



## PRESS RELEASE



### RATKO ZJACA NOCTURNAL FOUR LIGHT IN THE WORLD

IOR CD 77143-2

VÖ: 15.05.2020



1. Light In The World (4:55)
2. Storyteller (3:56)
3. Across The Gateway (5:34)
4. River Spirit (8:25)
5. Where To Stay (4:52)

6. Many Miles Away (5:46)
7. Heart Of Season (5:04)
8. Trilogy Evolution (7:54)
9. Just Like It Is (5:59)

Ratko Zjaca  
(electric guitar, electronics , guitar bass octave)  
Stefano Bedetti (tenor saxophone)  
Renato Chicco (Hammond C3 organ)  
John Riley (drums)

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(IN + OUT Records)

The fact that drummers are no longer perceived as unimportant band members is likely to have become common knowledge at the latest in the 21st century. In the meantime, they are band leaders as well as compose, arrange and structure music according to their taste and in many cases pull all the strings. Anyone who has always claimed that the women and men at the back of the set are actually the main protagonists or rather the heart of a combo is not wrong with that. "For me as a guitarist, there is no musician more important in a band than a drummer," Ratko Zjaca admitted openly and frankly. "I can base my playing on his drumming, he drives everyone, regulates the dynamics, is responsible for the sound, a perfect groove – and ultimately for me playing more than just notes. The principle is very simple. If the drummer does his job well, then the others are good too."

To underline his personal esteem of the genus "Drummer", the Croatian exceptional guitarist is now presenting the second part of an ambitious "Drummer Trilogy" with "Light In The World" following "Life On Earth" (IOR CD 77134-2) released in 2018. "I just wanted to know how this works: my old friends Stefano Bedetti on the tenor saxophone and Renato Chicco on the Hammond organ as a fixed constant, along with different drummers that I really like," Zjaca described the motivation behind the project. Instead of Grammy

and Oscar winner Antonio Sanchez, who especially made a name for himself as a member of Pat Metheny's band and thrilled with his drumsticks on Life On Earth, John Riley now refines the ever-moving sound of the string virtuoso. The 65-year-old is regarded as one of the most important jazz drummers in America and has left striking marks both in mainstream and fusion jazz. He has played alongside big names such as Woody Herman, Stan Getz, Milt Jackson, Miles Davis, Dizzy Gillespie, John Scofield, Kenny Werner, Gary Peacock, Mike Stern, John Patitucci and Bob Berg, among others. In addition, Riley is widely recognized as a music teacher with numerous publications ("The Art Of Bop Drumming" and "Brazilian Rhythms For Drumset") and online lessons.

We sound amazingly compact and interconnected with John," Ratko Zjaca said, whose creative potential has also been employed by prominent musicians such as Randy Brecker, Steve Gadd, Adam Nussbaum, Miroslav Vitous, Reggie Workman, Al Foster, Ron Carter, Benny Bailey, Gary Peacock, Jimmy Cobb and Alvin Queen. During their session in the Italian city Forlì near Cesena, the "Nocturnal Four" paid even more attention than ever to the ensemble sound, their common sound, without reducing the scope for the moody solos of the protagonists during the leader's nine own compositions. Of course, Zjaca stands out again and again with his

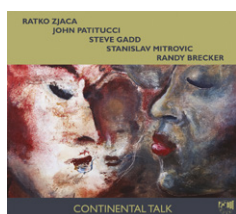
musical language that has long become unmistakable, situated between European influences and American improvisation culture, between small, flickering acoustic flashes and violent storms. "It's interesting how everything changes with a new impulse on the drums, how everything moves in a different direction," the string sorcerer marvels. In addition, the next all-time favorite drummer, with whom he, Stefano Bedetti and Renato Chicco would like to play, and who will probably move the combo to uncharted territory again, is already on the to-do list: Jeff "Tain" Watts.

The guitarist, who is condemned with his German wife to just stay at home in the Netherlands as well as most people these days, considers the fact that "Light In The World" is being released precisely now as an act of providence. "I chose the title because I love the world, like to travel and am a big fan of the idea of international understanding, especially with music as a

common language. When we were in the studio later summer 2019, no one could even imagine how bad it would actually be one half year later. It seems a little bit like Nostradamus. My wish is that with this music we can shine a little bit more light into the tunnel into which we have been driven by corona, politics and other social disorders. I want to share some of my energy and optimism with people, so they don't lose hope. Then the message is: never forget how to think positively. Maybe I'm a bit naive, but I think when this is all over, a lot of things will turn out for the better. They definitely will!"



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SIMONE ZANCHINI  
THE WAY WE TALK  
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