



President's Address Michelle Rumley



Dear San Diego Flute Guild Membership,

Happy New Year!

I hope 2010 is off to a good start for you. The Flute Guild's calendar is off to a good start to bring you fun and educational events in the months ahead.

Our first event this year is a Members' Recital on February 7th at the Museum of Making Music in Carlsbad. This event is free for SDFG members to perform, as well as a free event for community members to attend. Be sure to come and support your fellow Flute Guild members in

an afternoon of music and camaraderie.

This year's Spring Flute Festival will feature jazz flutist Jim Walker as guest artist and master teacher. He will be conducting a masterclass and judging the Young Artist Gold Division at the festival, as well as giving a recital at the end of the festival. In addition to the Young Artist and Festival Competition Divisions, the specialty divisions will include the Piccolo Division and the Jazz Division.

The Chamber Ensemble Festival in May is open to ensembles of any size and instrumentation. This event is in recital format and is a great way to perform music with your friends in other instrument families. The day will culminate with a Command Performance Recital.

In addition to the events sponsored by the Flute Guild there are recitals, masterclasses and other flute events in the community, so please be sure look in our community events section.

Please remember to renew your membership. Don't miss out on all the great events in store for 2010!

I look forward to seeing you at our next events.

Happy New Year!

Michelle Rumley, President, 2008-2010



Inside This Issue

- Page 2 - Upcoming SDFG Events, Opportunities and News
- Pages 3 - 4 Event Photos
- Pages 5 - 6 François Devienne - review
- Page 7 - Other Flute Events
- Page 8 - SDFG Board Member List and Advertising Policies
- Page 9 - Business Member Listing
- Page 10 - Membership Renewal Form

Mission Statement

The San Diego Flute Guild is a volunteer organization dedicated to supporting and encouraging the growth and development of flutists of all ages and levels of ability. Our mission is to provide opportunities for education, performance, social interaction, and the advancement of pedagogy to our membership and to the San Diego flute community at large.

The San Diego Flute Guild was formed in 1987 to host the National Flute Association with just six members. Since then it has grown to more than 300 students, amateur and professional flutists. It is our goal to promote the flute and music through our many events and outreach programs throughout the year.

The statements and opinions included in the San Diego Flute Guild Newsletter are those of the authors only. Any statements and opinions that are included in the San Diego Flute Guild newsletter do not necessarily constitute policy of the San Diego Flute Guild.

Upcoming Events & Member News



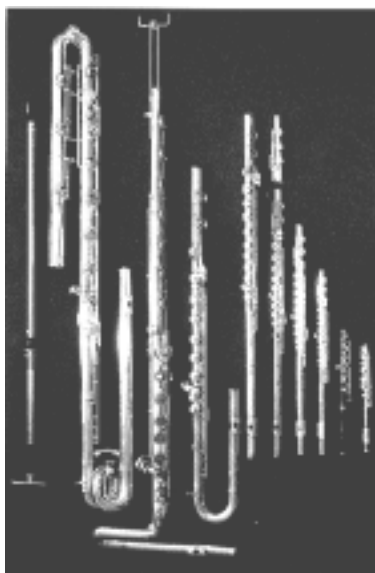
<u>Date of Event</u>	<u>Event</u>	<u>Chair(s)</u>
February 7, 2010	Members' Recital	Bradley Leighton, chair
April 25, 2010	Spring Flute Festival	Michelle Rumley, chair
May 23, 2010	Chamber Music Festival	Bradley Leighton, Alan Payne & Lily Lazzari, co-chairs
July 25, 2010	Members' Recital	Kate Prestia-Schaub, chair

**Member Recital - FEBRUARY 7, 2010 2:00 P.M.
to be held at the Museum of Making Music in Carlsbad, CA**

Enjoy the Museum either before or after our event

Are you interested in participating?
Please contact Bradley Leighton at bradley@fluteguy.com or call him at 858-484-8609 for more information. He'll need to know who is participating, the piece you want to perform and the exact timing of that piece. This is a free event and there's a reception after.

See you there!



5790 Armada Drive, Carlsbad, California 92008
(760) 438-5996

ATTENTION TEACHERS:

The RESOURCES page of the SDFG Website includes links to teachers and flute companies and all kinds of interesting facts. If you have a SDFG Teacher's Membership, you are entitled to be included on the RESOURCES page of the Website. If you're not already listed, please send your information to elena@elanayarritu.com

ATTENTION PIANISTS:

If you would like your name and contact information listed on the Resources page of the website and in the SDFG Newsletter Resources, please contact elena@elanayarritu.com with all your pertinent information.

The Golden Valley Music Society presents:
Classics at the Merc featuring
Kate Prestia-Schaub
3:00 PM Sunday January 17th
The Old Town Temecula Theater
Mercantile Theater
Seating is limited, so please purchase
tickets in advance.
Tickets: \$11 adults, \$5 students
(No Senior Discount)

Give the Gift of Membership

Several members have been kind enough to providing funding for some of our students who are unable to join on their own. Please join them in sponsoring membership or event fees for deserving flutists in the Greater San Diego Area. For more information contact Bradley Leighton at bradley@fluteguy.com for more information about how you can help too.



If you have news to include in the San Diego Flute Guild Newsletter, please submit it to donna@sandiegofluteguild.org before February 28, 2010

Photos from the Member's Recital
Sunday, November 15, 2009



Joyce Hayutin and Athony Cutietta



Flute Choir



Adrienne Abbott, flute &
Maggie Atterbury, piano



Lumina: Deborah Noland, flute &
Susan Zevenbergen, harp



San Diego Flute Quartet: Joyce Hayutin,
Tiffany Weller Covell, Jean Lewis Boehringer,
Elena Yarritu



Marion Garver Fredrickson

Annual Holiday Concert

Sunday, December 13, 2009 - 3:00 pm

Wangenheim Middle School Auditorium in Mira Mesa



It was a wonderful winter day at Wangenheim Middle School.

A Great Big THANKS goes out to all that helped with the concert and performed. A special big thanks go out to Wangenheim's own Stuart Holmes for donating his time and the use of the Auditorium.



FUNDRAISER!

The S. D. F. G. is doing a 50/50 raffle at all events this year. Our Student Board Members are selling tickets for \$1. Every ticket purchased is an opportunity to WIN! How does it work? Half of all the money raised at each event will be raffled off to one lucky winner. The remaining half will go towards SDFG Scholarship Fund which will help students in need pay for flute lessons. Please join in - help support the cause. Ask our Student Board Members if you have questions.

Thanks to our last winner, Mr. Kearns (father of SDFG Member Marion Kearns) for donating his winnings back. Thanks you!



As 21st Century flute players we are fortunate to have at our disposal a large variety of method and technique books on how to practice and play our instrument. Most of these portray similar underlying principles and exercises. By tracing the development of their origins we find that the best methods (those with depth and still in use today) have survived the test of content value and time. We are familiar with the long lineage of methods from such flutists as Gilbert, Wye, Rampal, Sir James Galway, Baker, Matheson, Kincaid and their teacher's methods: Moyse, Taffanel & Gaubert, Altés, Fleury to Boehm, Rockstro, Tromlitz, Hugo & Vanderhagan, Taillart, Mussard, de Lusse, Mahaut, and still further back to: Devienne, Quantz, Corrette, Hotteterre and many others. Besides the pursuit of technical adeptness, the second most cohesive element amongst these method books is the development of a pure sound. Ultimately, the descending origin of our modern day tone exercises point predominantly to Devienne. Who was François Devienne and what, from his Nouvelle Méthode, are we using today?



As the first flute instructor of the Paris Conservatory, a well known Parisian composer and a talented performer of the flute and bassoon, François Devienne (born January 31st, 1759) wrote his Nouvelle Méthode in 1794 at 31 years of age during the time of the French Revolution. According to many sources, Devienne has been considered one of the best flutists of his time, noted for his clarity of tone and refined playing style, which has become synonymous with the quintessential French style, as defined by its aspects of flexibility, tone color and stylistic finesse.

As a testament to Devienne's musical depth and popularity, his Nouvelle Méthode is still in print today and has undergone numerous revisions. In Philippe Gaubert's edition (1908-9), he refers to Devienne's method as "...the foundation of the flutist's education." Thomas Boehm points out that "...the main points of technique and music discussion, while not completely original or all encompassing, are extremely useful." From a modern standpoint they offer valuable historical perspectives of teaching from the classical era. And, it is from Devienne that we can trace the development of certain aspects of flute technique found in many methods thereafter.

The pedagogical techniques in Devienne's method include the methodical practice of intervals, basic instructions for holding the flute, embouchure dos and don'ts, fingering charts, rudiments of notation, articulation and interpretation of common ornaments. Although not as complete as Vanderhagan's (an important contemporary) method, Devienne's method book became the foundation for the Modern French School of flute playing.

One familiar teaching feature to modern players is the idea of practicing long-tones. Devienne includes in his method, written exercises marked with whole notes that swell and diminish, with instructions to use the lips to shape the color and intonation. One of the first techniques of its kind, this practice influenced other important 18thC methods, as testament in the extracts below:

Vanderhagan:

"Of all the wind instruments, the flute is the most difficult and suffers the most from mediocrity. As well, by its nature, it is essential to draw from it a beautiful sound that is manly in the low register and round and velvety in the high. In order to achieve this it is necessary to play the scale for a long while, remaining on each tone, then swelling and diminishing it, and try not to go up high at first, which fatigues the lips of a beginner too much."

Devienne:

"The flute is a deceptively simple looking instrument and yet is really one of the most difficult. The flutist must use the lips to correct the intonation. The tongue, when used in the same fashion as tone creates nuance and expression when varied."

Wunderlich:

"The method of acquiring a beautiful sound is to sustain long tones. Attack piano, swell gradually to forte and diminish back to piano. To prevent flat pitch on the diminuendo close the lips a little. To make nuance, give a little less or more strength according to the circumstances. Without nuances there would be only one color in playing; a succession of sounds that produce monotony and destroy the charm of music".

Hugo: "The swelling and diminuendo of notes creates a pure and ample sound, making it flexible in all registers."

On flute assembly Devienne recommends:

"The instrument must be assembled {as in Quantz and others} with the head joint turned slightly inward from the line of finger

..... continued on page 6

holes to properly place the embouchure, at the right angle for blowing to avoid an uncomfortable left arm position and to aid obtaining the true pitch of the instrument if it is slightly covered the right amount. The advice must be heeded especially by those playing historical flutes". (With Rockstro, Theobald Boehm and the advent of the modern flute, the practice of turning the head joint became a source of argument. {See The Flutists Progress, Wilfed Kujalah for a list of 19thC flutists who turn in}).

In regards to articulation, we have kept the French School of tonguing as defined below by Devienne and cultivated by Marcel Moyse. In addition, Jean-Pierre Rampal, known for his brilliant articulation, often described in his master classes the use of "tu", recommending tonguing on the inside of the lip and back of the teeth, resulting in a clean, lightning quick stroke that is characteristic of French tonguing.

Devienne:

"The syllable "tu" for articulation is best because it produces a smaller oral cavity than "te" or "ta" and the tongue placement is against or behind teeth."

It is telling that the influential methods of Taffanel, Gaubert and Moyse use and embellish upon Devienne's principle of swelling long tones and the systematic practicing of intervals, although applied somewhat differently. Taffanel mentions that "...some exercises {from Devienne} remain because they were perfection itself from the point of view of the education of flutists and have not been surpassed in our time". Especially impressive was Devienne's insistence on embouchure and tone development. In comparison to other national schools, the Germans for example, while also emphasizing good tone, played prominence to rhythm, and articulation. While the French school did so as well, their primary influence was devoted largely to tone quality, flexibility of embouchure and sonority. Moreover, they developed books devoted exclusively to tone production and tone color for appropriate expression, a featured not found often in 20th C German aesthetics.

In the French school, the emphasis on tone was through variation and nuance, never sheer volume or power. Louis Fleury wrote in the Encyclopedia du conservatoire (based on material collected by Taffanel) various aspects of soft flute playing in this order: tone, intonation, breathing, technique, style. Of soft playing he wrote "We place at the beginning of the list the three preoccupations of the flutist searching for a good sound". Of course it was necessary to adopt the Boehm flute (modern flute) before the kind of flexibility and tone color Moyse talked about could take place but the foundation of these aspects was already set by Devienne's swelling tone exercises in 1794.

As further testament that the French school (descended from Devienne) played high prominence to tone and all its variances are the abundance of French flute books on tone. Marcel Moyse wrote five such books, four specifically on tone and a fifth book with a section devoted to tone, vibrato and expression. De la Sonorité is about how to produce the sound and Tone Development Through Interpretation is a question of how to use the sound through studies of expression, vibrato, tone color, suppleness and their application to different musical styles. The third book(s) 24 & 25 Little Melodies, in progressive order of difficulty, embody the basic technical and musical problems of the flute and musical grammar (phrasing). The fourth book, How I Stayed in Shape includes flexible exercises for the embouchure. The fifth book The Flute and Its Problems: Tone Development Through Interpretation for the Flute (not to be confused with Tone development Through Interpretation (McGinnis Marx, 1962), is painstakingly hand written in Moyse's own penmanship, complete with a Preface, an Introduction, chapters on Vibrato, Sonority, Etudes for embouchure flexibility and Opera Excerpts, some with piano accompaniment (with different selections of repertoire than those in Tone Through Interpretation). In the Preface of the Tone development book Moyse writes: "It is my goal to give the fragile, delicate sound of the flute the emotional range and depth of the human voice."

The remainder of Devienne's method contains three sets of flute duets in progressive order of difficulty. These 20 Airs and 18 duos (he wrote 150 duets for flute!) provide practice mastery for beginner study and the 6 sonatas teach the dramatic style as is influenced by Devienne's operatic composition style in the late 18th C. In closing, Thomas Boehm writes: "Devienne's method will be invaluable to anyone wishing to have a better understanding of the flute, its history and its music."

Sources:

- " Nouvelle Méthode Théorique et Pratique pour la Flute, François Devienne, 1794
- Introduction and Translation by Jane Bowers; Commentary by Thomas Boehm
- Ashgate Publishing, (Aldershot, England, 1999)
- " De la Sonorité, Marcel Moyse (Paris: Alphonse Leduc, 1934);
- " Tone Development Through Interpretation, Marcel Moyse (McGinnis & Marx, 1962).
- " 24 & 25 Small Melodious Studies, Marcel Moyse (Paris: Alphonse Leduc, 1932).
- " Comment j'ai maintenir ma forme (How I Stayed in Shape, Vol. 1 & Comment travailler: Comment professor (How to Study: As professor) Vol. 2, Marcel Moyse (West Brattleboro, Vermont, 1974),
- A facsimile of his own handwriting, published by him and later re-edited as:
- " How I Stayed in Shape, Marcel Moyse (Schott, 1998).
- " The Flute and Its Problems: Tone Development Through Interpretation for the Flute, Marcel Moyse (Muramatsu, Tokyo, 1973).
- " Tone Volume, Harmonics, Tone Color, Intervals, Louis Moyse (West Brattleboro, Vermont, 196?)
- " Homage to Andersen: "The Chopin of the Flute", 12 Exercises for Flexibility of the Lips based on Opus 15, #3. Louis Moyse, (West Brattleboro, Vermont, 196?)
- " 12 Variations based on Schubert's Variation #2, (Trockne Blumen), opus 160. Louis Moyse, (West Brattleboro, Vermont, 196?)



Be sure to have the Spring Festival on your list of things to do in April. This year our special guest artist will be JIM WALKER

Flute Master Class at the Carmel Valley Library on Jan. 30th

The Friends of the Carmel Valley Library are sponsoring a special free family music program on Sat., Jan 30th at 10:00 a.m. in the library's community room. It will feature Ling Jing, Danielle Nguyen, Alisa San Vicente, and Andrew Bustamante, advanced flute students of Elena Yarritu, performing works by Bohuslav Martinu, Antonio Vivaldi, Otar Taktakishvili, and Sergei Prokofiev. They will be accompanied by pianist Diane Snodgrass. The program will last about 90 minutes.

Elena Yarritu studied at the Yale School of Music and recently completed a DMA at Stony Brook University. She has also performed extensively in the San Francisco Bay Area, New York, France, The Netherlands, and in Eastern Europe. Her debut CD, "Scree," has just been released on the MSR Classics label.



Diane Snodgrass earned the Doctor of Musical Arts degree in piano performance at the University of Southern California's Thornton School of Music and regularly appears as a soloist and chamber musician in the San Diego area.



YAMAHA
Young performing Artists
Competition
Call for Auditions
2010

Yamaha Corporation of America, Band & Orchestral Division

proudly announces the twenty-second annual Yamaha Young Performing Artist program (YYPA), recognizing outstanding young musicians from the world of classical, jazz and contemporary music. Winners of this year's competition will receive the following:

- A once in a lifetime performance opportunity in front of thousands of students at the Music for All® Summer Symposium.
- The overall winner (chosen at Summer Symposium) will receive \$5,000 in retail credit towards a professional model Yamaha instrument.
- An opportunity for your New York City performance debut at Yamaha's New York Atelier. This performance and an interview with you will be available worldwide on the Yamaha B&O podcast subscription.
- Workshops and clinics designed to launch your professional career.
- Recording of the performances.
- National Press coverage.

YAMAHA

For the application, email donna@sandiegofluteguild.org

Your 2009-10 Flute Guild Board

President

Michelle Rumley
michellerumley@sbcglobal.net



1st Vice President

Tina Querido
peppyflute@yahoo.com



2nd Vice President

Kate Prestia-Schaub
k8trills@aol.com



Recording Secretary

Bradley Leighton
bradley@fluteguy.com



Information Secretary

Lily Lazzari
flutedivalily@gmail.com



Treasurer

Alan Payne
alan@upperoctave.com



Volunteer Coordinator and Membership Secretary

Elena Yarritu
Elena@elenayarritu.com



Directors

Melanie Miller
melanie.i.miller214@gmail.com



Jane Masur
jane@ozziesmusic.com



Newsletter Editor/Web Coordinator

Donna Nichols
pacificcoastjazz@gmail.com



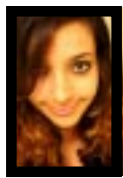
Immediate Past President

Denise Shuck Woo
flute001@aol.com



Student Board Members

Annie Yu, Sirisha Varigonda & Ashley Smith



SDFG Advertising Policies

All advertising in the San Diego Flute Guild NEWSLETTER will be music related only, whether it is free or paid advertising. Free advertising for members and community service items.

If you have an article suggestion or submission, please email your submissions no later than the deadline listed below to donna@sandiegofluteguild.org. We will respond to each submission and the final approval of any submission is decided on by the President and Vice President.

Community Events:

A community events section will contain free listings of upcoming musical events that would be of interest to our membership. Concerts, master classes and recitals can be listed in this section of the newsletter by emailing donna@sandiegofluteguild.org before the newsletter deadline listed below.

Paid Advertisements:

Classified advertisement, flute-related only, two lines for \$20 for the first newsletter and \$10 for each newsletter edition there after.

Display advertising, per newsletter:

Full page \$100; Half page (8 x 10) \$75; Quarter page (3.5 x 5) \$50; Business card \$35. All advertising must be submitted as a high res jpeg or a PDF by the submission deadline to newsletter@sandiegofluteguild.org and is subject to approval for publication by the SDFG Board of Directors.

SDFG Web Site www.sandiegofluteguild.org

Business Member Listings:

Business members will receive a business name and contact information, which can include an email address and web site address, in addition to phone and address information. No logos, pictures or business cards.

Next NEWSLETTER deadline: February 28, 2010

Submissions should be emailed to donna@sandiegofluteguild.org

If you have ideas for the Board, all are welcome, please feel free to contact any board member.





SDFG BUSINESS MEMBERS



Jupiter Band Instruments
Jessica Alexander
 P.O. Box 90249
 Austin, TX 78709
 (512) 288-3351
 info@jupiterflutes.com
 www.jupiterflutes.com

Altus Flutes
Ed Gobbel
 P.O. Box 90249
 Austin, TX 78709
 (512) 288-3351
 egobbel@altusflutes.com
 www.altusflutes.com

Vivian Bergova M.A.
Bergova Flute Studio, Inc.
Flute Lessons (beginners to advanced)
 858-488-2609
 bergovaf flute@san.rr.com

Upper Octave
Alan Payne
 PO Box 3622
 Escondido, CA 92033
 760-525-9119
 alan@upperoctave.com
 www.upperoctave.com

Flute World
 29920 Orchard Lake Road
 Farmington Hills, MI 48334
 248-855-0410
 flutes@fluteworld.com
 www.fluteworld.com

Music West Institute 4 Flute
Dr. September Payne
 619-200-1167
 flvte1@sbcglobal.net

Ozzie's Music
John Given, Sales Manager
 (858) 748-4721
 www.ozziesmusic.com
 ozzies@ozziesmusic.com

Roger Holman Enterprises
Flute & Piccolo Flag Brand Instrument Swabs
 (858) 566-1838
 www.home.nethere.net/roger45

K8trills!
Kate Prestia-Schaub
 Flute and Piccolo lessons & performances
 310-936-7357
 k8trills@aol.com
 www.k8trills.com

American Flute Guild
Catherine Thompson
 PO Box 1515
 South Pasadena, CA 91031
 626-441-6314
 thefluteguild@aol.com
 info@americanfluteguild.com
 www.americanfluteguild.com

Marion Garver Fredrickson
Flute lessons/performance
North Park area studio
 Jazz, classical, low flute specialist
 858-361-8822
 www.myspace.com/megaflute
 contraflutist@gmail.com

Judy Shriver Kelley
Flutist & Flute Teacher
 858-442-9779 or 760-738-8855
 jlshriver@cox.net

Flute Lessons
Michelle Rumley
 Flute lessons for all levels
 San Diego, CA 92126
 858-220-6565
 michellerumley@sbcglobal.net

Elena Yarritu, DMA
 www.eleyenayarritu.com
 elena@elenayarritu.com
 858.805.1084

Joyce Hayutin
 858-692-0094
 jhayutin@gmail.com

Lily Lazzari Flute Studio
Flute performance, flute & theory lessons
 flutedivally@gmail.com
 (858) 231-3907
 www.flutediva.com

Bertrand's Music
Jeff Bertrand
 13179-5 Black Mountain Road
 San Diego, CA 92129
 www.bertrandmusic.com
 tel: 858-780-1812

Pacific Coast Jazz/That Other Label Record Label,
 musician promotional services & international retail distribution
 (619) 405-3900 Donna Nichols
 donna@pacificcoastjazz.com
 www.pacificcoastjazz.com

Bradley Leighton
Flute/piano lessons, Jazz, Performance
 (858) 484-8609
 www.fluteguy.com

San Diego Flute Guild membership cycle:

	September - August	New Members Sept 2009 - Aug 2010	Renewing Members Jan 2010 - Aug 2010
Student/Adult Amateur		\$20	\$13.50
Teacher, Professional		\$30	\$20.00
Senior Citizen (62 and older)		\$10	\$ 7.00
Family Membership		\$35	\$23.00
Business Membership		\$50	\$33.00

Scholarships available for membership & event registration for flutists in need.
 Contact bradley@fluteguy.com for more information

DID YOU KNOW: As a member of SDFG you are entitled to a 20% discount for tickets to the San Diego Symphony?

DO YOU HAVE SOMETHING TO CONTRIBUTE TO THE SAN DIEGO FLUTE GUILD NEWSLETTER?

DO YOU HAVE AN EVENT COMING UP THAT OTHER MEMBERS OF THE ORGANIZATION MIGHT LIKE TO HEAR ABOUT? PLEASE SUBMIT YOUR ARTICLE WITH ALL INFORMATION AND HI RES JPEGs TO:
donna@sandiegofluteguild.org next deadline 2/28/10



New Membership Application
Membership Renewal Application
 September 2009 – August 2010

Membership Information

Please check one: Renewal New Membership

Name _____ Home Phone _____

Address _____ Cell Phone _____

City _____ State _____ Zip _____ Email _____

Website Address _____

Private Teacher (if applicable) _____

Check all that apply: Student Adult Amateur Semi-Professional
 Professional Teacher Other: _____

Membership Preferences

Please check one in each category

Group Emails

- Please include me in the SDFG Group Emails to receive event flyers and reminders
- Do not include me in the SDFG Group Emails

Newsletters

- I would like to receive the SDFG Newsletter via email
- I would like to receive the SDFG Newsletter in a hard copy via postal mail (additional \$10 per year charge)

SDFG Members Roster (available to SDFG Business Members only)

- The SDFG may include my personal information in the SDFG Members Roster
- Please omit my personal information from the SDFG Members Roster

Additional Information (check all that apply)

- Please list me in the printed Teacher Roster (provided to SDFG Members only)
- Please list me on the SDFG webpage under Teachers Roster
- I am interested in volunteering at SDFG events

Membership Type

Annual Membership: September – August (there is no mid-year fee reduction)

Please check one:

- \$20 – Full-time Student or Adult Amateur – School: _____
- \$30 – Teacher, Profession, Semi-Professional
- \$10 – Senior Citizen (62 or older)
- \$35 – Family Membership
- \$10 – *Optional*: Additional fee for Newsletter via postal mail

Special Memberships:

- \$50-\$199 – Patron (includes two complimentary tickets to one SDFG special event)
- \$200+ – Benefactor (includes two season passes to all SDFG events)

Membership is valid through 8/31/2010 and includes free admission to selected events and discounts for special events, and a free email subscription to the SDFG Newsletter.

Scholarships for membership are available. Please inquire with Bradley Leighton for more information.

Please make check for membership fee payable to "The San Diego Flute Guild" and mail to:
 The San Diego Flute Guild, Elena Yárritu, Membership Secretary, 15875 Paseo Montenero, San Diego, CA 92127
 or send membership form via fax to: 858-484-8690