



BIOGRAPHY

I began studying piano at the age of four. Two years later I was accepted to Emil Darzina Preparatory Music School in Riga, Latvia, for my grammar and high school years. Upon graduation in 1980, I was awarded a State Scholarship to the renowned Moscow Tchaikovsky Conservatory, graduating in 1986 with a Masters Degree in Classical Piano.

During 1980 to 1987, I participated as a pianist and keyboardist in Moscow's underground music scene as a solo performer and keyboardist for various New Wave bands. I was also a team member at Moscow's Experimental Electronic Music Studio, a creative soundtrack hub for Russia's top movie directors, such as Andrei Tarkovsky and Nikita Michalkov. During these years I was commissioned to write the soundtrack for *Returning*, a Gorky Film Studio feature directed by Rein Liblick.

In 1986 and 1987, I played keyboards for Russia's leading female vocalist/performer, Laima, which gave me the opportunity to participate in concerts with artists such as Bonnie Raitt, James Taylor, Thomas Dolby, Bryan Adams, Doobie Brothers, Carlos Santana, and others.

From 1987 to 1989, I joined Russia's leading rock band, Vladimir Kuzmin & Dinamik. At that time, the band was selling over 3 million copies per album and touring Europe, Asia, and the United States.

In 1989, Melodia Records, Russia's major record label, released my solo album *Here*. This was the first album of ambient music released in the Soviet Union selling over 250,000 copies.

In 1990, I relocated to the United States. A month later, the May issue of *Keyboard* magazine announced that I was voted Soviet Union's 3rd Best Pop Keyboardist of 1989.

In 1991, I joined the San Diego-based indie-pop band *Big Science*, produced by Peter McKean (*Men At Work*, *Mr. Mister*).

Later that year, I performed J.S. Bach's *Clavir Concerto #3 D-minor* with the International Chamber Players, conducted and directed by Alyze Dreiling Rozsnyal at Theater East in San Diego, California.

In 1992, I was contracted by Wintermoon Productions to compose and produce the soundtrack for a San Diego Wild Animal Park documentary. In that same year I wrote *Kyoto Walls*, a series of electronic instrumental compositions performed by the San Diego Ballet Company.

In 1994, I joined Roland Corporation U.S., a world leader in manufacturing electronic instruments. As an Audio Project Manager, I compose and produce demo tracks, participate in sampling sessions, design sounds, and supervise a variety of audio projects for the web, interactive presentations, corporate ID, and video packages.

In 1995, I composed the soundtrack for the independent feature film *This Gun For Hire*, produced by Lerrad Productions.

In 1996, I collaborated with renowned guitarist Neal Schon (Santana, Journey) as a co-writer/arranger/keyboardist, for his 1997 solo album *Electric World* released by Higher Octave Records. Other contributing musicians were Zakir Hussain, Alphonso Johnson, Steve Smith and Walfredo Reyes, Jr. The track "Midnight Express" was selected by Virgin Records for their 1997 CD compilations *Instrumental Moods* and *Guitarisma 2* (including tracks by Massive Attack, Santana, Ennio Morricone and Enigma).

In 1998, I was invited as a keyboardist/remixer by the indie-band Ruby Diver for their release *Super Remote* on Turftone Records. The "Mission to Mars" remix was chosen for airtime by several major radio stations, such as KPFK (Los Angeles), 91X (San Diego), Y107 (Los Angeles), and KNSX (St. Louis).

In the same year, I assisted the veteran Japanese electronic musician Isao Tomita with his Genji multimedia presentation, which showcased at the Pasadena Civic Center in California.

During 1999, I was contracted by Hot Tracks, a national remix production house, completing remixes for artists such as Ricky Martin, Soul Solution, London Suede, Linda Eder, and Everything But The Girl.

In 2001, bassist Billy Greer (Kansas) invited me to contribute keyboard tracks on his solo release *Seventh Key*.

In 2002, I performed along with LL Cool J, Sir George Martin and James Cameron, for Microsoft's launch of *Media Player 9*, held at the Los Angeles Kodak Theater.

Shortly after, I was invited to assist renowned producer/composer Walter Afanasieff for singer/songwriter Robi Rosa's (Menudo, Ricky Martin) 2004 solo album *Mad Love*, released by Sony Records.

In 2004, I completed my second project with guitarist Neal Schon, this time as a co-producer/co-writer/arranger/keyboardist. In February 2005, *I On U*, was released by Steve Vai's record label, Favored Nations.

At 2005 Winter NAMM, Los Angeles, I performed under the name *State 51* with Jim Stout (Nebula 9) as an electronic duo. Other performers included BT, Keith Hillebrandt (NIN), and Supreme Beings of Leisure. Our performance was a conceptual series of electronic compositions that incorporated sound, light, and onscreen visuals.

Spring 2005, Los Angeles-based director Robert Corbi contracted me to produce a soundeffects track for "Addict," an anti-smoking ad for the national Truth campaign.

Summer/Fall 2005, I completed a series of mixes for composer Scott Tibbs: a set of instrumental/orchestral pieces for the 2005 *Destiny's Child World Tour*.

Fall 2005, I collaborated with remixer Greg Rule to complete "Lay Down," a remix for New York-based dancefloor diva Abigail.

At 2006 Winter NAMM, Los Angeles, I performed with renowned VJ Grant Davis (VJCulture.com) as an electronic duo. Our performance was a new set of conceptual electronic compositions that incorporated sound, light, and onscreen visuals.

Throughout the years, I also have written numerous scores for broadcast advertising, which include clients such as CBS, NBC, HBO, Univision, Disney, and many other major domestic and international television and film networks. These scores can be heard on television shows such as ABC's *Port Charles*, A&E's *Biographies*, History Channel's *Modern Marvels*, Univision's *Control*, and others.