



CAMBRIDGE UNIVERSITY MUSICAL SOCIETY
www.cums.org.uk

Principal Guest Conductor Sir Roger Norrington CBE
Principal Conductor CUMS Chorus Stephen Cleobury CBE
Principal Guest Conductor Cambridge University Chamber Orchestra Peter Stark
Directors Cambridge University Chamber Choir Martin Ennis and David Lowe

Saturday 6 December 2014, 8pm

West Road Concert Hall, Cambridge

Brahms Piano Concerto No. 1

Berlioz Symphonie Fantastique

CUMS SYMPHONY ORCHESTRA

Gad Kadosh conductor

Peter Donohoe piano

CUMS is grateful for the support of

Bloom Design, Churchill College, Clare Hall, CUMS Fund, CUMS Supporters' Circle, Darwin College, Donald Wort Fund, Emmanuel College, Gonville and Caius College, Homerton College, Jesus College, King's College, Lucy Cavendish College, Newnham College, Orpheus & Bacchus Festival, St Catharine's College, University of Cambridge Faculty of Music, University of Cambridge Societies Syndicate, West Road Concert Hall, Wolfson College

WELCOME

The Cambridge University Musical Society wishes to express its sincere gratitude to Monica Chambers who has sponsored this concert.

Peter Donohoe performed Rachmaninov's Piano Concerto No.3 with CUMS Symphony Orchestra in March 2013 and it was a wonderful experience for both the orchestra and the audience. Monica's kind donation has enabled us to invite Peter back to Cambridge and we very much hope you enjoy tonight's performance

With best wishes,

Rosalind Ridout

CUMS Symphony Orchestra President 2014-15



PROGRAMME NOTES

Johannes Brahms (1833 - 1897)

Piano Concerto No. 1 in D minor

Maestoso

Adagio

Rondo: Allegro non troppo

The young Brahms' involvement with Robert and Clara Schumann began in 1835 and he quickly became an extremely important part of their lives, both as their musical protégé and as a family friend. But tragedy struck in February 1854 when Robert, in a moment of syphilis-induced madness, attempted suicide by throwing himself from a bridge into the freezing waters of the Rhine. Following his rescue, the composer was committed to the asylum in which he spent the final two years of his life, leaving Clara to bring up their seven children alone.

Deeply shocked and troubled by such upheaval, Brahms sought to comfort Clara, and before long he began work on a sonata for two pianos. His decision was perhaps inspired as much by their developing mutual dependence as by the three piano sonatas he had written in 1852-3. By April 1854, he had completed sketches for three movements. Soon, however, he realised that his artistic vision for the work demanded larger forces, and he reimagined the sonata as an orchestral symphony. Perhaps he hoped to pick up the mantle of symphonic composition following Schumann's tragic decline, but the enormity of the task weighed heavily on the young Brahms, and he made little progress with the orchestration of the work, instead starting to write a fourth movement in four-hand piano form. Before he could complete a full draft in short score, however, the composer became dissatisfied with his endeavour; he abandoned his new fourth movement and turned his attention to reworking the first three movements as a piano concerto. Ultimately, he used only the first, following it

with two completely new ones (although he later returned to material from the scherzo in his *Ein deutsches Requiem*).

A preliminary run of the full work took place in Hannover in March 1858, with Joseph Joachim conducting and the composer at the piano, but it was not until 1859, following further revisions, that Brahms' First Piano Concerto in D Minor received its public premiere. Its lengthy genesis tells a story of turmoil and uncertainty, as the young composer struggled to understand both his loss and his own compositional talents.

The vast sonata form first movement swings, in typical Sturm und Drang style, between extremes: from the angry timpani rumblings of the opening to the lyrical reflection of the piano's introductory material. The relationship between soloist and orchestra is one of symphonic proportions, yet Brahms skilfully balances these opposing forces. Most striking of all is the beginning of the recapitulation, when the orchestra returns to D minor, but the piano soloist enters forcefully with an E major chord. The rhetoric of the movement, as with much of Brahms' symphonic output, was clearly heavily influenced by Beethoven's Ninth Symphony, but used here to highly personal and original ends.

The D major Adagio which follows has a meditative, spiritual air. Indeed, Brahms' autograph score bears the opening words of the Benedictus of the mass beneath the initial violin and viola theme. While Brahms was by no means a deeply religious man, many have speculated that the movement was written as an elegy for Robert or a paean for

PROGRAMME NOTES

Clara. Whatever the case, the power of the music speaks for itself. The piano moves between quietly meditative passages and impassioned rhapsodic outbursts, culminating in a slow but captivating cadenza.

The Rondo finale, with its bold first theme and fugal middle section, is a pianistic tour-de-force. Two virtuosic cadenzas drive the work towards D major and, as Joachim put it, a 'majestic close', inspired by the rondo of Beethoven's Third Piano Concerto.

Charlotte Bentley

— INTERVAL —

Hector Berlioz (1803 - 1869)

Symphonie Fantastique

Movement I: Reveries-passions

Movement II: A Ball

Movement III: Scene in the Country

Movement IV: March to the Scaffold

Movement V: Dream of a Witches' Sabbath

Today, *Symphonie Fantastique* is perhaps the most popular of Berlioz's compositions. However, its early performances in the 1830s baffled audiences; one reviewer described the symphony as "inconceivably strange", while Rossini scathingly remarked, "What a good thing it isn't music". *Symphonie Fantastique* is, indeed, a highly innovative work for its time, most obviously in its close relationship to a dramatic written programme, but also in Berlioz's expansion of symphonic form and orchestral forces.

Berlioz claimed that *Symphonie Fantastique* was composed in a "mental boil", driven by his desperate passion for a Shakespearean actress, Harriet Smithson. The autobiographical content of the symphony is unmistakable; Berlioz described it as a series of "episodes in the life of an artist", in which appearances of a beloved, yet unattainable woman are signalled throughout the symphony by a returning melody, known as the *idée fixe*. To explain this process, and to outline the emotions motivating each 'episode', Berlioz wrote a detailed programme (some of which is quoted below).

Movement I: Reveries-passions

The hero of the symphony, a "young musician", sees the beloved for the first time, and "becomes infatuated by her to distraction". The woman is represented by the *idée fixe* which, following a melancholy introduction, is presented in the flute and first violins, accompanied by excited palpitations in the lower strings. Berlioz depicts the torment of hopeless longing, turbulently swinging from "delirious passion" to "fury, jealously, renewed tenderness, tears, religious consolations".

Movement II: A Ball

In a vibrant ballroom scene, the hero again "encounters the loved one". The *idée fixe* appears in the flute and oboe above nervous tremolo strings, indicating that the woman has been sighted. It later reappears in the clarinet, where the

accompaniment drops out to create a brief moment away from reality. The harp, making its symphonic debut, is particularly prominent in this movement.

Movement III: Scene in the Country

The hero is in the country, and hears "two shepherds distantly responding to one another", represented by the cor anglais and offstage oboe. The beloved returns again in the oboe and flute, but the movement ends in solitude: "one of the shepherds repeats the cow-call; the other no longer answers... the distant sounds of thunder..."

Movement IV: March to the Scaffold

The final two movements of the symphony truly enter the realm of the '*fantastique*', with an increasingly surreal and grotesque sequence of events. "Having become certain that his love is not recognised, the artist poisons himself with opium...he dreams that he has killed the woman he loved, that he is condemned, led to the scaffold, and that he witnesses his own execution". The *idée fixe* is heard fleetingly at the end of the movement in the clarinet, "like a final recollection of love" - cut short by the fall of the guillotine.

Movement V: Dream of a Witches' Sabbath

"He sees himself at the Sabbath, in the midst of a frightful gathering of phantoms, sorcerers, monsters of all kinds". This movement showcases Berlioz's innovative use of the orchestra; he creates strange, unearthly sounds, such as glissando in the winds, and 'col legno' bowing in the violins and violas, in which the wood of the bow is used to strike the string. The *idée fixe* appears for the final time, now grotesquely transformed into a "vulgar dance tune" on the shrill E flat clarinet. After the solemn tolling of bells, Berlioz parodies the 'Dies irae' (a hymn from the Catholic Requiem Mass). This is followed by a "Witches' Round Dance" which, repeated in combination with the 'Dies irae', creates a wild and spectacular finish.

Helen McKeown



Gad Kadosh is a young, intensely engaging Israeli conductor with a keen musical mind. Currently working as second Kapellmeister and assistant conductor at Theater Heidelberg, Gad received the first prize in the MDR Conducting Competition (MDR Symphony Orchestra, Leipzig), in 2011. He was then selected by Bernard

Haitink as one of seven candidates to take part in his 2012 Conducting Masterclass in Lucerne with the Lucerne Festival Strings.

Journalist Jessica Duchon writes: *"I first encountered Gad Kadosh at Bernard Haitink's Lucerne Festival Academy masterclasses and was immediately impressed with his sensitivity, intelligence and intense musicality. When he took the podium the music seemed to flow naturally out of the orchestra; he allowed the piece to speak for itself. I hope we will hear a lot more of him in the future."*

Born in Tel-Aviv, Gad studied piano performance, continuing onto the Buchmann-Mehta School of Music where he won the Isman prize for a commendable performance of an Israeli piece. He toured Europe and Israel with the Thelma-Yellin Symphony Orchestra and was awarded scholarships from the America-Israel Cultural Foundation. Among his piano teachers are Fabio Bidini, Rolf

Koenen, Emanuel Krasovsky and Sarah Tal.

Gad went on to study conducting with Vag Papian and at the UdK Berlin with Lutz Köhler, and the Hochschule für Musik Franz Liszt in Weimar with Martin Hoff. He has also worked with conductors Yoel Levi, Nicolás Pasquet and Gianluigi Gelmetti and as a student worked with orchestras such as the Jenaer Philharmonie, Thüringen Philharmonie Gotha, Berlin Sinfonietta, Philharmonisches Kammerorchester Wernigerode, UdK Berlin Sinfonieorchester, Israel Stage Orchestra, Ashkelon Symphony Orchestra and Ashdod Symphony Orchestra.

Prior to his position in Heidelberg Gad worked as Solorepitor and Assistant Conductor at the Theater für Niedersachsen in Hildesheim. In Heidelberg and at Winterthur he has conducted *Tosca* (Puccini) and *Die Fledermaus* (Strauss), and in Hildesheim works such as *Don Pasquale* (Donizetti), *Eugene Onegin* (Tchaikovsky), *Das Land des Lächelns* (Lehár) and *Ein Walzertraum* (Oscar Straus).

Whilst Classical and Romantic repertoire form the core of his current oeuvre Gad has worked with young composers and conducted contemporary repertoire; he has directed ensembles such as Klangzeitort and Zafraan in Berlin, and conducted *Miss Donnithorne's Maggot* (Maxwell Davies) and *Arlecchino* (Ferruccio Busoni).

Future appearances include performances of *Così fan Tutte* (Mozart), *Die Fledermaus* (Strauss), *Rumor* (Christian Jost), *Babar, der kleine Elefant* (Poulenc), *Ifigenia in Tauride* (Traetta), *Un ballo in maschera* (Verdi) and his debut at Longborough Festival Opera in 2015.



Peter Donohoe was born in Manchester in 1953. He studied at Chetham's School of Music for seven years, graduated in music at Leeds University, and went on to study at the Royal Northern College of Music with Derek Wyndham and then in Paris with Olivier Messiaen and Yvonne Loriod. Since his un-

precedented success as joint winner of the 1982 International Tchaikovsky Competition in Moscow, he has developed a distinguished career in Europe, the USA, the Far East, New Zealand and Australia. He is acclaimed as one of the foremost pianists of our time, for his musicianship, stylistic versatility and commanding technique.

Donohoe has performed with all the major London orchestras, Royal Concertgebouw, Leipzig Gewandhaus, Munich Philharmonic, Swedish Radio, Orchestre Philharmonique de Radio France, Vienna Symphony and Czech Philharmonic Orchestras. He has also played with the Berliner Philharmoniker in Sir Simon Rattle's opening concerts as Music Director. He made his twenty-second appearance at the BBC Proms in 2012 and has appeared at many other festivals including six consecutive visits to the Edinburgh Festival, La Roque d'Anthéron in France, and at the Ruhr and Schleswig Holstein Festivals in Germany. In the United States, his appearances have included the Los Angeles Philharmonic, Boston, Chicago, Pittsburgh, Cleveland and

BIOGRAPHIES

Detroit Symphony Orchestras. Peter Donohoe also performs numerous recitals internationally and continues working with his long standing duo partner Martin Roscoe, as well as more recent collaborations with Raphael Wallfisch, Elizabeth Watts and Noriko Ogawa.

Donohoe has worked with many of the worlds' greatest conductors including Christoph Eschenbach, Neeme Jarvi, Lorin Maazel, Kurt Masur, Andrew Davis and Yevgeny Svetlanov. More recently he has appeared as soloist with the next generation of excellent conductors such as Gustavo Dudamel, Robin Ticciati and Daniel Harding.

Recent and forthcoming engagements include appearances with the City of Birmingham Symphony Orchestra (including one with Sir Simon Rattle), multiple concerts with the Royal Philharmonic Orchestra and a UK tour with the Russian State Philharmonic Orchestra, as well as concerts in South America, Germany, China, Russia and the USA. 2014 also sees Donohoe complete his current concert series of Beethoven's Piano Sonatas from No. 1 to No. 32.

As well as performing, Donohoe has an impressive catalogue of recordings. Most recently he has recorded a complete set of the Prokofiev piano sonatas for SOMM records, the first of which was released in May 2013. Gramophone describes the first disc as 'devastatingly effective', declaring Donohoe to be 'in his element' and a review in Classical Notes identifies Donohoe's 'remarkably sensitive approach to even the most virtuosic of repertoire'. In August 2013 he recorded Alan Bush's Africa for piano and orchestra with the Royal Scottish National Orchestra conducted by Martin Yates and in April 2013 he recorded the world premiere of Cyril Scott's Concerto in D for piano and orchestra Op. 10 on the Dutton label again with Martin Yates and the BBC Concert Orchestra.

Peter Donohoe is an honorary doctor of music at seven UK universities, and was awarded a CBE for services to classical music in the 2010 New Years Honours List.

CUMS SYMPHONY ORCHESTRA

VIOLIN I

Hue Sang Lai, *JN*
Charles Gurnham, *F*
Hannah Roper, *F*
Samuel Alberman, *T*
Alberto Rorai, *Institute of Astronomy*
Clare Rees-Zimmerman, *T*
Bobby He, *Q*
Shentong Wang, *CL*
Huaxiang Huang, *JN*
Joseph Leech, *PEM*
Jonathan Lee, *CHU*
Konrad Bucher, *G*

VIOLIN II

Kate Apley, *T*
Ward Haddadin, *K*
Oliver Feng, *T*
Neil Grant, *PEM*
Jaina Mistry, *CL*
Ocean Haghighi-Daly, *CL*
Roland Slade, *Ridley Hall*
Eleanor Ferguson, *N*
Alicia Hussey, *HO*
Marco Gasparetto, *Addenbrooke's Hospital*

Ravi Patel, *JE*

Aditya Chandler, *M*

VIOLA

Phoebe Williams, *EM*
Hannah Gardiner, *K*
Angela Wittmann, *N*
Robert Pearce-Higgins, *M*
Rachael Booth, *T*
Georgia Powell, *TH*
Sophie Trotter, *CAI*

CELLO

Axel Bosquillon, *CL*
Kathryn Schulz, *PEM*
Laurence Cochrane, *PEM*
Zak Bonnington, *CAI*
Ben Grant, *CAI*
Magdalene Christie, *MUR*
Sebastian Ober, *CAI*

BASS

Myles Nadarajah, *PET*
David Bossanyi, *JN*
Joe Cowie, *CL*
Jack Cherry *

FLUTE

Rosalind Ridout, *HH*
Leonie Stevenson-Jones, *CC*

OBOE

Miriam Farkas, *JE*
Rachel Becker, *JN*

CLARINET

Helen McKeown, *CC*
Phoebe McFarlane, *MUR*

BASSOON

Frederick Brewer, *F*
Rachael Fels-Elliott, *T*
Matt Lewis, *F*
Dave Bennett, *SE*

HORN

James Liley, *DAR*
Esther Osorio-Whewell, *JE*
Frances Leith, *CTH*
Jeremy Judge, *F*

TRUMPET

Elliot Phelps *

Joe Pennaligon, *CL*
Tom Edinburgh, *CL*
Kate Shaw, *G*

TROMBONE

Ewan Day-Collins, *PET*
Tom Byrne, *CAI*
Shao-Tuan Chen, *R*

TUBA

Chris Gilmartin, *CAI*
Nic Walker, *HO*

TIMPANI

Sami Alsindi, *CC*
Kevin Heffernan, *HH*

PERCUSSION

Robin Otter, *DOW*
Christina Burke, *MUR*
Jack Whitehead, *CAI*

HARP

Niall Murphy, *DAR*
Henriette Poos, *G*

* Guest Players

Student President	Ben Glassberg	Chairman, Faculty of Music	Martin Ennis
Student Vice-President	Giverny McAndry	CUMS Brenda Charters Conducting Scholar	Joel Sandelson
Vice Presidents	Richard Andrewes Nicholas Cook Sir John Meurig-Thomas Sir David Willcocks CBE MC	Assistant Conductors	Quintin Beer, Benedict Kearns Lucy Morris Harry Hickmore
Vice Chairman	Jo Whitehead	President, Cambridge University Chamber Orchestra	Rosalind Ridout
Principal Guest Conductor	Sir Roger Norrington CBE	President, CUMS Symphony Orchestra	Jessica Scaife Charlotte Sutherland
Principal Conductor, CUMS Chorus	Stephen Cleobury CBE	Registrars, CUMS Chorus	Ian Howard
Principal Guest Conductor Cambridge University Chamber Orchestra	Peter Stark	President, Cambridge University Wind Orchestra	Jordi Rosello
Directors, Cambridge University Chamber Choir	Martin Ennis David Lowe	President, Cambridge University Percussion Ensemble	Saskia Bunschoten-Binet
Executive Director	Justin Lee	President, Cambridge University Lunchtime Concerts	Ian Christians Maggie Heywood Christopher Lawrence Paul Nicholson Martin Richardson
CUMS Senior Treasurer	Chris Ford	Advisors to the ensembles	John Willan Chris Ford Nicholas Shaw Alan Findlay Peter Johnstone Jenny Reavell
CUMS Treasurer	Nicholas Shaw	Trustees of the CUMS fund	Stuart Laing (chairman) Simon Fairclough James Furber Ted Powell Sir Keith Stuart Jo Whitehead Liz Winter Nigel Yandell
Chorus Manager	Caroline Goulder		
Orchestra Manager and Marketing Manager	Chloe Davidson		
Marketing and Fundraising Coordinator, CUCO	Helen Daniels		
Orchestra Manager and CUMS SO Assistant Manager			
CUMS Librarian and Alumni Secretary	Maggie Heywood		
Supporters' Circle Secretary	Christine Skeen		
Webmaster	Niall Murphy		
CUMS Instrument Managers	Susie Alaghband-Zadeh, Philip Howie		

CUMS SUPPORTERS' CIRCLE

Join the CUMS SUPPORTERS' CIRCLE

Since it was founded in 1843, CUMS has provided unique opportunities for successive generations of Cambridge musicians. It has immeasurably enriched the cultural life of the university and city, and, having launched many of the biggest careers in classical music, it has played a pivotal role in the musical world beyond. CUMS receives no core funding from the University, and income from ticket sales does not meet the full cost of delivering a world-class musical education. The CUMS Supporters' Circle has been established to address this pressing financial need.

All those who value Cambridge's splendid musical heritage, and who want the University to provide opportunities for the finest young musicians of the twenty-first century, are invited to join the CUMS Supporters' Circle. Membership of the Circle is through annual donation to CUMS. There are seven levels of donation:

Friend: £50-£99 per annum
Donor: £100-£249 per annum

Friends and Donors enjoy

- *contributing membership of the Society, entitling them to priority booking for performances*
- *the opportunity to buy a concert season ticket*
- *acknowledgement in CUMS concert programmes and on the website*

• *Invitations to drinks at each performance at West Road Concert Hall*

• *regular updates on key CUMS projects and events*

Benefactor: £250-£499 per annum
Principal Benefactor: £500-£999 per annum

All of the above plus

• *opportunities to sit in on selected rehearsals*

The Stanford Circle:
£1,000-£2,499 per annum

All of the above plus

• *the opportunity to be recognised as the supporter of a specific activity each season.*

The Vaughan Williams Circle: £2,500+
The Britten Circle: £10,000+

To become a Member of the CUMS Supporters' Circle, please complete a membership form and return it to the address shown thereon. If you pay UK or Capital Gains Tax, CUMS is able to boost your donation by 25 pence per pound through Gift Aid.

In helping us reach our targets, you will become part of an extraordinary musical tradition.

CUMS SUPPORTERS' CIRCLE

Supporters Circle

As at 24/11/2014

The Britten Circle

£10,000+

Adrian and Jane Frost
and an anonymous donor

The Vaughan Williams Circle

£2,500+

Monica Chambers

The Stanford Circle

£1,000-£2,499 per annum

Sir Keith Stuart

Principal Benefactors

£500-£999 per annum

Ian Christians, Orpheus & Bacchus Festival
Simon Fairclough
and three anonymous donors

Benefactors

£250-£499 per annum

John and Elizabeth Ball

Stuart Foulkes
Stuart and Sibella Laing
David Munday
Howarth Penny
Neil Petersen
and two anonymous donors

Donors

£100-£249 per annum

Richard Andrewes
Mrs J M Arthur
Angela and Rod Ashby-Johnson
Frank and Genevieve Benfield
Sheila Brown
Chris Coffin
Robert Culshaw
Martin Darling
Andy and Jenny Duncan
Alan Findlay
Prof. Chris Ford
Andrew and Rachel Grace
Mel and Jean Gulston
Donald and Rachel Hearn
Philip and Lesley Helliar
Ruth and Mike Holmes

Jennie King
Tom Kohler
Christopher Lawrence
Oscar and Margaret Lewisohn
Debbie Lowther & John Short
John MacInnes
Paul Nicholson
Val Norton
Mrs Gillian Perkins
Edward Powell
Kathryn Puffett
Dr Ian Randle and Dr Sharon Gibbs
Ruth Rattenbury
Hugh Salimbeni
Peter Shawdon
Robert and Christine Skeen
Andrew Soundy
Mrs Lili Ann Stirling
Veronica and Alex Sutherland
Grahame and Cilla Swan
Dr Patricia Tate
Sir John Meurig Thomas
Jo Whitehead

and ten anonymous donors

Friends

£50-£99 per annum

John Barber
John Barber
Tony Daggart
Caroline Goulder
Mr Jonathan Hellyer Jones
Lady Jennings
Sue Marsh
Andrew Morris
Adrian and Liane Powell
Catherine Sharp
Dr M. L. Sharp
SJ Music
Jo Stansfield
Mary Stapleton
Ruth Williams
Prof Linda Wicker and Dr Roger Briscoe
and nine anonymous donors

Honorary Life Member

Maggie Heywood



CAMBRIDGE UNIVERSITY MUSICAL SOCIETY
www.cums.org.uk

SECTION I: MEMBERSHIP INFORMATION

Personal details

Name and Address (if different from Sections 2 and 3)

.....
.....
.....
.....

Telephone

Email

Membership level

I would like to join the Supporters' Circle at the following level:

- The Britten Circle (£10,000+)
- The Vaughan Williams Circle (£2,500+)
- The Stanford Circle (£1,000-£2,499)
- Principal Benefactor (£500-£999)
- Benefactor (£250-£499)

Donor (£100-£249)

Friend (£50-£99)

Amount of Donation: £

Acknowledgement

I would like my name acknowledged in CUMS concert programmes and on the CUMS website as

I would prefer to remain anonymous

Payment details

I would like to make my donation by:

- Cheque (please enclose a cheque made payable to CUMS)
- CAF Cheque (please enclose a CAF Cheque made payable to CUMS)
- Standing order (please complete section 2 below)
- Shares (please contact Christine Skeen at the address below)

SECTION 2: STANDING ORDER MANDATE

(Please complete this section if you would like to make your donation by standing order.)

Name of your bank Starting on
Address of your bank Signed
..... Date
..... Full name
Your sort code Address
Your account number
Please pay CUMS, Royal Bank of Scotland, Sort
code 16-15-19, Account number 0298672
the sum of £.....
(Print amount pounds) Please return your entire completed form and pay-
Per month quarter year ment to Christine Skeen, Secretary, CUMS Support-
ers' Circle, West Road Concert Hall, 11 West Road,
Cambridge CB3 9DP

SECTION 3: GIFT AID DECLARATION

Cambridge University Musical Society (CUMS)

Please treat as Gift Aid donations all qualifying gifts of money made

today in the past 4 years in the future

Please tick all boxes you wish to apply.

I confirm I have paid or will pay an amount of Income Tax and/or Capital Gains Tax for each tax year (6 April to 5 April) that is at least equal to the amount of tax that CUMS will reclaim on my gifts for that tax year. I understand that other taxes such as VAT and council Tax do not qualify. I understand the charity will reclaim 28p of tax on every £1 that I gave up to 5 April 2008 and will reclaim 25p of tax on every £1 that I give on or after 6 April 2008.

Title First name or initial(s).....

Surname.....

Full home address

.....

.....

.....

.....Postcode

Signature.....Date.....

Please notify CUMS if you:

- want to cancel this declaration
- change your name or home address
- no longer pay sufficient tax on your income and/or capital gains

If you pay Income Tax at the higher or additional rate and want to receive the additional tax relief due to you, you must include all your Gift Aid donations on your Self Assessment tax return or ask HM Revenue and Customs to adjust your tax code.

Please return your entire completed form and payment to Christine Skeen, Secretary, CUMS Supporters' Circle, West Road Concert Hall, 11 West Road, Cambridge CB3 9DP