

PENTHOUSE BUDAPEST

QUARANTINE

According to the saying “There’s nothing so bad that there’s not some good in it.”, the singer-songwriter Juri Reisner used his “Corona time out” in spring 2020 to record the album **Penthouse Budapest Quarantine**, above the roofs of the capital of his adopted home country Hungary.

With partly very personal, but also political

*Before there were so many things,
I thought they mattered,
out of vanity
or because I felt flattered.
But the day you left me
I could feel my soul,
because by leaving me, you taught me
that all those things don't play a role.*

In the autobiographical ballad “**It is (okay) what it is**” and the Latin jazz song “**Juri**” he treats, with a winking eye, the dichotomy between a high mo-

and socially critical lyrics, he experiments in his English language debut album with a variety of different musical styles.

The 11 tracks on the album alternate between instrumental pieces and songs with elements from **pop to jazz, Latin jazz, lounge, songwriting** and **classical music**.

In his song “**Lilith**”, which he wrote in memory of his mother, the actress **Lilith Ungerer**, who became widely known under **Rainer Werner Fassbinder** and **Volker Schlöndorff**, he deals with the intensive experiences of her premature death and his very personal process of maturing in the context of hospice and terminal care.

ral and human demand on oneself and the actual, mostly sobering reality one may have to come to terms with.

A portrait of Juri Reisner, a man with short blonde hair, wearing a dark blue suit jacket over a light blue shirt. He is smiling and has his arms crossed. The background is dark.

Juri Reisner

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While the jazzy song “**Ámon**” gives his son a little help in life with the concluding words “...you are just as right as you are and I love you”, “**My child**” is an indictment of the way we treat ourselves and our planet and lives, from the ambivalence between a cynical, satirical text and the peaceful and lovely melody of the well-known German children’s song “Schlaf, Kindlein, schlaf”.

*Drink, my child, drink!
Your mother will breastfeed and blink.
By Bayer's Monsanto and by Nanny state,
your breast milk full of glyphosate.
Drink, my child, drink!*

Starting with training on the **classical concert guitar** from the age of 12, Juri Reisner also added **piano, percussion, singing** with **choir training** and **jazz saxophone** at an early age.

Even before his 20th birthday, Juri already had numerous musical performances and was allowed to give short performances in front of audiences such as **Miles Davis**, before his concert of the Piano Summer '87 in the Munich philharmonics, or for example with an Italian church choir, during a private audience before **Pope John Paul II** in Rome.



Juri Reisner studied architecture in **Florence** and **Berlin**, lived and worked for many years in **New York, Bolzano, Paris** and his hometown **Munich**, speaks five languages fluently and has been living with his Hungarian wife and 10-year-old son in the Hungarian capital **Budapest** since 2003.

After 30 years as a **graphic artist, designer, architect, coach, olive grower, management consultant** and **managing director**, among other things, he has completely reinvented and rediscovered himself at the tender age of 50 and linked up with his **old passion for music**.

A multitude of his skills, experience and stylistic elements helped him to create and **completely autodidactically produce** this diverse, quiet and thoughtful, but all the more impressive album with its very own and personal touch.

With **Penthouse Budapest Quarantine** the saying “There’s nothing so bad that there’s not some good in it.” is confirmed with regard to its history:

„Good things come to those who wait. ”