

## SAINKHO NAMTCHYLAK

I was born in Republic of Tuva in small village, at the family of school teachers. My parents both liked very much at youth time to play on music instruments, father on seven string guitar and mother on mandolin (russian kind of 4 strings, usually dabbled, banjo). Father had nice, soft baritone voice and often presented his song with amateur groups at the concerts in Tuva. After working in small village they decided to go to Hem-Beldir (old name of capital town of Tuva) to continue their studies. I remember on sundays he liked to play and teach to us already three daughters to dance and mother looking out of kitchen was asking with the smile: "Don't you feel tired? May be you can skip it till next weekend? Lunch is ready!"

What do I remember about those times? When he was reading his poems to my mother and me (he liked to read, it was his way to add his love and passion in to daily life and I understand only now how much he loved) I remember it was on women holiday on the 8 of march 1966 he was reading one of those long wording poems, very difficult to understand for me, a small girl and I was looking out of window to the beads of lights on the bridge in the night and thinking "when I will become big as my father, I will drive away through this bridge and I will read my own poems!"

Completing music collage " Ippolotova-Ivanova" I continue my studies in Gnesin Institute in Moscow. At that time my big interest was about discovering recordings and books or dissertations about different techniques of singing in archaic examples of cult music of lamaistic and shamanistic traditions of Siberia. As well as Tuvan and Mongolian throat, -and overtone singing stiles.

First appearance on professional stage on competition of folk singers in 1986 had impressively large geography and forgotten mystery of syncretism of old songs from minorities and other nations of Siberia: nganasan, itelmen, korjack, nivch, nanai, buriat, tuvan and russian traditions. Successful appearance had its resonance. In the years 1987-1989 in the group with other artists. I have been presenting my program in Spain, USA, Canada, Australia, Phillippines, New Zealand.

The same time I started to look for new collaborations in contemporary and improvised music and blend those old traditions into experimental and contemporary music. Starting to perform a lot with new jazz musicians, I have learned about capacity and possibilities of my own voice. Discovery had more than I expected. Appearance on Munster jazz festival and later on Luzern contemporary music festival brought me new relation to western contemporary music. I started playing with many musicians in Western Europe.

On one of my concerts in Austria I met Georg Graf an austrian musician.

In spring 1991 we were at his home town Scheibbs, Austria. On 12 of april magnolias was blooming and when we came out of building snow was covering everything. Everything was white! "Ötcha" (big mountain near Scheibbs) was shining through clear blue sky and I had feeling its calling me or greeting me with silent Hymn of Joy and Love.

Raising up together with Georg my daughter and regularly from 1991 till 1994 organizing mini festivals and concerts in Tuva, inviting musicians from Austria, Switzerland, Germany to play for audience in Tuva.

Short before celebration of Millennium, I became grandmother. And I started to understand that most important in all this stories is my unity of being realized artist and singer, woman in three generations.

Sainkho Namtchylak  
04.04.2004