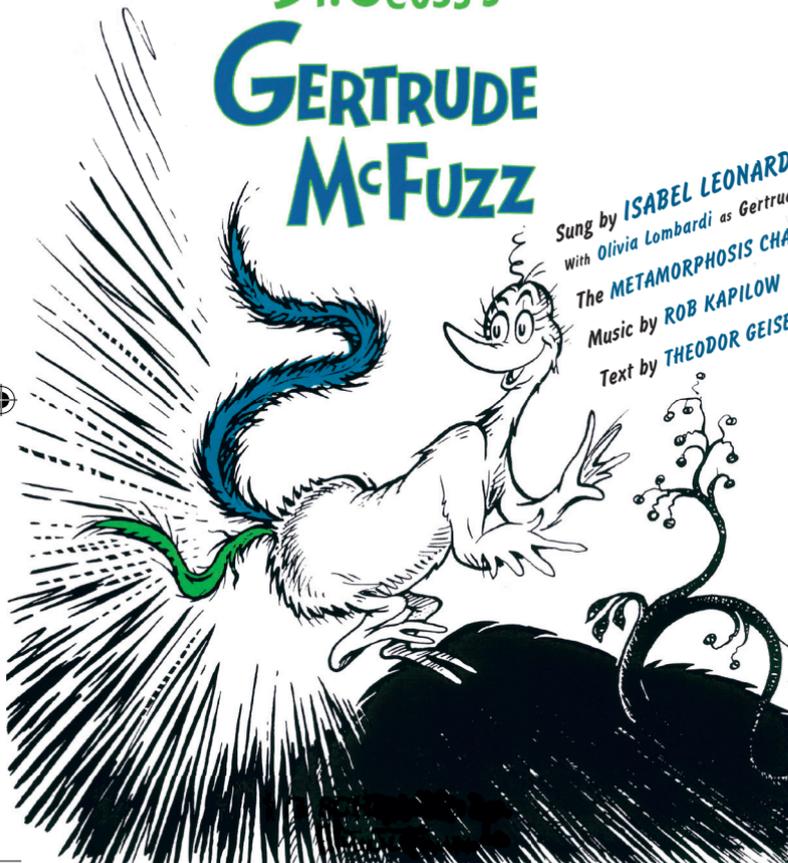


Dr. Seuss's
**GERTRUDE
McFUZZ**

Sung by **ISABEL LEONARD**
With *Olivia Lombardi* as Gertrude
The **METAMORPHOSIS CHAMBER ORCHESTRA**
Music by **ROB KAPILOW**
Text by **THEODOR GEISEL (Dr. Seuss)**



TOTAL RUNNING TIME
34:14



PRODUCED BY
GLEN ROVEN
PETER FITZGERALD
RICHARD COHEN

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CHRIS VAN ALLSBURG'S
THE POLAR EXPRESS



Music by **ROB KAPILOW** Sung by **NATHAN GUNN**
THE METAMORPHOSIS CHAMBER ORCHESTRA

I

Chris Van Allsburg's **THE POLAR EXPRESS**

Sung by Nathan Gunn *with* The Polar Express Children's Choir

The Metamorphosis Chamber Orchestra

Conducted by Rob Kapilow

Music by Rob Kapilow, *Text by* Chris Van Allsburg

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21:03

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Dr. Seuss's **GERTRUDE McFUZZ**

Sung by Isabel Leonard

With Olivia Lombardi *as* Gertrude

The Metamorphosis Chamber Orchestra

Conducted by Rob Kapilow

Music by Rob Kapilow, *Text by* Theodor Geisel (Dr. Seuss)

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13:11

The original chamber versions of Dr. Seuss's Gertrude McFuzz and

Chris Van Allsburg's The Polar Express were commissioned by the Celebrity Series of Boston.

Then the feathers popped out! With a zang! With a zing!

They blossomed like flowers that bloom in the spring.

All fit for a queen! What a sight to behold!

They sparkled like diamonds and gum drops and gold!

Like silk! Like spaghetti! Like satin! Like lace!

They burst out like rockets all over the place!

They waved in the air and they swished in the breeze!

And some were as long as the branches of trees.

And still they kept growing, still they kept growing, growing, and growing!

They popped and they popped

Until, 'long about sundown when, finally, they stopped.

And now the next thing to do

Is fly straight home show Lolla-Lee-Lou!

And when Lolla-Lee-Lou sees these, why her face will get red

And she will let out a scream (abb!) and she'll fall right down dead,

and she'll fall right down dead!

Then she spread out her wings to take off from the ground,

But, with all of those feathers she weighed ninety pound!

She yanked and she pulled, she yanked and pulled and she let out a squawk,

But that bird couldn't fly, she couldn't fly, she couldn't fly!

she couldn't run! she couldn't walk!

And all through that night, she was stuck, she was stuck on that hill,

And Gertrude McFuzz might be stuck up there still

If her good Uncle Dake hadn't heard the yelp.

He rushed to her rescue and brought along help.

To lift Gertrude up almost broke all their beaks

And to fly her back home, it took almost two weeks.

And then it took almost another week more

To pull out those feathers.

My! Gertrude was sore!

And, finally, when all of the pulling was done,

Gertrude, behind her, again had just one...

That one little feather she had as a starter.

But now that's enough, because now she is smarter.

PRODUCED BY
Glen Rosen, Peter Fitzgerald, Richard Cohen

RECORDED BY
Bob Hanlon + Carl Cassella + TJ Byrnes

MIXED BY
Seth Huling

MASTERED BY
Seth Huling + Peter Fitzgerald

RECORDED AT
Sound Associate studios on
June 16, 17 / July 7 / August 14, 27, 29, 2014

ART DIRECTION
Margot Frankel

PHOTOGRAPHS

Nathan Gunn by Sharkey Photography;
Rob Kapilow by Peter Schauf;

All other photographs by Charles Wenzelberg

SPECIAL THANKS

Without the extraordinary support of
Marry Jones, Amy Lam and the Celebrity Series
of Boston who commissioned these pieces,

this recording would never have existed.

I cannot thank them enough for their years of
support and belief in my efforts to write quality
music for families. And equal thanks go to

the Metamorphosis ensemble for their brilliant
playing and enthusiastic collaboration, and

to Charles Letourneau my agent at IMG, Amelia
Lukas my representative at G. Schirmer, and

Glen Rosen at GPRrecords whose indefatigable
efforts somehow put all these seemingly

incompatible pieces together. KK

Image and text for Dr. Seuss's Gertrude McFuzz
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Based on THE POLAR EXPRESS

by Chris Van Allsburg

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Dr. Seuss's GERTRUDE McFUZZ

There once was a bird named Gertrude McFuzz
And she had the smallest plain tail ever was.
One droopy droop, droopy droop feather. That's all she had.
And, oh! That one feather made Gertrude so sad.
For there was another young bird that she knew,
A fancy young birdie named Lolla-Lee-Lou.
Instead of one feather behind, she had two!
Poor Gertrude! Whenever she happened to spy
Miss Lolla-Lee-Lou flying by in the sky,
She got very jealous. She frowned. And she pouted.
Then, one day she got awf'ly awf'ly mad and she shouted:

"This just isn't fair! I have one! She has two!"

I have one! She has two!

*I must have a tail, must have a tail, I must, I must,
I must have a tail just like, just like Lolla-Lee-Lou!"*

So she flew to her uncle, a doctor named Dake
Whose office was high in a tree by the lake
And she cried,

Uncle Doctor! Oh, please do you know

Of some kind of pill that would make my tail grow?

"Tut tut!" said the doctor. "Such talk is absurd.

Your tail is just right for your kind of bird,
Your tail is just right for your kind of bird.
Then Gertrude had tantrums. She raised such a din
That finally her uncle, the doctor, gave in
And he told her just where she could find such a pill
On a pillberry vine on the top of the hill.

"Oh, thank you, oh, thank you!"

...chirped Gertrude Mc-Fuzz, and she flew

Right straight to the hill where the pillberry grew.
Yes! There was the vine! And as soon as she saw it
She plucked off a berry and started to gnaw it.
It tasted just awful. It almost made her sick.
But she wanted that tail, so she swallowed it quick.
She felt something happen! She felt a small twitch
As if she'd been tapped, down behind, by a switch.
And Gertrude looked around. And she cheered!

It was true, it was true!

Two feathers,

Exactly like Lolla-Lee-Lou!

Then she got an idea

Now I know what I'll do...

*I'll grow a tail better, better, better, better than,
than Lolla-Lee-Lou!*

These pills that grow feathers are working just fine!

So she nibbled another one off of the vine!

She felt a new twitch. And then Gertrude yelled,

Whee! Miss Lolla has only just two! I have three!

*When Lolla-Lee-Lou sees this beautiful stuff,
She'll fall right down flat, flat on her face, sure enough!
I'll show her who's pretty! I certainly will!*

Why, I'll make myself even prettier still, even prettier still.

She snatched at those berries that grew on that vine.

She gobbled down four, five, six, seven, eight, nine!
She didn't stop eating, young Gertrude McFuzz,
Till she'd eaten three dozen! That's all there was.

Nathan GUNN

Grammy Award-winning baritone Nathan Gunn has won critical praise around the world for his work in opera, musical theater, orchestral repertoire and solo recitals. He has sung leading lyric baritone roles in many of the most renowned opera houses of the world including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera House, Paris Opera, Theater an der Wien and the Bayerische Staatsoper. A supporter of new works, he created the roles of Clyde Griffiths in Tobias Picker's *An American Tragedy*, Father Delura in Péter Eötvös' *Love and Other Demons*, Alec Harvey in Andre Previn's *Brief Encounter*, Paul in Daron Hagen's *Amelia*, and James Dalton in Iain Bell's *The Harlot's Progress*. Other engagements have included performances of *Camelot* and *Carousel* with the New York Philharmonic (both broadcast on PBS's Great Performances), appearances with the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orches-



tra and the London Symphony Orchestra; *Showboat* at Carnegie Hall and the Lyric Opera of Chicago, concerts with Mandy Patinkin at the Ravinia Festival and on tour in Australia and New Zealand, and a series of cabaret shows at the famed Café Carlyle in New York City.

Mr. Gunn's many recordings include *Billy Budd* (Virgin Classics), *Just Before Sunrise* (Sony/BMG Masterworks), Rogers & Hammerstein's *Allegro* (Sony Masterworks Broadway), *Il Barbiere di Siviglia* (SONY Classics), and *American Anthem* (EMI). He also appears on the Metropolitan Opera's DVD of *The Magic Flute* and the Mormon Tabernacle Choir's DVD of its annual program *Christmas with the Mormon Tabernacle Choir and Orchestra at Temple Square*.

Mr. Gunn is Director of the American Repertoire Council at Opera Philadelphia. He is also a professor of voice at the University of Illinois at Champaign-Urbana and General Director of the Lyric Theater at Illinois.

Isabel LEONARD

Isabel Leonard returned to the Metropolitan Opera in the 2014 – 2015 season for two of her most-beloved roles: Cherubino in the new Richard Eyre production of *Le nozze di Figaro* conducted by James Levine and Rosina in *Il barbiere di Siviglia*. She also returned to the Vienna State Opera as Rosina and Bayerische Staatsoper in *La Cenerentola*, a role she will take to Washington National Opera for her debut. In concert, she makes her Italian debut in Rossini's *Stabat Mater* with Orchestra of the Accademia Nazionale di Santa Cecilia and returns to the San Francisco Symphony as Conception in Ravel's *L'heure espagnole* under Charles Dutoit. Ms. Leonard also made her Town Hall debut in New York City with the Collegiate Chorale in the title role of Handel's *Susanna*. In addition, Isabel Leonard and Sharon Isbin performed their voice and guitar duo recital at the Kennedy Center's Terrace Theater, Emory University, and University of Wisconsin-Madison. In the summer of 2015, she will return to Santa Fe Opera



for the world premiere of Jennifer Higdon's *Cold Mountain* in the role of Ada Monroe. Isabel Leonard returned to the Metropolitan Opera as Dorabella in *Così fan tutte* under James Levine in the 2013-2014 season. Ms. Leonard made her highly-awaited debuts at the San Francisco Opera and the Lyric Opera of Chicago, both in *Il barbiere di Siviglia*. Other recent performances include two important role debuts during the 2012-2013 season at the MET: Miranda in Ades's *The Tempest* and as Blanche in Poulenc's *Dialogues des Carmélites*. She also appeared in the HD English-version of *The Barber of Seville*. She made her role and company debut as Sesto in Mozart's *La clemenza di Tito* at the Canadian Opera Company. In recital, Ms. Leonard was featured in her Zankel Hall recital debut at Carnegie Hall. She appeared at the University of Notre Dame, Isabelle Stewart Gardner Museum in Boston, San Francisco Performances, and at Atlanta's Spivey Hall to rave reviews.

you. Look! The elves! Look, the elves!

Outside we saw hundreds of elves. The street were so crowded with Santa's helpers...that, as our train drew closer to the center of the North Pole...we slowed to a crawl. When the Polar Express could go no farther,...we stopped. The conductor led us outside. We pressed through the crowd to the edge of a large, open circle. In front of us stood Santa's sleigh. The reindeer were excited, they pranced and paced. In front of us stood Santa's sleigh,

The reindeer were excited, they pranced and paced, ringing the silver sleigh bells, ringing the silver sleigh bells- Santa's silver bells.

It was a magical sound, like nothing I had ever heard. Across the circle the elves moved apart.

Across the circle the elves moved apart,

And Santa Claus appeared, Santa Claus appeared. He marched over to us and pointing to me, said—"Let's have this fellow here." He jumped into his sleigh. The conductor picked me up. I sat on Santa's knee, and he asked me, Santa turned and Santa asked me:

"What do you want for Christmas?"

I knew that I could have any gift I could imagine. But the thing I wanted most was not inside Santa's bag. What I wanted more than anything was one silver bell from Santa's sleigh. When I asked, Santa smiled. Then he gave me a hug and told an elf to cut a bell from a reindeer's harness. Santa stood with the bell held high and called out:

"The first gift of Christmas."

A clock struck midnight. Santa gave the bell to me and I put it in my bathrobe pocket. Santa shouted out the reindeer's names, and cracked his whip.

"Come Dasher, come Dancer, come Prancer and Vixen, come Comet, come Cupid, come Donner and Blitzen."

His team charged forward and climbed into the air. Santa circled once above us and disappeared in the cold dark polar sky. As soon as we were back inside the Polar Express, the other children asked to see the bell.

Can we see the bell? Can we see it?

I reached in my pocket, but the only thing I felt was a hole. I had lost the silver bell from Santa Claus's sleigh. It broke my heart to lose the bell, but the train started moving. We were on our way home. When the train reached my house, I sadly left the other children. I stood at my doorway and waved goodbye, goodbye, goodbye.

Goodbye, goodbye.

The conductor said something from the moving train, but I couldn't hear him. "What did you say?" I yelled out. He cupped his hands around his mouth and he shouted, "Merry Christmas."

"Merry Christmas."

Then the Polar Express sped away. On Christmas morning me and my sister Sarah opened our presents. When it seemed ev'rything had been unwrapped, Sarah found one box behind the tree. It had my name on it. Inside was the silver bell. There was note. "Found this on the seat of my sleigh. Fix that hole in your pocket." It was signed "Mister C." I shook the bell. It was the most beautiful sound my sister and I had ever heard. But my mother said: "Oh, that's too bad." "Yes," my father said, "It's broken." When I'd shaken that bell, my parents had not heard a sound. At one time most of my friends could hear the bell. But as years passed it fell silent for all of them. Even Sarah found one Christmas that she could no longer hear its sweet, sweet sound. Though I've grown old, the bell still rings for me. It rings for me,

It rings for us as it does for all who truly believe.

Chris Van Allsburg's THE POLAR EXPRESS

On Christmas Eve, many years ago, I lay quietly in my bed. I breathed slowly and silently. I was listening for a sound: the ringing bells of Santa's sleigh.

There is no Santa.

I knew they were wrong.

There is no Santa.

Late that night I did hear sounds. From outside came the sounds of hissing steam...

...and squeaking metal. I looked through my window, and saw a train standing perfectly still in front of my house.

"All aboard,"

The conductor cried out:

"All aboard! Well, are you coming??"

"Where? Coming where? Coming where? Tell me where."

"To the North pole, of course, to the North Pole, of course, to the North Pole, of course, to the North Pole, of course. All aboard! All aboard! All aboard! All aboard! All aboard! All aboard for the Polar Express. Are you coming? Are you coming? Are you coming? Are you coming? This is the Polar Express."

The train was filled with other children, all in their pajamas and nightgowns. We ate candies with nougat centers white as snow. We drank hot cocoa as thick and rich as melted chocolate bars.

"Deck the halls with boughs of holly,"

And we sang.

"Jingle bells, jingle bells, jingle all the way..."

Outside, the lights of towns flickered in the distance as the Polar Express raced north.

Soon there were no more lights to be seen.

We traveled through cold dark forests where lean wolves roamed and white tailed rabbits hid from our train as it thundered through the quiet wilderness.

We climbed mountains so high it seemed as if we would scrape the moon, but the Polar Express never slowed down. Faster and faster we ran along, rolling over peaks and through valleys, faster and faster.

Faster and faster we ran along, like a car on a roller coaster.

The mountains turned into hills, and the hills to snow covered plains. We crossed a barren desert of ice the Great Polar Ice Cap. Lights appeared in the distance. They looked like the lights of a strange ocean liner sailing on a frozen sea.

Look over there! Look where? Look there, over there, over there! Look where? Right there!

There is the North Pole, the North Pole.

The North Pole. It was a huge city, standing alone at the top of the world, filled with factories where every Christmas toy was made. At first we saw no elves. They are gathering at the center of the city.

They are gathering, the elves are gathering.

They are gathering at the center of the city.

They are gathering at the center of the city. This is where Santa will bring the first gift of Christmas, the first gift of Christmas.

Who receives the first gift?

Who receives the first gift of Christmas? He will choose one of

Rob KAPILOW

For over 20 years, composer, conductor, author, and commentator Rob Kapilow has brought the joy and wonder of classical music—and unraveled some of its mysteries—to audiences of all ages and backgrounds. As the Boston Globe said, "It's a cheering thought that this kind of missionary enterprise did not pass from this earth with Leonard Bernstein. Rob Kapilow is awfully good at what he does. We need him."

Kapilow was the first composer to be granted the rights to set Dr. Seuss's words to music, and his setting of *Green Eggs and Ham* has been called "the most successful piece written for families in this half century." His well-known "City-pieces", involving entire communities in the process of creating a new piece of music, include *Chrysopeylae*, commissioned in 2012 to celebrate the 75th Anniversary of the Golden Gate Bridge; *D.C. Monuments*, premiered by the National Symphony; and *Summer Sun, Winter Moon* for the Lewis and Clark bicentennial, which was the subject of a PBS Television documentary. His

many works for families include settings of *Casey at the Bat*, *Jabberwocky*, an opera based on James Thurber's *Many Moons*, as well as genre crossing works like *Paddywak: A Tap Dance Concerto* and *M42 Crosstown*. A recipient of an Exxon "Meet-the-Composer" grant, Kapilow is published exclusively by Schirmer, and his compositions have been performed by nearly every major American orchestra as well as orchestras in Europe, Asia, and Australia.

He has also written two highly popular books: the award-winning *All You Have To Do Is Listen*, and *What Makes It Great*, the first book of its

kind especially designed for the iPad. Kapilow is well known for his acclaimed "What Makes It Great?" series which have taken him from throughout North America and as far as and Kuala Lumpur. Kapilow has conducted many of North America's finest orchestras including the Philadelphia Orchestra, the National Symphony, the Toronto, Atlanta, and Detroit Symphonies. He lives in River Vale, NJ, with his wife and three children.



Amelia DEMAYO

Amelia DeMayo, the co-director of Broadway Youth Ensemble, has performed in the Broadway and International companies of *Cats* (Grizabella, Jellylorum, Griddle bone and Gumbie Cat), *Les Misérables* (Cosette and Ensemble), a regional company of *Evita* (Eva Perone), and the national tour of *Annie Get Your Gun*. In European opera companies her operas include *Barber of Seville* (Rosina), *The Marriage of Figaro* (Susanna), *Die Entführung* (Blondchen) and *Un Ballo in Maschera* (Oscar).



After over a decade of studying and performing opera and musical theater abroad, Amelia DeMayo returned to her native New York in 1998 and began a vocal training program specializing in professional children ranging from ages four through college. She also works as an on-staff vocal coach for recordings and on television shows. She and her wonderful team have had students consistently performing on Broadway, in national tours, on film and television and in opera, for over 15 years.

Olivia LOMBARDI

Olivia Lombardi is ten years old. In 2014, Olivia received the first place award in the Hal Leonard Vocal Competition. She has performed professionally in *Epic Fail!* NY Music Theatre Festival 2014 (Parent Trap Soloist) at Laurie Beechman Theatre NYC, *A Little Princess* (Ruth) at Signature Theatre



NYC, *Les Misérables* (Young Cosette) at Elmwood Playhouse, *Oliver* (Fagin's Gang) at Westchester Broadway Theatre and *Miracle on 34th Street* (Brigitte) at Westchester Broadway Theatre. She also sings with Broadway Youth Ensemble codirected by Joseph Baker and Amelia DeMayo.

and the North Pole—and weaves them into a completely original, brand new story. What I tried to do in setting the book was to do something similar musically by taking some of the traditional musical elements we associate with

Christmas—fragments of several Christmas carols—and weaving them into the musical texture at various points in the score. In addition, because the illustrations in the book are so beautiful and such an integral part of the story, I tried to make each new picture in the book a musical scene change, and if you listen to the recording with the book in hand, I'm sure you will be able to hear the music change as you turn each page of the book.

The Polar Express closes with a picture of a magical silver bell that contains the spirit of Christmas for those who are still able to hear it.

I hope that you will always be able to hear that bell and remember whatever tradition matters most to you. However, should you forget, I hope that listening to this recording with your children and hearing Chris Van Allsburg's wonderful story come to

life in music will in some small way help you remember.

On a personal note, none of the magic of this recording would have been possible were it not for the incredible willingness of our two superstar singers, Nathan Gunn and Isabel Leonard, to take time out from their busy international careers to make this recording. Since much of their

willingness to participate in this project had to do with their desire to share these stories and this music with their own children, I hope that both they and their children will be as pleased as we all are with the result.

ROB KAPOLOW



A Note from THE COMPOSER

Throughout the centuries, people have come up with a wide range of ways to define what it means to be human. “To be human is to have the capacity to reason,” “To be human is to have the capacity to make tools,” “To be human is to have an opposable thumb.” But I have always felt that what most distinguishes human beings is their ability to tell stories, and the desire to give two wonderful stories a musical life and share them was the inspiration for this recording. Both stories are from books that I read to my children and immediately wanted to set to music. Like the best children’s literature, these stories (and I hope this music) operate on multiple levels and have something to offer to both children and adults alike.

Gertrude McFuzz, from *Dr. Seuss’ Yertle the Turtle and Other Stories*, tells the story of a young girl bird named Gertrude McFuzz who is insanely jealous of “a fancy young birdie named Lolla-Lee-Lou.” Poor Gertrude has only one “droopy-droop feather” (It’s great words like that that immediately suggest music to a composer!), while Lolla-Lee-Lou has two, and this humiliating situation sends Gertrude off on a wildly imaginative yet ultimately poignant search to find more tail feathers so she can be

“just like Lolla-Lee-Lou.” I tried to make the characters in the story come alive musically by giving them different musical personalities. Uncle Dake seemed to me to be a hip kind of uncle who spoke in jazz, while Gertrude’s tantrums had the music of a frustrated 10-year old. When she gets sick from swallowing too many berries from the magic pillberry vine, I followed the nibbling and gnawing music with a tiny fragment of “There was an old woman who swallowed a fly” though probably only adults will notice! In the end, like all such journeys, Gertrude’s journey is really a journey of self-discovery in which she finally learns the important life lesson that who we are, as we are—one tail feather or two—is more than enough.

One of the things that makes the holiday season so special is traditions, things that we do year after year like lighting the menorah, decorating the Christmas tree, or even going to see the Nutcracker ballet. But what really makes a tradition special is what you bring to it personally. How you make it your own. And one of the things that makes Chris Van Allsburg’s book, *The Polar Express*, so special is the way he takes many of the traditional elements that we associate with Christmas—Santa, reindeer, elves



Metamorphosis CHAMBER

Metamorphosis began as an idea to amalgamate artistic, historical and cultural elements into a cohesive whole. Created by Lithuanian-Canadian double bassist Taddes Korris in 2012, the ensemble has grown to an active and malleable ensemble of 40 young musicians hailing from countries all around the globe. Based in New York City, Metamorphosis is involved in musical programs encompassing genres of 20th century music, romantic classical, film music, Broadway and contemporary compositions.

The inaugural Metamorphosis concert took place on December 13, 2012, highlighting the

music of Austria in the 1930’s and 1940’s. The program featured Richard Strauss’ *Metamorphosen* and Franz Schreker’s *Intermezzo and Chamber Symphony* followed by program of the works of Arnold Schoenberg, Aaron Copland and Igor Stravinsky.

Metamorphosis is the resident recording orchestra for GPRrecords and will release its first full album in 2015 with GPRrecords, featuring the works of composers affected by the two World Wars. The ensemble and its projects are created and managed by Taddes Korris, percussionist Jacek Mioduszewski and bassoonist Pierre Lidar. Metamorphosis-chamber-orchestra.weebly.com



Front row, from left: Abbey Rose Gould, Julianne Robert, Ashley Brooke Eisdorfer, Austin Levine, Ashley Lanzoni, Hayley Feinstein, Evelyn Carr 2nd Row: Patrice Cahill, Aiden Winn, Caroline Cahill, Melinda Orengo, Haley Lanzoni, Bianca Rose Dante 3rd Row: Jake Kitchin, Samantha Gordon, Glenn Gordon, Emily Kitchin, Benjamin Wenzelberg, Amelia DeMayo

The Polar Express CHILDREN'S CHOIR

The Polar Express Children's Choir, led by Amelia DeMayo, features members of the Broadway Youth Ensemble. BYE is a New York City-based choir of professional child performers whose combined credits include over 50 Broadway shows, Broadway National Tours, and numerous operas, films, commercials, voiceovers and recordings. Lead by veteran theatre professionals, Amelia DeMayo and Joseph Baker, BYE has performed with numerous renowned artists including Glen Roven, Lauren Flanigan, Ronan Tynan, Mark McVey, and many more. BYE

members have had the honor of appearing on Saturday Night Live, the New Year's celebration in Times Square with Train, and at several events for Mayor Michael Bloomberg. BYE's philanthropic activities include their mission of using their beautiful voices to help raise funds for children's organizations around the world, including Smile Train and K.I.D.S. We would like to thank Chrissie Robert, John Guth, Chris Bankey, and Glenn Gordon, for their additional help and support in preparing this project. broadwayyouthensemble.com

