President’s Message

Fall 2010

Greetings, OCS members,

You! Yes, we need YOU!

The board of the Oregon Cello Society needs new members. Our board should consist of twelve people; however, we are currently functioning with considerably fewer than that. Katherine Schultz is one of those who has concluded her service to our board in pursuit of other endeavors. I’d like to thank Katherine for her hard work and support, and hope she’s finding satisfaction in her teaching and playing.

Whether you love OCS just as it is or wish things were done a bit differently, this is your opportunity to make things happen for the entire cello community. Board members gather about six times per year to plan events, newsletters, etc., and to staff events as they occur. If you are unable to serve on the board but would be willing to help out occasionally with an OCS project, we’d love to know that, too.

This year’s elections will be held at the general membership meeting on October 24. For more information about serving on the board, please send me an e-mail or phone: smoodyb@ohsu.edu, 360.546.2019.

Have a great fall!

—Barbara Fischer Smoody, President (president@oregoncello.org)
Events Listing

The events listing was recently e-mailed to OCS members by Erin Winemiller. Remember to check the OCS website for current info. Here are a few reminders:

Mondays, 7:00–9:00 PM, ongoing: *Skip vonKuske’s “The Guest List”*

Each week a different singer-songwriter joins this “one-man backup band.” McMenamins Edgefield, “Little Red Barn,” 2126 SW Halsey, Troutdale
FREE
www.mcmenamins.com - www.skipvonkuske.com

October 24, 1:30 PM to 6:00 PM: *Cello Day!*

Multnomah Arts Center, 7688 SW Capitol Highway, Portland
Free to current paid members and their families. Tickets are $10.00 per person and $15.00 per family for other members of the community. For more information: 503.505.9611 or dave@dfkeyes.com

November 6: *Portland Viol Consort*

Performing the *Lachrimae* of John Dowland, along with all of his dances for viol consort.
Grace Memorial Church, 1535 NE 17th Avenue, Portland
Viola da Gamba vs. Cello: And the Winner Is ... All Who Love Music

by Kathleen Culligan

Seen at a glance, a nonmusician might mistake a bass viola da gamba for a cello. Cellists would never confuse one with the other, of course, but we might not know that the violin and viola da gamba families developed independently and at roughly the same time—or that we have changing musical tastes to thank for the large number of eighteenth-century compositions available to us.

Historians believe the viola da gamba developed in Spain from the Meccan lute, a fretted guitar-like instrument that Islamic musicians brought with them from the Middle East. By the fifteen century, Spanish musicians had stopped plucking the strings and begun bowing them. This led instrument makers to change the lute’s shape by creating two C-bouts, or C-shaped cuts, into the middle, or waist, of the instrument to accommodate the bow.

The new instrument was known as a vihuela de kabus, kabus being the Arabic word for lute and vihuela the Spanish term for a stringed instrument played with a bow. It was held upright between the musician’s legs and bowed palm up, and it came in a range of sizes from treble to bass. Popular among the aristocracy, the instrument made its way first to Milan and Naples, which Spain controlled, and from there to England and the rest of Europe.

Interestingly, the Arabic word kabus was pronounced something like “ganbus” in Spanish, which musical historian Nona Pyron believes Italians heard as “gamba,” the Italian word for leg—a perfectly reasonable misunderstanding given how the instrument was played.

Judging from paintings and commentary, violins were in common use by the High Middle Ages. They appear in settings both sacred—church services, heavenly visions—and profane—weddings, tavern scenes, parades. Given the latter usage, the sounds emitted from the violin needed to be more robust than those of the viola da gamba, whose soft, clear tones were highly suited for the counterpoint music of formal settings. The cello, or bass violin, appeared in the fifteenth century, and a century later it had achieved its classic form at the hands of the great violin makers of Cremona, Italy.

A key difference between the two families was the viola da gamba’s use of frets. To sound a note, the gambist placed his finger next to the fret so the string became taut. This meant that the fret, not the finger, stopped the string and created the tone, which came out cleaner and more refined than a finger stopping the string.

The frets were made of gut and either wrapped around or tied on, making them somewhat adjustable. Gambists readjusted them as needed to avoid intonation clashes caused by the Pythagorean comma (i.e., the discrepancy between the twelve perfect fifths and seven octaves), but this was time consuming. Of course, instruments in the violin family have never had frets, which has allowed musicians to make small intonation adjustments as they play.

The violin family began to replace the viola da gamba family in the seventeenth century, first in Italy and then in northern Europe. France resisted the longest, likely due to the control the court exerted over the country’s cultural life, although it is known that Charles IX bought a cello from Cremona luthier Andrea Amati in 1572.

By 1800, the cello’s ascendancy was complete. Many gambists had switched to the cello to keep working, which led to a change in how some cellists held their bows, particularly in northern Europe. Rather than hold them palm-down, these...
## The Two Instruments Compared

Given that bass violas da gamba and cellos were made by thousands of luthiers over hundreds of years, it is possible to find exceptions to these generalizations. But this table summarizes the differences between the two instruments.

<table>
<thead>
<tr>
<th></th>
<th><strong>BASS VIOLA DA GAMBA</strong></th>
<th><strong>CELLO</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sound box</strong></td>
<td><strong>16th Century</strong></td>
<td><strong>21st Century</strong></td>
</tr>
<tr>
<td></td>
<td>Lute-like shape with sloping shoulders</td>
<td>Lute-like shape with sloping shoulders</td>
</tr>
<tr>
<td></td>
<td>Flat back, gently curved belly</td>
<td>Flat back, gently curved belly</td>
</tr>
<tr>
<td></td>
<td>No overlapping; front and back are flush with ribs</td>
<td>No overlapping; front and back are flush with ribs</td>
</tr>
<tr>
<td><strong>C-bouts only, no corners</strong></td>
<td></td>
<td>Upper and lower bouts as well as C-bouts; corners between bouts</td>
</tr>
<tr>
<td><strong>Usually C-shaped sound holes</strong></td>
<td></td>
<td>Usually F-shaped sound holes</td>
</tr>
<tr>
<td><strong>Neck</strong></td>
<td>Adjustable gut frets either wrapped around or tied onto the neck</td>
<td>Adjustable gut frets either wrapped around or tied onto the neck</td>
</tr>
<tr>
<td><strong>Strings</strong></td>
<td>5 or 6</td>
<td>5 or 6</td>
</tr>
<tr>
<td><strong>Gut</strong></td>
<td>Gut</td>
<td>Gut</td>
</tr>
<tr>
<td><strong>Tuned in fourths, with a third in the middle</strong></td>
<td>Tuned in fourths, with a third in the middle</td>
<td>Tuned in fifths</td>
</tr>
<tr>
<td><strong>End pin</strong></td>
<td>None; held upright between the legs</td>
<td>None; held upright between the legs</td>
</tr>
<tr>
<td><strong>Bow</strong></td>
<td>Slightly convex stick</td>
<td>Slightly convex stick</td>
</tr>
<tr>
<td></td>
<td>Held on the stick, palm up</td>
<td>Held on the stick, palm up</td>
</tr>
</tbody>
</table>

Sheet Music Resources
Where to Go Now That Portland’s Beloved Sheet Music Service Is Gone

by Erin Winemiller

This past May saw the closure of an institution within Portland’s music community: Sheet Music Service. After ninety-three years in business the company cited economic factors, including cuts to school programs and increasing competition from internet-based businesses. These trends highlight the need for musicians to develop the ability to access sheet music from a variety of resources. Professional, part-time, and student cellists alike should investigate the multitude of resources available to them both locally and online. Here are a few ideas to get you started:

- **Your local library:** Multnomah County’s Central Library (810 SW 10th, Portland) maintains an aging but extensive collection of sheet music, and it’s free to residents of Multnomah and Washington counties and parts of Clackamas County. Nonresidents pay an annual fee of $135. Many libraries have reciprocity agreements with Multnomah County Libraries, so check with your local library to find out whether you may access the music collection via interlibrary loan. Anecdotally I am told that the Multnomah County Library may be “retiring” some sheet music. Check out the Title Wave Used Bookstore (216 NE Knott, Portland)—you may find some gems!

- **University libraries:** The University of Oregon library (http://libweb.uoregon.edu/), for example, allows Oregon residents over the age of sixteen to borrow up to five items at a time from their extensive music collection, and it is free to all residents of Oregon with a valid Oregon library card.

- **Local music store:** Most local music stores offer the ability to order sheet music for pickup at the store or for delivery to your home or office. Many are able to offer competitive prices. Check for stores that order from multiple suppliers in order to ensure the greatest variety and best price. Some stores may surprise you with what they have in stock; often they will have more obscure titles that have been ordered but never fulfilled. Portland Music Company has an extensive (though somewhat disorganized) collection of sheet music at its Beaverton store (10075 SW Beaverton Hillsdale Highway). This is especially good for cellists who like to feel the music in their hands before buying or for those who just want to browse for something new.

- **Online databases:** The IMSLP/Pertucci Music Library (http://imslp.org/wiki/) is a virtual library project that is attempting to provide access to all public domain music scores and parts. As of July 11 the database contains more than 66,000 scores, with parts available in PDF format. Quality varies widely, as the site relies completely on public support. You will find a variety of cello repertoire here, both familiar and unfamiliar. For example, I now have a copy of Eugene Ysaye’s Sonata for Solo Cello (Op. 28) on my music stand. I would suggest that you check the scanned pages carefully to be certain that what you are downloading matches the title under which it is listed, as I have found some discrepancies.

- **Online businesses:** The old standbys of Shar Music (www.sharmusic.com) and Southwest Strings (www.swstrings.com) are good choices for quick shipping and friendly customer service. Even at the most basic level, however, you can expect to pay at least $10 in shipping and handling. Portland’s Sheet Music Service is still operating its web business through its parent company, Pender’s (www.penders.com). In addition to offering a wide selection, shipping by USPS is only $4.99. Sheet Music Plus (www.sheetmusicplus.com) offers a budget shipping charge of only $2.99, but delivery may take up to 3 weeks. Amazon.com is also an excellent resource, with a variety of suppliers and access to used sheet music.
Why We Play: A Review of the 2010 Scholarship Essays

by Barbara Fischer Smoody

February 26, 2010

Auditioning for the annual OCS scholarships is only one requirement in the competition process. Each student is also asked to include a short essay with his or her application, discussing one of these two options: (1) tell why you like to play the cello, or (2) tell about a musician who inspires you and why. Here’s what our 2010 winners had to say this past May.

Vivian Chang: In the past year, I was auditioning for colleges, which was a stressful and challenging process. My teacher was very supportive and interested in what I was going through. With her guidance and assistance, I was able to keep my composure through difficult times and perform to the best of my abilities during the actual auditions. With my teacher’s guidance, I have become more involved in the process of understanding the music and finding the directions of phrases, asking myself how I feel about certain passages. I have been inspired to further pursue my education in cello and have become a more aware musician.

Harry Kim: I used to play violin, but what really got me into cello was when I went to my first PYP [Portland Youth Philharmonic] concert. There was a cello solo, and as I was watching through my sleepy six-year-old eyes, I bolted awake. There was a curious noise—music—but while I thought violin was good enough for me, this new deep music shifted me. I pointed to the instrument and quietly asked my big brother next to me, “What is that huge violin thing over there?” He replied, “A cello.” I am very glad I went to that concert, and I soon started on the cello. I am glad to have had the chance to play music for most of my life.

Jonathan Huang: I first met my cello teacher about four years ago, with my new quarter-size cello and not knowing the first thing about playing. Standing in her studio, the wall filled with pictures of her posing with many famous musicians, I was nervous and excited all at once. “Hello, Jonathan! I’m India. It’s very nice to meet you,” [she said,] with her silver-white hair, booming voice, and the biggest smile I’ve ever seen on a teacher. Immediately I felt better and more at ease. I learned to hold the bow and managed a few scratchy notes. She ended our first lesson by telling me what a wonderful lesson we had—a welcome coda she would repeat the next four years after my weekly lesson with her.

Hailey Kang: I’m eight years old and in the second grade. I like playing cello because it has a very deep beautiful sound, and it is fun to play on thick strings. I enjoy playing my piece because it has different moods. I am looking forward to becoming a good cellist so that I can share my love of music with people.

Daniel Scoggins: I love to play the cello for many reasons. I love to wow people with its rich, deep sound—how it lets you express yourself in whatever way you want, whether expressing sadness, happiness or something in between. The cello I am playing now has such a nice sound that when it is in a room with good acoustics, the room will be filled with the beautiful vibrations that the cello makes. My teacher and I have recently been working on having a relaxed bow hand, and I am astonished at the amount of sound I am able to get now that I play more relaxed. I love the cello and would never exchange it for another instrument.

cont’d on page 10
Cello Teacher Listing

Albany
Sean Mills
541.791.3627
violoncelloldr@hotmail.com

Bend
Deborah Ann Johnston
541.728.0856
dajsierracell@aol.com

Eugene
Dale Bradley
541.607.0246
dalebradleycello@yahoo.com

Gresham
Jane Day
503.665.5850
jjday@comcast.net
Erin Winemiller
503.419.8509
erinwinemiller@hotmail.com

Lake Oswego
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503.699.1337
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Valdine Ritchie Mishkin
503.635.3742
valdineritchie@hotmail.com

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503.526.3908
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Collin Oldham
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coldham@mac.com
Marion Van Namen
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marion@octavemusictherapy.com

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hcheifetz@gmail.com
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dorien.deleon@comcast.net
Dorothy Lewis
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carothy@mindspring.com
Fred Nussbaum
503.292.5549
fredtrain@aol.com

Sherwood
Renee Dolphin
503.957.1156
rdolphin@oregonmusicacademy.com

Tigard
Kathie Reed
503.639.3795
reedhess@aol.com

Tualatin / Lake Oswego / West Linn
Charlene Wilson
503.691.1196
cwcello@comcast.net

What a deal!

Teachers:
Your name, telephone number, and e-mail address can appear here in the 
for regular member dues plus an additional $5 per year.

Please contact:

David Keyes, Treasurer
treasurer@oregoncello.org
Cello Day returns to Multnomah Arts Center in SW Portland on Sunday, October 24, 2010, from 1:30 PM to 6:00 PM. The center is located at 7688 SW Capitol Highway, Portland.

This event will combine exhibit booths and demonstrations by leading luthiers in the Pacific Northwest with the three special events listed below. Paul Schuback is working with the other luthiers to present a workshop where cellists can learn the basics of keeping their instruments in good shape. The exhibit booths will be open from 1:30 PM to 5:30 PM.

Please join us at these first-rate events:

- **1:30 PM**: A panel discussion by our luthiers about how to keep our cellos properly adjusted and working at their best. Bring your instruments, because after the presentations, the luthiers will advise cellists about their instrument needs and then help to do the work. We are taking reservations to get your cello examined. Simply observing is welcomed. Parents of young cellists are especially encouraged to attend this session.

- **2:45 PM**: While you wait your turn to check out your instrument, you can watch cello-themed movies in one of the classrooms. If you have a favorite, let us know and we will try to get a copy.

- **4:00 PM**: A recital by the winners of this year’s Oregon Cello Society Scholarship Auditions. About twenty high school cellists competed in this event. OCS is pleased to present Harry Kim, Julia Kim, Daniel Scoggin, Hailey Kang, and Jonathan Huang.

- **5:00 PM**: Several of our professional members, led by Diane Chaplin, will present a short recital of music for multiple cellos.

- **5:30 PM**: The annual meeting and election of board members. The primary item of business will be the election of five members to our board of directors. There are twelve members of the board, serving staggered terms. The President’s Report and Treasurer’s Report will also be presented, and members may introduce additional items of business. The meeting will be short because we need to be cleaned up and out of the hall by 6:30 PM.

**Admission to Cello Day 2010 is free to current paid members and their families. It will be is $10.00 per person and $15.00 per family for other members of the community.**

For more information, to reserve a time to get your cello adjusted, or to suggest a movie, please contact me at (503.505.9611) or dave@dfkeyes.com.
gambists-turned-cellists continued to play palm-up, and the habit spread. Eventually, however, the custom of playing palm-down reasserted itself.

According to historian Nona Pyron, the primary reason the viola da gamba fell into disfavor was the shift from the high-pitched, courtly music of the Renaissance to the increasingly robust and expressive music of the following centuries. The ideal sound had changed, and the violin, viola, and cello were capable of expressing it and the treble, tenor, and bass violas da gamba were not.

In addition, the cello had far more potential as a solo instrument. It is an irony of history that viola da gamba music was written primarily for the court and that a number of eighteenth-century aristocrats became accomplished cellists. Composers wrote and dedicated music to these amateurs, who were sometimes as skilled as professional cellists.

The twentieth-century resurgence of Renaissance and Baroque music played on period instruments has led to increased interest in the viola da gamba. Despite the anatomical and sonic differences between the bass viola da gamba and the cello, it is not unusual for gambists to also play the cello, and for some cellists to take up the viola da gamba, including OCS member and Oregon Symphony cellist Tim Scott:

I very much enjoy the differences and challenges in playing both viola da gamba and modern cello. Holding the bow overhand on the cello and underhand on the viol, the strong stroke being down on the cello and up on the viol, the frets, the endpin, the different clefs—all are of great stimulation to me as a player. Although practice time can be a problem, the differences keep me interested at all times. The different aesthetic of court and concert hall, small ensemble and large orchestra, and all of the different styles, ornaments, and languages of music are endlessly fascinating and a wonderful window through which to view the ideas, dreams, and art of people from different eras.

Unfortunately, it's too late to catch the 48th annual conclave of the Viola da Gamba Society of America, which was held at Pacific University in Forest Grove this summer, but the society's website (www.vdgas.org) is full of helpful information about music, instruments, and resources.

Tim Scott’s ensemble, the Portland Viol Consort, will be performing John Dowland’s Lachrimae, along with all of his dances for viol consort, on Saturday, November 6, at Grace Memorial Church, 1535 NE 17th Avenue, Portland.
Cellos in Pop Culture

Here are some interesting, cello-related tidbits—past, present, and future—for you to enjoy. Please let the B&B editors know if you ever have any similar items that you’d like to share: jen@damerocketpress.com.

• Did you know that cello playing can sometimes contribute to a life of crime? Or perhaps you’ve wondered what it would be like to play a cello in a marching band. Take a look at this classic moment in Woody Allen’s 1969 film, Take the Money and Run: http://www.youtube.com/watch?v=57FUphSl2vA.

• In 2009, in preparation for his role as a cellist in The Soloist, Jamie Foxx took lessons from LA Phil’s principal cellist Ben Hong. This PRI (Public Radio International) story discusses the ins and outs of “How to Fake It as a Cellist,” video included: http://www.pri.org/arts-entertainment/movies/cellist-ben-hong.html.

• A cello in a box—huh?? You heard correctly! National Public Radio did a story this summer about amateur cellist and engineer Ernest Nussbaum, who has been making practice cellos since he first designed his own version (the Prakticello) nearly thirty years ago. Since then, he’s sold his invention to novices and professionals alike: http://www.npr.org/templates/story/story.php?storyId=128358371.

• Lady Gaga, we hear your name everywhere these days, and the cello world is no exception. Here’s an arrangement of the hit song “Bad Romance” for cello quartet: http://www.youtube.com/watch?v=mWTbXajEEkI. (Note: the images flipped when this slide show was created, so the cellist is not actually a lefty and the music—unlike Lady Gaga’s unconventional wardrobe—is not backwards.)

Scholarship Essay Excerpts cont’d from page 6

Julia Kim: Every day, when I was very young, I would sit on the carpet and look up to see my older siblings practice their instruments. I looked intensively and saw their fingers dance across the fingerboard, gently tugging the strings. It amazed me how they made music elegantly and powerfully with each stroke of the bow. My mom noticed how I watched them play and made me a violin out of a cardboard box. I quickly grabbed it and pretended to play it with them. As I listened, though, I felt something missing. Something big and grand. A few years later, my mom introduced the cello to me for the first time. Ever since I touched my first cello, I was struck by how elegant and grand it looked. Its dark and rich sound, like chocolate, inspired me. I still listen to my siblings play their instruments, but I feel the cello really is the best instrument for me.

Good Fake, Bad Fake

Good Fake

Jamie Foxx in The Soloist (2009)

Check out “Cellos in Pop Culture” at left to learn more about Jamie’s special training for this role.

Bad Fake

Woody Allen in Take the Money and Run (1969)

Despite his extraordinary measures to play cello on the move (more on this in “Cellos in Pop Culture” as well), Woody still saws away horribly over the fingerboard.

If you have ideas to pass along regarding “Good Fake, Bad Fake” actors, please send an e-mail to B&B co-editor Jen Weaver-Neist jen@damerocketpress.com
Six Cellos of Separation

Just as there are Six Degrees of Kevin Bacon (http://en.wikipedia.org/wiki/Six_degrees_of_kevin_bacon), the same can be demonstrated of cello fame, history, and lineage among the members of Oregon Cello Society.

Welcome to the premiere of this phenomenon in print! Starting with several current and former OCS board members, we'll look at those “brushed elbows” moments with famous performers, well-known makers' instruments, and more. Maybe that guy your great-grandfather chatted with on the train really was Dvorak. Or perhaps you have a chunk of rosin used by Guilhermina Suggia herself. And didn’t you once share an elevator ride with Yo-Yo Ma?

You get the idea. And we, your OCS editors, are ready to start collecting more stories whenever you are (jen@damerocketpress.com). To kick-start the project, here are some Six Cellos incidents from members Erin Winemiller and Katherine Schultz.

Erin Winemiller

• I’ve met Yo-Yo Ma, Mstislav Rostropovich, and Janos Starker, and seen them all in both recital and symphonic/concerto performances.
• I played a cello made for Piatti that was recently exhibited at David Kerr Violins as part of their annual Cremona exhibit.
• I played a master class with Yo-Yo Ma.
• One of my teachers, Hans Jorgen Jensen, studied with Leonard Rose and Pierre Fournier.
• Another of my teachers, David Tonkonogui, studied with Natalie Shachovskaya, the first Tchaikovsky Competition winner.

Katherine Schultz

• When I was at Tanglewood, my friend’s sponsor was James Taylor. He gave us tickets to his Fourth of July concert. We had seats in his personal box, and sitting directly in front of us was Yo-Yo Ma and his family.

[And two related to the violin…]

• We were living in Bloomington, Indiana, while my mom was working on her doctorate at the IU School of Music. I was eight years old and taking violin lessons in Mimi Zweig’s Suzuki program (I hadn’t switched to cello yet). That particular summer I was not playing the violin, as I had fallen and broken my arm. My mom and I were leaving the music building one day and ran—literally—right into Joseph Gingold, whom we knew by sight but had never met. He looked solemnly at me and asked if I was a violinist. My mom said I was, so he took out a pen and signed my cast: “From one violinist to another, get well soon, J. Gingold.”
• When I was five or six and studying violin with Mimi Zweig, she got married. She had her wedding at Josh Bell’s family farm, and a bunch of her students, including Josh (who was probably about twelve) and I, played Pachelbel’s Canon at the reception. I thought Josh was so cool because he had a boomerang.

[And two related to the violin…]
Note: The short code above your name shows the status of your membership. If your code is not PD10, ST10, or TC10, please take a moment to return this form with a check for your 2010 dues. This will guarantee that you receive your newsletter regularly.

**OCS Membership Form**

Please send to:

Oregon Cello Society  
atttn: Treasurer  
PO Box 4035  
Portland, OR 97208

I wish to:

_____ become a new member ($25)  
_____ renew my membership ($25)  
_____ become a student member—I’m a full-time student ($15)  
_____ renew my student membership ($15)  
_____ begin or renew my membership with OCS published teacher status ($30)

Visa/MC/AmEx/DS  Card Number  Exp. date  
Signed  Name  Phone  
Address  City  State  Zip code  
E-mail

Student members please provide parent’s name  

___ Membership list opt-out

OCS prints an annual membership list in the fall newsletter, and occasionally shares its mailing list with other organizations. Check the space above if you prefer to have your contact information omitted from these lists.