PRESS KIT · 2026

A Song for You

Songs written for one person.
Performed for many.

Katsia Kaya

Soprano, composer, performer · Berlin



A Song for You began in 2020, when the pandemic and political upheaval pulled people apart. I started writing songs on request: for those who stayed, for those who left, and for those who didn't know which to choose. First a conversation, then a song. Most of the songs are in Latin, a language that belongs to no one and therefore to everyone.

When I found myself in migration, the project became a way of holding on to connection. It is not an archive but a living thread between those in motion and those who wait.

Each song is written for a single listener. In the performance cycle, three of them are sung for the first time to many.



Three parts

For one performer (voice, body, objects), live sound, electronics and light. ca. 16–17 min.

I	Abiens abi	Voice, a heavy door handle, fixed electronics and light.	ca. 6'35"
II	Amicus est animus in duobus corporibus	Voice, a skeleton worn on the body, wooden brushes and light.	4'00"
III	Schlof sche mein Vögele	A Yiddish lullaby for voice and three accordions of different sizes, worn on the body.	4'00"

In every part, the performer carries something on the body: a weight, a second body, all versions of oneself. The voice moves between classical, pop, experimental and silence. The borders between genres blur, as do the borders between here and there, and between leaving and presence.





Abiens abi

"When you leave, leave."

Voice, a heavy door handle, fixed electronics and light.

ca. 6'35"



Amicus est animus in duobus corporibus

"A friend is one soul in two bodies."

Voice, a skeleton worn on the body, wooden brushes and light.

4'00"



Schlof sche mein Vögele

A Yiddish lullaby for voice and three accordions of different sizes, worn on the body.

4'00"

NEW WORKS

A Song for You is an open method.

I create new compositions in dialogue with exhibitions, spaces and interdisciplinary projects, and each one begins, as always, with a conversation. The piece responds to its context but stands as a work in its own right.

- Live performance
- Durational performance
- Sound piece

PRESENTATIONS · 2026

October	A Song for You (full cycle), "Luft suchen", exhibition by Ambasada Kultury, Halfsister, Berlin
July	Abiens abi, Sommer in Stuttgart, Theaterhaus Stuttgart
June	Amicus est animus in duobus corporibus, Bärenzwinger, Berlin, in collaboration with Sofya Shaikut



BIOGRAPHY

Katsia Kaya

Katsia Kaya is a Belarusian-born soprano, composer and performer based in Berlin, working at the intersection of music and dance. She trained in choral conducting and opera singing in Minsk, and her practice now moves between the concert stage, contemporary dance, performance art and contemporary music. She has performed at Kampnagel Hamburg, Deutsche Oper Berlin, Schloss Bellevue and Theaterhaus Stuttgart.

A contemporary dance practitioner for over a decade, she works closely with choreographers. In her pieces, voice, body and objects become a single instrument, and movement shapes the sound.

Since 2020 she has been developing A Song for You, a long-term project of songs written for individual people. She creates new works in dialogue with exhibitions, spaces and interdisciplinary projects.

SHORT BIO

Katsia Kaya is a Belarusian-born soprano, composer and performer based in Berlin, working between music and dance. Her work brings together classical vocal training and more than ten years of contemporary dance practice, and she collaborates regularly with choreographers. In A Song for You, she creates songs and performance works that begin with a conversation and become a shared space of listening.

	Stage Version	Gallery / Museum Version
		Self-contained version available: the artist brings speakers and one light source. Can be performed in daylight, fully unamplified.
DURATION	Approx. 16–17 min, three parts (ca. 6'35" + 4'00" + 4'00") with two transitions of max. 1' each. No interval.	
SPACE	Recommended minimum stage 8 × 6 m (to be confirmed); clear diagonal across the stage for Part II; full blackout; dark, even floor with fluorescent tape marks on the diagonal; side area for instrument handover. Suitable for black box, concert hall, gallery or museum with blackout.	Open floor with a clear diagonal of min. 8 m; audience on 2–3 sides, seated or standing; daylight or ambient light, no blackout required; floor marks with removable tape only, after approval; safe distance from exhibited works; side area for instrument handover.
LIGHT	2 narrow side beams at hand height (Part I); 1 top beam and 1 narrow full-body beam (Part I); 1 fixed-width beam following the performer along the diagonal, follow spot or moving head (Part II); 1 wide central beam (Part III); lighting desk with timed fades, cue list provided.	Daylight / existing room light; 1 beam brought by the artist along the diagonal (Part II). Optional: with blackout, the stage light design can be adapted.

	Stage Version	Gallery / Museum Version
SOUND	Stereo PA, mixing desk with reverb; stereo playback track (6'35") started with the first light cue; 1 wireless headset mic (Parts I–II, dry); 1 small mic on the skeleton (Part II, dry); 2 condenser mics on stands, repositioned between parts or 4 stands used; Part III unamplified if acoustics allow, otherwise 2 ambient mics.	Voice and instruments unamplified, using the natural acoustics of the space; speakers brought by the artist for the electronics track in Part I only.
CREW / VENUE PROVIDES	1 sound technician, 1 lighting technician (+ follow-spot operator if needed), 1 stagehand for transitions.	Power sockets near the performance area; 1 person for set-up support and transitions.
BROUGHT BY THE ARTIST	Door handle, skeleton with brushes, three accordions, playback file.	Speakers, 1 light, door handle, skeleton with brushes, three accordions, playback file.
SET-UP	3 h set-up and focus + 1 technical run-through with transitions.	Approx. 2 h + 1 run-through, ideally outside opening hours. Details agreed after a site visit or floor plan.

CREDITS

Concept, composition, electronics and performance: Katsia Kaya

CONTACT

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