Project Stop-Time is a celebration. Although the primary impulse behind the latest project for the Center for Black Music Research is, of course, educational, it's a celebration and a party nonetheless. I characterize the project in this way for many reasons.

Ensemble Stop-Time jams! This collective of sixteen musicians embraces a variety of performing media, including solo, duo, quintet, septet, and big band jazz instrumentations. Comprised of some of Chicago's leading professional musicians, the ensemble performs the entire range of African-American popular music, from spirituals, blues, and ragtime to gospel, R&B, and hip hop. The ensemble teaches about the history of black vernacular music in the United States through public performances and lecture-demonstrations.

The ensemble was obviously handpicked, and as a native Chicagoan, I came of age hearing about and listening to the exploits of many of these musicians. Mwata Bowden, Ari Brown, Ken Chaney, and Art Hoyle are just a few from this who's who list—they are "the cats"—musicians par excellence for elite practitioners of black vernacular music. What a pleasure it was for me to witness them playing together live at the Stop-Time Ensemble's first performance.

While education may be the key to Stop-Time, pleasure opens the door to understanding. An air of celebration filled the space despite the first concert's more or less formal surroundings in the spectacular Robeson Theater of Chicago's South Shore Cultural Center. The Cultural Center is located on Chicago's Southside, in the historic Black Belt, which has provided a fertile atmosphere for jazz, gospel, blues, R&B, soul, hip-hop, and spoken-word musicians throughout the twentieth century. Bronzeville, as this neighborhood is called, provided the people, institutions, and performance venues with one of America's most influential cultural explosions. While no one city can claim exclusive bragging rights to any particular genre of black vernacular music, one can still identify specific locales such as Chicago's South and West sides as singularly important to the development (continued on page 2).
The Celebration Impulse
(continued from page 1)

of black vernacular music. Project Stop-Time seeks to educate its audiences about this dynamic history, doing so through the pleasures of musical celebration.

Stomp the Blues
Students of African-American culture have noted the compelling sense of cultural celebration resonating in many forms of black vernacular music. Writer Albert Murray has articulated his focus on the material aspects of vernacular culture provides a vivid catalog of the sights, sensibilities, smells, and sonorous riffs and runs of the time. Taken together, these images amount to an unquestionable celebration of blues-based musical styles.

Sweet Oil in My Ear
Other writers have developed their own ways to make their readers feel it. In one of the volumes of her autobiographical series Singin', Swingin' and Makin' Merry Like Christmas, poet Maya Angelou describes the power of celebration in post-World War II gospel music. During a church service, she "finds herself" within the celebration of black religious music:

The spirituals and gospel songs were sweeter than sugar. I wanted to keep my mouth full of them and the sounds of my people singing fell like sweet oil in my ears. When the polyrhythmic hand-clapping began and the feet started tapping, when one old lady in a corner raised her voice to scream "O Lord, Lordy Jesus," I could hardly keep my seat. The ceremony drove into my body, to my fingers, toes, neck and thighs. My extremities shook under the emotional possession. I imposed my will on their quivering and kept them fairly still. I was terrified that once loose, once I lifted or lost my control, I would rise from my seat and dance like a puppet, up and down the aisles. I would open my mouth, and screams, shouts and field hollers would tear out my tongue in their rush to be free.

Jazz!
In her acclaimed novel Jazz, Toni Morrison highlights the sensual side of
the “sporting life” in 1920s urban life. She uses secular music to help her portray an inner-city world of fleshly pleasure, fashion, and nasty closeness. In one passage she writes, “And where was violence wasn’t there also vice? Gambling, Cursing. A terrible and nasty closeness. Red dresses. Yellow shoes. And, of course, race music to urge them on.”

**Hear from My Horses**

In my own forthcoming study, *Race Music*, which deals with post–World War II black music, I offer the following literary snapshot as an attempt to capture some of the energy that I experienced as a young musician trying to be one of those cats in the late-1970s and early-1980s Chicago jazz scene.

Relentless and self-imposed routines filled the days and nights: aggressive collecting and learning of jazz standards; “discovering” and tracing the influences of important jazz artists; playing as many gigs on the chitter-lin’ circuit as possible; and “sitting in” on Monday nights at the El Matador Lounge and on Tuesdays at the Club Enterprise, two long-running jazz “sets” on Chicago’s black Southside. The upscale Northside of Chicago also boasted several regular jam sessions with good musicians who played a lot of the same repertoire; but we were drawn to the Southside sessions because its specific ethos seemed geared toward welcoming to African-American musicians and audiences. These weekly episodes lasted well into the wee hours of the morning, and their consistent structure, organization, and flow took on ritualistic dimensions. One of these involved the sessions’ floating waitress, China Doll, an endearing term that referred to her obvious biracial (probably Asian and black) background. Without fail, she asked each week what we were drinking that night. Since none of us were old enough to legally be there in the first place, our answers never varied: orange juice and ginger ale.

We had come for the music, anyhow. Veteran tenor saxophonist Von Freeman, then a fifty-ish, salt’n’pepper-haired Gene Ammons protégé, whose breathtaking virtuosity and mix of urbane yet Southern-fried patter stole any show, began each evening playing standards with his house band. Freeman’s masterful musicianship—incredibly fast bebop runs, timing that pushed ahead of the beat, soulful tone, and original melodic approach—was in itself mind boggling and inspirational. Yet despite his consistent ability to leave everybody in the house awestruck at his abilities, distractions were also part of the scene. As patrons entered the dankness of the dimly lit club, those already seated would survey newcomers with more than passing interest. Of course, one could not easily ignore them since the door was situated—in typical hole-in-the-wall fashion—directly adjacent to the bandstand. Each new arrival could bring a known musical rival, new competition, or, perhaps, visiting musicians who had “graduated” from their apprenticeships on our local scene and moved to New York City to really test their mettle. These musicians usually returned full of stories of how many dues they were paying. As young players we were, of course, very impressed. Not that one had to leave Chicago to pay dues, though. On the occasion of my first jazz gig and that of my steady bassist Lonnie Plaxico, I showed up equipped with a Fender Rhodes electric piano and fake book only to learn that our drummer—an older gentleman who played with a disarming Cheshire cat-like grin—had fallen out with his girlfriend, and that she had disappeared in a huff with her car. His drums were still in the backseat. Welcome to the “jazz life.”

Along with Von Freeman’s performance, an important feature of these jazz (continued on page 5)
Perkinson Joins CBMR Staff

Coleridge-Taylor Perkinson has joined the CBMR as Coordinator of Performance Activities. Well-known as a composer and conductor, Perkinson received his academic training in composition at the Manhattan School of Music with Vittorio Giannini and Charles Mills and at Princeton University with Earl Kim, and studied conducting in this country at the Berkshire Music Center and overseas at the Salzburg Mozarteum and the Netherlands Radio Union in Hilversum, where he studied with Dean Dixon. He was a co-founder and associate conductor of the Symphony of the New World from 1965 until 1975. He has composed ballets for Arthur Mitchell and Alvin Ailey, incidental music to numerous stage productions, and numerous film and television scores. Most recently, during the 1997-1998 academic year, he was a visiting lecturer at Indiana University in the Afro-American Arts Institute and in the department of music. At the CBMR, he will develop and supervise expanded performing activities.

Bibliography of Gospel and Religious Music

By Marcos Suevo


Kalil, Timothy M. 1993. The role of the great migration of African-Americans to Chicago in the development of traditional black gospel piano by Thomas A. Dorsey, circa
The Celebration Impulse
(continued from page 3)

nights at the clubs was the jam session. We all knew its starting signal: Freeman counting off a moderately fast twelve-bar blues, invariably in the key of F. “It’s time to hear from my horses,” he’d state coyly, “they’ve been chomping at the bit all night.” With those words still hanging in the air, a palpable excitement would stir through the nightclub as a chorus of unzipping, unbuckling, and unsnapping instrument cases sounded from all corners. Although the skill level among the collective “horses” was noticeably uneven on any given night, all seemed to play their hearts out.

The literary treatments above try to capture the collective emotional and social energy of a music culture’s history. Nevertheless, Project Stop-Time offers perhaps the best way to experience the excitement of this celebration—through the music itself. Ensemble Stop-Time’s wide repertoire provides listeners with an opportunity to feel first-hand the power of black vernacular music. Each performance promises to take listeners on a historical journey. Through their authentic renditions, Ensemble Stop-Time will recirculate some of the cultural power that abounded within the historical cultural venues of the black vernacular—at the nightclub, the church, the house party, the loft, the dance hall, the sock hop, the concert hall, the lounge, the skating rink, and many other spaces.

Today’s young musicians and their audiences have not completely forgotten their musical heritage—hip hop and even contemporary jazz musicians’ prevalence with and rearticulation of the musical past is clear evidence of this cultural memory. But hearing the live, historically accurate performances of the era should certainly help to keep that very important past alive in the eyes and ears of today’s audiences.

In the photo essay on pages 6 and 7, Stop-Time! celebrates the cultural spaces and performers that fostered and shaped the musical sensibilities of the black vernacular heritage.

Endnotes


| 1930. Ph.D. diss., Kent State University. |
The Celebration Impulse

| Macmillan Reference. |
The Lincoln Gardens (originally known as the Royal Gardens), located on 31st and Cottage Grove, boasted a dance floor that could hold 1000 dancers. During the 1910s and the 1920s, both the Original Creole Band and King Oliver's Creole Band played residencies in the cavernous dance hall. Photo courtesy of the CBMR Library and Archives, Center for Black Music Research, Columbia College Chicago.

Presumably named after one of the main thoroughfares of Chicago's greater Westside, Jay McShann's 78 titled "Garfield Avenue Blues" was recorded for Mercury, one of the independent recording labels to appear right after World War II. Mercury recorded many black musicians and had among its target audience the black migrants who flooded the city during the war years. Photo courtesy of the CBMR Library and Archives, Center for Black Music Research, Columbia College Chicago.

Shortly after its opening in 1928, the Regal Theater emerged as one of the most important venues for black musicians in the country. Located in the heart of the "Bronzeville" section of Chicago, the Regal's grand stage has featured the greatest talents of the twentieth century, including Josephine Baker, Duke Ellington, Count Basie, Jimmie Lunceford, James Brown, the Temptations, Miles Davis, Dizzy Gillespie, and a host of others. Photo courtesy of the Vivian G. Harsh Research Collection of Afro-American History and Literature, Carter G. Woodson Regional Library, Chicago Public Library.
Located on 55th and Harper Avenue on Chicago's Southside from 1948 to 1956, the Bee Hive nightclub featured musicians with national reputations, including Art Hodes, Lester Young, and Baby Dodds. In this photo from the 1950s, Ben Webster gets excellent support from one of jazz's best accompanists, Chicago's own "young" John Young. Photo courtesy of the Vivian G. Harsh Research Collection of Afro-American History and Literature, Carter G. Woodson Regional Library, Chicago Public Library.

Joe Segal's Jazz Showcase, which originally opened on the Northside in the late 1940s and moved to a downtown location in the 1970s, has featured jazz's leading names for 50 years. Photo by Deborah L. Gillaspie, courtesy of Chicago Jazz Archive Collection, University of Chicago.

CULTURAL SPACES

In this photo-essay, Project Stop-Time celebrates the cultural spaces of Chicago that fostered and shaped the musical sensibilities of the black vernacular heritage.

Street corners, basements, school bathrooms, nightclubs, and recording studios like this one provided male vocal groups important cultural spaces in which to harmonize and hone other aspects of their craft. Photo by Don Bronstein, courtesy of Susan M. Hillman.
You won’t want to miss the first Project Stop-Time concert event, which will be held at the New Regal Theater on Friday, May 14, at 7:30 p.m. On this single evening and on the same stage, you will hear Ensemble Stop-Time, Ensemble Kalinda Chicago, and the incomparable Jerry “The Iceman” Butler in a special guest star appearance. Get your tickets early, because this show is sure to sell out!

The sixteen-member Ensemble Stop-Time has been impressing Chicago audiences since its debut at the South Shore Cultural Center in October 1998. It is the musical component of the Center’s Project Stop-Time, which highlights black musical forms and styles ranging from Jelly Roll Morton’s 1906 “King Porter Stomp” to Grandmaster Flash’s 1982 “The Message.” The ensemble bridges the musical and generational gaps between traditional and avant-garde jazz; between gospel song and R&B; and between traditional forms, such as the Negro spiritual and twentieth-century soul and rap. It’s unlikely that you will ever hear another ensemble with the unique ability to perform all of these musical styles in a single show.

About Ensemble Stop-Time’s debut performance, Howard Reich of the Chicago Tribune has written:

Chicago never has lacked for extraordinary talent when it comes to jazz, blues, gospel and related musical idioms, but worthy institutional support for that talent has been harder to come by. As if to address that issue, and many others, a remarkable ensemble made its debut Monday night at the South Shore Cultural Center. The often brilliant performance by Ensemble Stop-Time augured well for the future of this versatile band and the glorious cultural traditions it represents [see the full article on page 12].

Stompin’ at the Regal!

Jerry “The Iceman” Butler

We are particularly honored to feature Jerry Butler as a special guest artist. Mr. Butler, known as “The Iceman,” will perform with Ensemble Stop-Time a medley of his hits from the 1950s and 1960s. Mr. Butler is a member of the Project Stop-Time Advisory Committee [see his brief biography on page 11].

Ensemble Kalinda Chicago

Ensemble Kalinda Chicago was the Center’s performance organization for Project Kalinda, and entertained and educated Chicago audiences from 1994 to 1997, playing musical styles and forms from the West Indies and Latin America. This unique and critically acclaimed nine-member ensemble demonstrates the commonalities among Afro-Caribbean and Afro-Latin American cultures. Its last Chicago performance was at the Viva Chicago festival in Grant Park in August 1997. Since then, the ensemble’s CD, Kalinda Kaliente, has been remarkably successful, with major airplay on radio stations across the country. And, since the close of Project Kalinda, Ensemble Kalinda Chicago, under the auspices of Ocean Records and American International Artists, has performed at Detroit Symphony Hall and on tour in Ohio. It is with great pleasure that we welcome back this special ensemble. Don’t miss this opportunity—you’ll never hear another concert quite like this one!

Tickets

The New Regal Theater, 1645 East 79th Street, Chicago, is located at the intersection of Stony Island and 79th. From Lake Shore Drive, exit at 57th Street (Museum of Science and Industry). From 57th, take Stony Island south to 79th. Parking is available.

Tickets are available from the New Regal Theater Box Office or from all TicketMaster outlets, including Carson Pirie Scott; Dominicks; Blockbuster Music; and Tower Records. To order tickets from the New Regal Theater, call (773) 721-9301, or visit the Box Office at 1665 East 79th Street, Monday and Saturday, 10 a.m. to 4 p.m.; Tuesday through Friday, 10 a.m. to 6 p.m. To purchase tickets from TicketMaster, call (312) 902-1500. Please note that service charges are added to the price of all tickets purchased through TicketMaster.

$35* (Main Floor, Rows DD-X)
$25* (Mezzanine, Rows A-H)
$15* (Balcony, Rows J-S)
$10* (Balcony, Rows T-Y)

*Ticket price includes a $1 New Regal Theater restoration fee.
*All tickets bought at the New Regal Theater Box Office will be assessed an additional $1 Box Office handling fee.
Members of Ensemble Stop-Time

"Stop-Time is the greatest! Not only does it provide an understanding of the common thread of expression that defines all American black music but also serves as a showcase for some of Chicago's finest black talent."

Stephen Berry

Stephen E. Berry is a trombonist and composer who has performed and recorded with Lou Rawls, Natalie Cole, Aretha Franklin, Ramsey Lewis, the Temptations, Frank Sinatra, Gladys Knight, and the New Horizons Ensemble. His Broadway credits include 'Ain't Misbehavin', A Chorus Line, and Sophisticated Ladies. He is a member of the Chicago Federation of Musicians and the Association for the Advancement of Creative Musicians (AACM) and is an instructor at the AACM School of Music. He also participates in Jazz Express, a music education program co-sponsored by Chicago Public Schools and Chicago Public Radio (WBEZ-FM).

Mwata Bowden

Mwata Bowden is director of the Jazz Ensemble at the University of Chicago and chair of the Association for the Advancement of Creative Musicians (AACM), the oldest musicians' collective in the U.S. He is a trained classical musician, playing the family of clarinets, tenor and baritone saxophones, as well as the flute, zamada, and the didjeridoo. Bowden leads the jazz groups Sound Spectrum, Tri-tone, and the Black Classical Music Ensemble, and he conducts music residencies for the Chicago Council on Fine Arts, the Illinois Arts Council, and Urban Gateways. He has received numerous awards for his performances and compositions, including the 1994 Arts Midwest Jazz Masters award and the 1990 Outstanding Artists Service Award, and he has been recognized on several occasions in Down Beat magazine's critics poll as a "talent deserving wider recognition."

Richard "Ari" Brown

Richard "Ari" Brown is an award-winning tenor and soprano saxophonist, composer, and arranger, who has toured and performed with Lester Bowie, the Elvin Jones Jazz Machine, Chicago Jazz Ensemble, AACM Large Ensemble, Chuck Berry, the Four Tops, Billy Eckstine, and Della Reese, as well as fronting his own band, the Ari Brown Quartet. In 1992, Brown performed with the Chicago Symphony Orchestra in Suite for Malcolm X. He is a member of the Association for the Advancement of Creative Musicians (AACM) and is Phi Mu Upha Symphonia and is the recipient of four National Endowment for the Arts awards for composition and performance and a Gold Record award for the Emotions' 1975 album, Flowers.

"Stop-Time addresses a sorely needed area of our children's education." Art Hoyle

Trumpeter Arthur "Art" Hoyle has toured with the Lionel Hampton Orchestra, Lloyd Price Orchestra, Lena Horne, Tony Bennett, Ella Fitzgerald, and Billy Eckstine and has recording credits with Sun Ra, Sarah Vaughan, Quincy Jones, Woody Herman, Ramsey Lewis, and more. Additionally, Hoyle has recorded for television and radio and has appeared as a performer with Curtis Mayfield on the Super Fly soundtrack. In 1980, he received a National Endowment for the Arts grant for his year-long artist residency at the Lew Wallace High School in Gary, Indiana.
Ensemble Stop-Time's First Season

Ensemble Stop-Time made its impressive debut appearance in October 1998 to a near-capacity crowd at the Chicago Park District's South Shore Cultural Center. Since then, the ensemble has performed four more lecture-demonstrations. And, in addition to making presentations to adult audiences at public venues, the ensemble has made special presentations to elementary and high school students at five Chicago public schools.

The lecture-demonstrations are the primary way in which the mission of Project Stop-Time is communicated to the general public. The project emphasizes a wide range of musical styles and periods, and the lecture-demonstration and performance events offer the perfect opportunity for intergenerational enrichment and dialogue. Older audience members get to revisit music that was popular during their youth, and the younger generations get to hear first-hand, and sometimes for the first time, the music from which contemporary styles have developed. Young and old alike benefit from hearing and experiencing the interconnections that exist among the twentieth-century popular musics of the United States.

These events were made possible by the generous assistance of several members of the Project Stop-Time Advisory Committee, including Tabatha Russell-Koylass, center director at the South Shore Cultural Center; Dr. Hazel B. Steward, education officer for District III of the Chicago Public Schools; Fred C. Matthews III, vice president of Community Relations, YMCA of Metropolitan Chicago, and executive director of the Duncan YMCA; and Randall M. Johnson, interim dean of Career Programs, Malcolm X College.

We hope that you and your entire family can attend one or more of these special musical events! If you are not
already on the Center’s mailing list for either CBMR Digest or Stop-Time! newsletter, please contact us. Special mailings are sent out prior to each Stop-Time event.

**Events to Date**

October 26, 1998
Chicago Park District’s South Shore Cultural Center

December 7, 1998
Richard Crane High School

December 9, 1998
Duncan YMCA, Chernin’s Center for the Arts

February 11, 1999
John Marshall High School

March 11, 1999
Malcolm X College

**Upcoming Events**

May 13, 1999
Columbia College Chicago, Concert Theater
1014 South Michigan Avenue
6:00 p.m.
Free and open to the public

May 14, 1999
New Regal Theater
1645 East 79th Street
7:30 p.m.
(see additional information on page 8)

July 9, 1999
Chicago Park District’s 63rd Street Beach
Time to be announced
Free and open to the public

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**Members of the Project Stop-Time Advisory Committee**

In each newsletter, several members of the Project Stop-Time Advisory committee will be featured. In this issue we introduce Sheila V. Baldwin, Thomas Bauman, Art Burton, and Jerry Butler.

**Sheila V. Baldwin** has taught English and African-American Studies at Columbia College Chicago since 1986. She is director of the Columbia College Scholars Program and has served as consultant to the Chicago Public Schools drive to increase minority enrollment in higher education. She has recently completed research on a two-year joint study between the University of Notre Dame, Northern Kentucky University, and Columbia College on how students interpret race and gender issues. Baldwin has presented papers at the National Conference on Higher Education, the National Conference on Race and Ethnicity in Higher Education, and the Mid-Atlantic Writers Association.

**Thomas Bauman** teaches music at Northwestern University. He has edited *Opera and the Enlightenment* (Cambridge University Press, 1995) and authored articles on Mozart’s *Abduction* and Requiem, Verdi’s *Falstaff*, eighteenth-century German and Italian opera, and cultural classification in the Progressive Era.

**Art Burton** is Director of Minority Affairs at Columbia College Chicago. He holds a master’s degree in cultural and ethnic studies from Governors State University and has traveled to Brazil with GSU’s award-winning jazz band as their percussionist. A member of the AACM since 1973, Burton has worked with Dizzy Gillespie, Muhal Richard Abrams, Chico Freeman, and Henry Threadgill, to name just a few. He is the author of *Black, Red and Deadly: Black and Indian Gunfighter-ers of the Indian Territory, 1870–1907* (Eakin Press, 1991), and his lecture engagements on Native Americans and African Americans of the Wild West include the Smithsonian Institution, the Gene Autry Museum of Afro-American History in Los Angeles, and Northwestern University.

**Jerry Butler** is an award-winning performer, producer, and composer. He has enjoyed a forty-year career in the music industry, which began in 1958 in Chicago when he and Curtis Mayfield formed the Impressions. He has earned numerous gold records and has been nominated for three Grammys, several ASCAP and BMI awards for songwriting and publishing, two *Billboard* Magazine awards for writing and performing, and a Clio award. In 1991, he was inducted into the Rock and Roll Hall of Fame and in 1995 was elected chairman of the Rhythm and Blues Foundation. For the past fifteen years, Butler has been involved in Illinois politics and is currently serving his fourth term as Cook County (Chicago) Commissioner and his second term as president of the Northeast Illinois Planning Commission.
Chicago never has lacked for extraordinary talent when it comes to jazz, blues, gospel and related musical idioms, but worthy institutional support for that talent has been harder to come by.

As if to address that issue, and many others, a remarkable ensemble made its debut Monday night at the South Shore Cultural Center, at 71st Street and South Shore Drive. Though there were some minor rough spots, the often brilliant performance by Ensemble Stop-Time augured well for the future of this versatile band and the glorious cultural traditions it represents.

Like no other repertory outfit yet conceived, Ensemble Stop-Time takes on jazz, spirituals, funk, rhythm-and-blues, gospel, ragtime and other facets of black music in America. But because Chicago has played pivotal roles in the development of all these genres, the city is blessed with uncounted musicians who have mastered them.

The proof was in the wide-ranging program that Ensemble Stop-Time presented to a capacity audience and in the listeners’ enthusiastic response to it. For the most part, the performances captured the spirit and often the letter of everything from ancient “jurer” (an a cappella call-and-response form) to 70s soul. The percussive rhythmic attacks the band produced in Earth, Wind and Fire’s “Shining Star” (of 1975), the seductive R&B back beats it yielded in the “The Bo Diddley” (1955) and the idiosyncratic, lilting melodies unspooled in the calypso tune “Rum and Coca-Cola” (1943) made for profoundly satisfying listening.

The credit belongs not only to the first-rate instrumentalists and their leaders, T. S. Galloway and Coleridge-Taylor Perkinson, but also to the gifted young vocalist Lucy Smith. Though still a student, Smith brought majestic turns of phrase to the 19th-Century spiritual “I Been ‘Buked” and a snarling, penetrating tone to Ray Charles’ “What’d I Say.” If the first half of the program was a bit less consistent, perhaps that’s because it took on an even greater challenge, exploring a single jazz work—Jelly Roll Morton’s “King Porter Stomp”—as arranged in various jazz languages. The versions dating from the first three decades of the century proved most elusive to these musicians, while more recent styles—bebop, modern jazz and avant-garde—hardly could have been played more idiomatically.

Yet for a debut performance, Ensemble Stop-Time acquitted itself surprisingly well. In fact, with a less reverberant amplification system and some fine-tuning in rehearsal, the band will sound even more striking.

Nevertheless, the Center for Black Music Research at Columbia College, which created Ensemble Stop-Time, already has achieved a great deal simply by launching this band. Further, the evening’s premiere of Perkinson’s “Stretch,” an orchestral showpiece, suggests that Ensemble Stop-Time has to its credit a gifted composer-in-residence.

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