two weeks in Struga gave me a lot of strength in a time, where I had to face many hard decisions in my private life. I met amazing people, with whom I am still in contact. I have learned so much - personally by improving social and musical skills - and also from our viola tutor who has supported us with so much energy and passion. For me it was also very impressive to get to know other cultures and countries, like North Macedonia with its amazing landscape. I was surprised, how many peoples understood Swiss German in Struga. BISYOC was probably one of the best times I can remember.

MILENA SELVA – SWITZERLAND

BISYOC is great to establish new connections across the borders of nationality and ethnicity. Aside from playing in an amazing orchestra you make many new friends and have so much fun!

ESTHER HEVELING – GERMANY

I love about BISYOC that I got to know so many people from different cultures and with different backgrounds. I really like the programmes and the energy of the orchestra. The past summercourse was a very productive and lovely time.

POEMA DYLHASI - KOSOVO



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The Bisyoc Symphony Orchestra is made up of 85 to 100 players from at least 10 different countries. Some players come back year after year, but there are always vacancies for new players.

Orchestral Repertoire from Previous Courses

2019 (Republic of North Macedonia)

Trajko Prokopiev *LABIN I DOJRANA*
Khatchaturian *ADAGIO FROM SPARTAKUS*
Mussorgsky/Stokowski *NIGHT ON A BARE MOUNTAIN*
Bernstein *SYMPHONIC DANCES FROM WEST SIDE STORY*

2017 (UK)

Borodin *POLOVTSIAN DANCES*
Tchaikovsky *SYMPHONY NO 6*
Delius *A WALK TO THE PARADISE GARDEN*
Adams *A SHORT RIDE IN A FAST MACHINE*

2016 (UK)

Camille Saint-Saëns *SYMPHONY NO. 3 "ORGAN SYMPHONY"*
José Pablo Moncayo *HUAPANGO*
Eric Whitacre *EQUUS* (For Symphony Orchestra and Choir)

2015 (Norway)

Fred Deitz: *FLORA-FANFARE*
Arthur Honegger *CONCERTO DA CAMERA FOR FLUTE, ALTO SAXOPHONE AND STRING ORCHESTRA* (2nd movement)
Johan Halvorsen *FOSSEGRIMEN, DRAMATIC SUITE FOR ORCHESTRA* Op. 21 (movements 1, 3 and 5)
Geirr Tveitt *CONCERTO NO. 1 FOR HARDANGER FIDDLE AND ORCHESTRA* Op. 163, 3rd movement (Allegro Moderato)
Maurice Ravel *RAPSODIE ESPAGNOLE*
Ottorino Respighi *THE PINES OF ROME*

2014 (UK)

Modest Mussorgsky *PICTURES AT AN EXHIBITION*
Ralph Vaughan Williams *DIRGE FOR TWO VETERANS* (from *DONA NOBIS PACEM*)
Benjamin Britten *SINFONIA DA REQUIEM*

2013 (UK)

Peter Ilyich Tchaikovsky *SYMPHONY NO. 4*

George Gershwin *PORGY AND BESS – A SYMPHONIC PICTURE*
Benjamin Britten *OCCASIONAL OVERTURE*

2012 (Malta and Gozo)

Dmitri Shostakovich *SYMPHONY NO. 5*
Arturo Márquez *DANZON NO. 2*
Michael Daugherty *ROUTE 66*
Antonio Vivaldi *GLORIA*

2011 (UK)

Gustav Holst *THE PLANETS Op. 32*
Richard Strauss *ALSO SPRACH ZARATHUSTRA*
Peter Ilyich Tchaikovsky *ROMEO AND JULIET FANTASY OVERTURE*

2010 (UK)

Gustav Mahler *SYMPHONY NO. 1*
Johann Strauss Jnr Overture *DIE FLEDERMAUS*
John Hymas *FANFARE OF BISYOC*

2009 (Germany)

John Williams *THE FLIGHT TO NEVERLAND* from *HOOK*
György Ligeti *DANCE ROMANESC*
Jean Sibelius *SYMPHONY NO 1 IN E MINOR*
Michael Korb and Uli Roever *HIGHLAND CATHEDRAL*

2008 (UK)

Haydn *CELLO CONCERTO NO.1 IN C MAJOR*
Arnold *FOUR SCOTTISH DANCES*
Bernstein: *SYMPHONIC DANCES* from *WEST SIDE STORY*
Adams *SHORT RIDE IN A FAST MACHINE*

2007 (UK)

Erich Korngold *THE SEA HAWK*
James Saunders *DIFFERENT WAYS TO ACHIEVE EQUILIBRIUM* (world premiere)
Frederick Delius *BRIGG FAIR – AN ENGLISH RHAPSODY*
Edward Elgar *ENIGMA VARIATIONS op. 36*

2006 (Austria)

Dmitri Shostakovitch *FESTIVE OVERTURE*
Franz Liszt *PIANO CONCERTO NO. 2*
Dvorak *SYMPHONY NO. 9 IN E MINOR "FROM THE NEW WORLD"*

2005 (Spain)

Joaquín Rodrigo *CINCO PIECAS INFANTILES*
Gustav Holst *ST. PAUL'S SUITE* (strings)
Joaquín Turina *DANZAS FANTASTICAS*
Silvestre Revueltas *SENSEMAYA*
José Moncayo *HUAPANGA*
Joe Zawinul (Weather Report) *BIRDLAND* (arr. Skews)

2004 (UK)

Gioacchino Rossini *WILLIAM TELL OVERTURE*
Carl Vine *THE PERCUSSION SYMPHONY*

Zoltan Kodaly *HARY JANOS SUITE*
Mauricio Kagel *10 MARCHES TO MISS THE VICTORY* (for winds and percussion)

2003 (UK)

Joly Braga Santos *3RD SYMPHONIC OVERTURE*
George Gershwin *RHAPSODY IN BLUE*
Gustav Holst *MARS* and *JUPITER* from *THE PLANETS*
Alberto Ginastera *BALLET SUITE ESTANCIA*

2002 (UK)

Johannes Brahms *TRAGIC OVERTURE*
Steve Reich *THE FOUR SECTIONS: 4TH MOVEMENT*
Rimsky-Korsakov *CAPRICCIO ESPAGNOL*
Aaron Copland *FOUR DANCE EPISODES FROM RODEO*

2001 (UK)

Camille Saint-Saens *DANSE MACABRE*
Jean Sibelius *KARELIA SUITE*
Peter Sculthorpe *KAKADU*
Ralph Vaughan-Williams *NORFOLK RHAPSODY*
Percy Grainger *SHEPHERD'S HEY*