

Alex Gunia's new album **9866** is definitely the most interesting work in the genre of electronic Jazz in the last few years.

9866 is a statement for the modern, European Jazz, which easily competes with this field's international artists.

With this album Gunia and Peace claim their deserved place in Jazz in an impressive manner.

The son of Russian parents stepped out of the shadow of his great models and developed his own, strong voice. Consistent in matters of sound and with careful production he followed the concept of his last work, "Jazz is dead since 69" (JazzSick Records 09861-2), and brought it to perfection.

He perfectly fused Elektronik, Jazz, Rock and Ambience in a very original way.

"The first Peace Album was the compulsory part, **9866** to me in the free program. I never went into so much detail during the production process as with this work. I wanted to find my limits as a producer as well as a musician, in matters of content as well as in matters of sound... but at the same time I was interested in realizing the whole concept of the music in every moment of the production process... almost never a single solo player is in a dominant position... this is not about the joy of making music or handmade grooves, this is about a piece of art which puts the listener into a peculiar euphoric, melancholic and at the same time hoarse mood..."

(Alex Gunia)

The final result, which Alex Gunia has worked out over the course of more than 2 years in his own Cologne studio and in that of **Bugge Wesseltoft** in Oslo, far exceeds all expectations.

"The possibility to work on **9866** in Bugge's studio put me in a position where I could immediately work the musical inspirations, which I had collected in Oslo, into the album... this city is so full of inspiration that I can now understand very well why so much great music comes out of Norway... I believe that this melancholic feel which, the country has, talks to the Russian part of my soul... I am very happy to have been able to catch some of that atmosphere and vibration on my album..."

(Alex Gunia)

"To me as producer the mood and the color of the music were most important with **9866**. From the beginning on I tried to run some kind of red thread through all the pieces without repeating myself. I feel it is very important that pictures come into the listener's mind...as many as possible, and as colorful as possible.

To me the design of the sound was most important..." (Alex Gunia)

The musical presence of **Nils Petter Molvaer** and **Bugge Wesseltoft** on **9866** is a part of the whole thing and snugly fits into the entire concept of the whole production.

"Working with Bugge and Nils Petter was a dream come true, because these two musicians can hardly get enough recognition for what they have done to modernize Jazz. While yesterday's visionaries bore us with Future-Jazz and pseudo-modern spoken lyrics, we find many new things of real relevance in Scandinavia. ...and still I think we managed to tie the work of both them (Wesseltoft/Molvaer) neatly into the whole concept of **9866**." (Alex Gunia)

Long ago Alex Gunia said goodbye to his Fusion Days in the 90s with the successful band Matalex. Over the last 12 years he has worked in the USA and all over Europe on the stage as well as in the studio, with artists like **Billy Cobham, Mike Stern, Randy Brecker, Christian Lohr, Jean Paul Bourelly, Steve Smith, Jeff Andrews, Nippy Noya, Curt Cress, Michael Sagmeister, Thomas D. Albert Mangelsdorf, Danny Gottlieb, Nils Petter Molvaer, and Bugge Wesseltoft** to mention just a few.

"As a musician I have only one great goal: every album must be better than the ones before... at least from my own, personal perspective, this is the most important thing for me... Of course everything was good in its own time, but **9866** makes me proud, because it came out just the way I hear it now. In this time... (Alex Gunia)

9866 has the potential to become a classic. Alex Gunia and Peace have managed to put a piece of European musical innovation on a record which is second to none.