**PROGNOSTIC - About the band**

Munich's band scene has a new flagship: PROGNOSTIC is the name of the formation, which invites you to a musical tribute to the "Progressive Rock" of the 70s, described by the magazine Musikexpress as the "royal class of rock music". The selection of songs is a musical journey into the past and makes fans of this genre rejoice: Complex compositions such as “Tarkus” by **Emerson, Lake & Palmer** alternate with songs by **Genesis, Rush, Peter Gabriel**, and **UK**. *“Welcome back my friends to the show that never ends…”*

What could be the reason that a few “older gentlemen”, still not having had enough, are starting a new band after 30 or more years of stage experience and countless gigs? After having been around the musical “block” a few times, it’s the hunger for the challenge to engage in an intense musical adventure. And, of course, the never-ending passion for music.

Four musicians who are not into the fast-paced-come-and-gone Pop scene: The New York singer **Charles B. Logan**, well-trained by Todd Duncan, has a long-standing career as an opera and musical singer (including Porgy and Bess, Jesus Christ Superstar, Miss Saigon). Since 1990 he has lived in Germany. Landsberg became his new home, where he is working with some of the best gospel choirs in southern Germany.

The rhythmic foundation of PROGNOSTIC is formed by drummer **Artur Silber** and bassist **Arno Baum**. Silber, a "corner-rock" of the Munich music scene, brings in the long-standing Prog experience with his former band CENTRAL PARK, one of the most popular Prog-Bands in Germany in the 80s. His achievements with this band are impressive: Touring e.g., with Fish (ex-Marillion, GB) and Pavlov's Dog (USA), as well as concerts at the Loreley (Night of the Prog), on the “Donauinsel” in Vienna, and at the Theatron (Olympiapark Munich). And what could (rhythmically) be better for a drummer than to have a former drummer as the bass player at his side. In the 80s, Arno Baum drummed for e.g., Roberta Kelly, but later discovered his love for the bass. A visit to a concert at the Hard Rock Café in Munich was enough for Silber to be excited about Baum's precise style of playing. At this evening, Baum shared the stage with Scorpion’s ex-drummer Hermann Rarebell, Toto ex-front man Bobby Kimball and John Parr (St. Elmo's fire).

The initiator of the band is keys-virtuoso **Martin Stellmacher**. Whether his PhD study of space physics inspired him to look for higher (musical) values ​​in the orbit will remain a secret, just as much as with the equally trained "professional colleague" and queen guitarist Brian May. However, a clear fact is his enormously inspiring “finger-ability” when it comes to touching the keys of his keyboard armada. Early on, he was classically trained on the piano, and later introduced to the finesse of jazz by Herb Mickman, the former musical director of Sarah Vaughn, in Los Angeles in 1995/96.

These four gentlemen are now transforming the spirit of Prog-Rock from “back when” into the “here and now”, and invite everyone to a musical journey into the land of fantasy. A live program for head AND legs.

**About Progressive Rock**

At the end of the 1960s Progressive Rock (in short: Prog) was often praised as the "classical music of the future". As a counter-movement to mainstream, Prog developed from approximately 1969 into one of the most popular directions of rock music. Today it is hard to imagine that bands such as Emerson, Lake & Palmer (ELP) filled stadiums with more than 60,000 people. Complex compositions, refined arrangements, moments of surprise, musical finesse, and especially the virtuostic skills of the musicians were mixed into a cocktail that – even forty years later – the magazine "Musikexpress" referred to as the "royal class of rock music".

The great successes of the formative groups were also based on a carte blanche from the music industry. They could musically do whatever they wanted, and explore all stylistic directions. Briefly described by **Keith Emerson**, who, like his ELP colleague and friend Greg Lake, died in 2016:

*“It is music that does progress. It takes an idea and develops it, rather than just repeat it. Pop songs are about repetition and riffs and simplicity. Progressive music takes a riff, turns it inside out, plays it upside down and the other way around, and explores its potential.”*

The (commercial) importance of Prog has diminished strongly today. But the genre is still alive with bands such as Dream Theater, The Neal Morse Band, Steve Wilson, Spocks’ Beard and countless others. It is enjoying a small but loyal and enthusiastic fan base.