

Dear Morning Glory – Asagao for Soprano

Text: Kaga no Chiyo, Composition: Mayako Kubo, Soprano: Miho Kinoshita

The composition is based on a *haiku* by Kagano-Chiyo (1703-1775) that captures a fleeting moment of everyday life. Early in the morning, a woman goes to the well to fetch water for breakfast. A bucket is entwined with morning glory; a flower has opened. This sight may only last a second, but it becomes decisive.

Instead of untangling the vines, the woman pauses. She decides to take a detour, leaving the plant, bucket, and flower untouched. The haiku follows this moment of pause: the tension between necessity and perception, between action and renunciation.

Musically, no event is narrated, but rather a state is illuminated. The composition lingers on the quiet decision—as a balance between movement and stillness, purpose and beauty.

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Haiku von Kaga no Chiyo (1703 – 1775)

朝顔や
つるべ取られて
もらい水

Asagao ya
Tsurube torarete
Morai mizu

Liebe Prunkwinde,
du hast meinen Eimer umrankt.
Ich bitte um Wasser.

Miho Kinoshita

Miho Kinoshita studied music education at Okayama University and singing at Aichi University of the Arts (master's degree). She made her opera debut as Mercedes in Bizet's *Carmen* (Tokyo Niki-Kai / Nagoya Niki-Kai). She has been a member of the Berlin State Opera Choir since 1992, where she regularly performs as a soloist. As a soloist, she

has appeared at the Staatsoper Unter den Linden in Carmen (Daniel Barenboim), Faust's Damnation (Sir Simon Rattle), Die Frau ohne Schatten (Zubin Mehta, Simone Young), Die Entführung aus dem Serail, and Aufstieg und Fall der Stadt Mahagonny, among others. Concert appearances have taken her to venues such as the Konzerthaus Berlin and the Berlin Philharmonic. In 2017, she was honored for her 25 years of service by the then director of the Staatsoper Unter den Linden, Jürgen Flimm. Since 2019, she has been a member of the vocal ensemble Limewood at the Staatsoper Unter den Linden. For many years, she has given regular solo recitals in Japan.

Mayako Kubo – Composer

Mayako Kubo grew up in Kobe and studied piano in Osaka. In 1972, she moved to Vienna to study composition with Haubenstock-Ramati. She continued her studies with Helmut Lachenmann. In 1986, Kubo settled in Berlin. Kubo's compositional style owes much to her classical piano training and electronic music. The premiere of the opera *Rashomon* in Graz in 1996—a commissioned work by the Graz Opera House and Steirischer Herbst—became one of the highlights of her career. Her second opera, *Osan*, a commissioned work by the New National Theatre Tokyo, followed in 2005. In 2009, she founded YACOB, the Young Asian Chamber Orchestra Berlin. Her third opera, *Der Spinnfaden*, premiered in Berlin in 2010. In 2014, Kubo was composer-in-residence at the Mondsee Music Festival. Her children's opera *Träume*, accompanied by a primary school orchestra, caused a sensation in Japan. In 2019, Kubo was composer-in-residence at the Berlin Radio Symphony Orchestra. Kubo is a fellow of the Japan Foundation, the Hanse-Wissenschaftskolleg, and the Bogliasco Foundation. Her compositions have been performed at major international music festivals such as the Donaueschinger Musiktage, MärzMusik, Musikprotokoll, and Wien Modern. Her works have been published by Ariadne Musikverlag, Breitkopf & Härtel, and Verlag Neue Musik.