

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF FLORIDA**

Case No.: 25-14374-CIV-MAYNARD

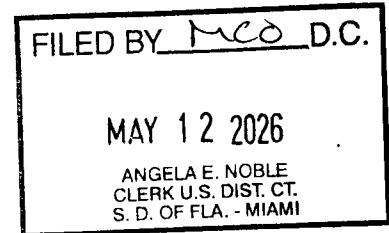
PRIMOUS FOUNTAIN,

Plaintiff,

v.

**MICHAEL TILSON THOMAS,
NEW WORLD SYMPHONY, INC., and
MARTIN SHER,**

Defendants.



**PLAINTIFF’S MEMORANDUM OF LAW IN
OPPOSITION TO DEFENDANT NEW WORLD
SYMPHONY, INC.’S MOTION TO DISMISS**

I. INTRODUCTION

Defendant New World Symphony, Inc. (“NWS”) seeks dismissal of Plaintiff’s Second Amended Complaint (“SAC”) by recharacterizing a detailed, multi-year course of conduct as non-binding discussion. The SAC alleges a specific agreement—confirmed through direct communications, extensive planning, provision of materials, and public announcement—and Defendants’ subsequent failure to perform.

The SAC further alleges that this agreement was evidenced not only through conduct, but through communications between the parties, including email correspondence, reflecting a meeting of the minds as to the presentation of a concert devoted exclusively to Plaintiff’s work, rather than a preliminary or exploratory exchange.

II. LEGAL STANDARD

To survive a motion to dismiss under Rule 12(b)(6), a complaint must contain sufficient factual matter to state a claim that is plausible on its face. *Bell Atl. Corp. v. Twombly*, 550 U.S. 544 (2007); *Ashcroft v. Iqbal*, 556 U.S. 662 (2009).

All factual allegations must be accepted as true and construed in Plaintiff's favor.

III. DEFENDANTS' MOTION REASSERTS ARGUMENTS THAT DO NOT WARRANT DISMISSAL

Defendants' Motion largely reiterates arguments previously raised, including challenges to contract formation, the Statute of Frauds, and the sufficiency of Plaintiff's claims. The Court previously permitted Plaintiff's claims to proceed, and the SAC further clarifies and strengthens those allegations with additional factual detail.

To the extent Defendants rely on substantially similar theories, their arguments remain insufficient at the pleading stage.

IV. RESPONSE TO DEFENDANTS' ANTICIPATED ARGUMENTS

The SAC and this Opposition do not rely on conclusory labels, but on specific factual allegations, including dates, communications, emails, demand letters, public announcements, and contemporaneous programming. See Exhibits. 1, 7, 9–10.

Defendants may offer alternative, innocent explanations for their conduct, such as scheduling constraints, illness, or denial of a binding agreement. At the pleading stage, however, Plaintiff is not required to prove Defendants' motive or disprove competing explanations. Plaintiff need only allege facts that render his claims—including a race-based inference under 42 U.S.C. § 1981—plausible.

Comparator identification: Plaintiff identifies advantaged comparators (the white composers, including Adams) and pleads differential treatment - Plaintiff's cancelled/ignored announced concert versus Adams' unusual two-day exclusive program - which is sufficient at this stage to support the § 1981 claim.

A. Defendants' Characterization of the Agreement as "Preliminary" Is Contradicted by Detailed Allegations of Commitment

Defendants are expected to argue that the parties engaged only in preliminary discussions. The SAC, however, alleges far more: a defined concert devoted exclusively to Plaintiff's work,

confirmed through coordinated planning, provision of complete orchestral materials, emails and public announcement across multiple platforms. See Exhibit 1.

These allegations plausibly establish mutual assent under both express and implied-in-fact contract theories. At this stage, Defendants' attempt to reframe these facts as non-binding discussions raises factual disputes that cannot be resolved on a motion to dismiss.

B. The Statute of Frauds Does Not Bar Plaintiff's Claims at the Pleading Stage

Defendants may argue that the alleged agreement is unenforceable under the Statute of Frauds. However, the SAC alleges circumstances—including the COVID-19 pandemic—that affected scheduling, making performance within one year a fact-dependent inquiry.

Additionally, Plaintiff alleges substantial performance and reliance, including the delivery of complete orchestral materials and extensive planning. These allegations preclude dismissal on Statute of Frauds grounds at this stage.

C. Plaintiff Did Not Refuse Performance; He Sought to Preserve It

Defendants may attempt to argue that Plaintiff prevented or declined performance. The exhibits directly contradict this. Plaintiff proposed a substitute conductor to ensure the concert proceeded as scheduled (Exhibit 2), and Defendants declined, stating a preference to postpone until Michael Tilson Thomas could conduct (Exhibit 3).

These facts plausibly show that Plaintiff sought performance while Defendants chose not to proceed.

D. Defendants' Conduct Supports, Rather Than Undermines, Plausibility

Defendants may contend that external circumstances prevented performance. Yet the SAC alleges that during the same period, Michael Tilson Thomas continued to conduct numerous performances, including with Defendant New World Symphony and other orchestras nationally and internationally. See Exhibit 6.

This supports a plausible inference that nonperformance was discretionary, not unavoidable.

E. Use and Reassignment of Plaintiff's Work Undermines Defendants' Position

Defendants may argue lack of benefit or use. However, Exhibit 11 shows Plaintiff's work was scheduled and promoted as part of a different concert program ("Spanish Dances") without authorization, then later moved to another even different concert against authorization..

This supports Plaintiff's unjust enrichment and § 1981 claims by demonstrating both use of Plaintiff's work and differential treatment.

F. Comparator Evidence Supports a Plausible Inference of Differential Treatment

Defendants may argue that Plaintiff fails to allege differential treatment. The SAC alleges that Defendants proceeded with performances and programming devoted to other white American composers, including a premiere conducted by Michael Tilson Thomas (Exhibit 7) and a two-day concert devoted to another composer following Plaintiff's request for similar relief (Exhibits 9–10).

At the pleading stage, these allegations are sufficient to support a plausible inference of differential treatment in connection with a contractual relationship.

G. Damages Are Not Speculative

To the extent Defendants argue that Plaintiff's damages are speculative, the SAC seeks either performance of the agreed concerts or damages sufficient to place Plaintiff in the position he would have occupied absent the breach. This includes concrete, performance-based relief tied directly to the lost opportunity.

V. PLAINTIFF PLAUSIBLY STATES A CLAIM FOR BREACH OF CONTRACT

A. The SAC Plausibly Alleges an Agreement

Under Florida law, mutual assent may be established not only through express agreement, but through the parties' actions and conduct, including coordinated planning, acceptance of performance materials, and public representations. These allegations plausibly establish an agreement, whether express or implied-in-fact.

The SAC further alleges that Defendants' agreement was reflected through a series of direct communications, including email correspondences, confirming their commitment to present the concert. A contract may be formed through a series of communications and need not be memorialized in a single formal document.

Viewed together, Defendants' communications, coordinated planning, public announcements, and acceptance of Plaintiff's complete performance materials establish mutual assent sufficient to support both express and implied-in-fact contract theories at the pleading stage.

The nature of the agreement further distinguishes it from routine exploratory exchanges. A concert devoted exclusively to a single composer's work, accompanied by extended planning, program development, and public announcement, reflects a commitment to perform rather than a preliminary evaluation of repertoire.

B. The Statute of Frauds Does Not Warrant Dismissal

Whether the agreement could be performed within one year is a fact-intensive issue not appropriate for resolution at this stage. Due to the COVID-19 pandemic and the prohibition on public gatherings, the concert was neither scheduled nor held

The SAC alleges substantial performance and reliance, including provision of orchestral materials and participation in planning. These allegations preclude dismissal based on the Statute of Frauds.

C. Plaintiff Actively Sought to Preserve the Concert

Defendants mischaracterize Plaintiff as refusing alternatives.

On March 2, 2022, Plaintiff proposed that the concert proceed with a substitute conductor, identifying qualified individuals and stating that the concert could proceed as scheduled. See Exhibit 2.

On March 3, 2022, Defendants declined, stating that Michael Tilson Thomas preferred to conduct the concert himself and that it would be postponed. See Exhibit 3.

Plaintiff thereafter urged continuation of the concert.

These facts demonstrate that Plaintiff sought to preserve the performance, while Defendants chose not to proceed. See Exhibits 2–4.

The reciprocal nature of the parties' obligations further supports the existence of an agreement. Plaintiff undertook substantial performance obligations by preparing and delivering complete orchestral materials and participating in coordinated planning, while Defendants retained control over whether and how the concert would proceed. Such mutual obligations are consistent with a binding agreement, not a discretionary or informal arrangement.

D. Defendants' Conduct Supports a Plausible Claim

Plaintiff further alleges that during the same period Defendants declined to proceed with the promised concert, Michael Tilson Thomas remained actively engaged in conducting numerous performances, including concerts with New World Symphony and other orchestras.

These facts support a plausible inference that Plaintiff's contractual opportunity was treated differently than comparable opportunities afforded to other composers under similar circumstances and that Defendants' nonperformance was not due to inability, but discretionary decision. See Exhibit 6.

VI. PLAINTIFF PLAUSIBLY STATES A CLAIM FOR PROMISSORY ESTOPPEL

The SAC alleges a clear promise: a concert devoted exclusively to Plaintiff's work.

Plaintiff reasonably relied on that promise by:

- providing a substantial body of complete, performance-ready orchestral scores, far exceeding what would typically be provided for a single concert;
- engaging in extended planning and coordination.

When issues arose, Plaintiff proposed reasonable alternatives to preserve the performance. Defendants declined.

These facts plausibly establish promise, reliance, and resulting injustice.

VII. PLAINTIFF PLAUSIBLY STATES A CLAIM FOR UNJUST ENRICHMENT

Plaintiff alleges that he conferred substantial benefits, including:

- a substantial body of complete, performance-ready orchestral scores;
- extended preparation and coordination;
- development of a full concert program.

Defendants accepted and utilized these materials in preparation for the concert and retained them after deciding not to proceed.

Defendants' assertion that their association with Quincy Jones was independent is contradicted by contemporaneous communications reflecting that such involvement was tied to the project centered on Plaintiff's work. See Exhibit 5.

Defendants' public announcements of the concert across multiple platforms, including official website listings and social media promotion, together with related programming and funding associated with the planned performance, further reflect the benefit received. See Exhibit 1. By presenting a concert devoted exclusively to Plaintiff's work as part of their official programming, Defendants associated themselves with Plaintiff's work in a manner carrying institutional and reputational value.

Defendants failed to proceed with the promised performance and failed to provide any appropriate remedy for the value Plaintiff had already conferred.

These allegations are sufficient to state a claim.

VIII. PLAINTIFF PLAUSIBLY STATES A CLAIM UNDER 42 U.S.C. § 1981

Plaintiff alleges that he is a Black American and composer who entered into a contractual relationship with Defendants for a concert devoted exclusively to his musical works. Plaintiff further alleges that Defendants publicly committed to and announced the concert, engaged in extensive planning and coordination over a substantial period, and failed to proceed with the performance despite Plaintiff's efforts to preserve it.

When circumstances arose affecting the planned performance, Plaintiff proposed reasonable alternatives—including the use of a substitute conductor—to ensure that the concert could proceed. Defendants declined these alternatives and chose not to move forward with the concert. Despite Plaintiff's clear communications and formal notices—via two Demand Letters sent by certified mail to each Defendant and key orchestra officials—no response was received.

Plaintiff further alleges that his work, *Ritual Dances of the Amaks*, was *then* scheduled and promoted as part of a concert titled "Spanish Dances," which was unrelated to the nature of the work, as the composition bears no relation to Spain or Spanish dance traditions. Despite Plaintiff's explicit notice that his works were not authorized for performance outside the concert devoted exclusively to his compositions, Defendants continued to schedule and promote that work and reassigned it between programs without authorization. See Exhibit 11.

Plaintiff has recently become aware of additional facts, consistent with the SAC, that further support the plausibility of his claims. Plaintiff's concert—publicly presented as "An American Original"—was not performed. During the same general period, Defendants proceeded with the presentation and premiere of a white composer Danny Elfman work conducted by Michael Tilson Thomas. See Exhibit 7. Plaintiff thereafter sent a Second Demand Letter requesting, as part of the remedy, a two-day concert devoted to his works, which went unanswered. Defendants then proceeded with the scheduling and promotion of a two-day concert devoted to the music of white composer John Adams (January 17–18, 2026). See Exhibits 9–10

The contrast in promotional framing provides additional context supporting a plausible inference of race-based differential treatment, particularly where Plaintiff's concert was not performed while Defendants proceeded with a two-day concert devoted to another composer after Plaintiff had requested similar relief.

Taken together, these allegations—including Defendants' failure to proceed with Plaintiff's concert, their continued use and reassignment of Plaintiff's work without authorization, their lack of response to formal notices, and their contemporaneous promotion of comparable programming devoted to other composers—support a plausible inference that Plaintiff's contractual opportunity was treated differently under comparable circumstances.

Plaintiff alleges that such differential treatment occurred on the basis of race, in violation of 42 U.S.C. § 1981. At the pleading stage, Plaintiff is not required to prove discriminatory intent, but only to allege facts supporting a plausible inference of differential treatment on the basis of race in connection with a contractual relationship. Plaintiff has met that standard.

While a motion to dismiss is generally confined to the pleadings, a plaintiff may elaborate on existing allegations in opposition briefing with additional facts consistent with the complaint to support plausibility. See *Geinosky v. City of Chicago*; *Brooks v. Ross*.

IX. Clarification Regarding Relief Amount in the SAC

While the Defendant has raised concerns regarding the amount of relief referenced in the First Amended Complaint, the Plaintiff did not specify a particular amount in the SAC. In the SAC, the Plaintiff left the determination of the appropriate amount of relief to the Court, recognizing that the exact amount, including any potential punitive damages, will be evaluated based on the evidence presented at trial or during further proceedings

X. The Impact of Quincy Jones's Involvement and Defendant's Breach on Plaintiff's Career Opportunities

The Plaintiff pleads and offers documentary support showing that **Quincy Jones** and **Qwest TV personnel** engaged in planning related to the announced concert. Jones's documented involvement, his historic role as a major commercial producer, and his prior long-term support of the Plaintiff made a commercial recording and touring opportunity **reasonably likely**. The loss of the announced concert therefore caused the Plaintiff **concrete economic and reputational harm** beyond the cancellation itself. These facts are supported by the attached communications and by the SAC exhibit evidencing Jones's commission/interest in the Plaintiff's **Second Symphony**. See Exhibits 5 and 12.

XI. SERVICE OF THE SECOND AMENDED COMPLAINT IS PROPER

All Defendants were previously served with the Summons and First Amended Complaint as reflected on the docket. Accordingly, service of the SAC is governed by Federal Rule of Civil Procedure 5. Plaintiff has complied with Rule 5, and Defendants have suffered no prejudice.

XII. PLAINTIFF'S REQUESTED RELIEF IS NOT SPECULATIVE

The SAC seeks performance of the agreed concerts or, in the alternative, damages sufficient to place Plaintiff in the position he would have occupied had Defendants performed as agreed.

This includes funds necessary to produce two orchestral concerts devoted exclusively to Plaintiff's works, performed by a symphony orchestra and conductor of comparable professional caliber, capability, and performance scope, whether through engagement of an existing orchestra or the organization of such an ensemble.

This relief is concrete and directly tied to the loss alleged.

XIII. CONCLUSION

The SAC sets forth detailed factual allegations that plausibly state claims for relief. Defendant's Motion seeks to resolve factual disputes inappropriate at the pleading stage.

The Motion to Dismiss should be denied.

Respectfully submitted,
Primous Fountain
1893 East Washington Avenue
Madison, Wisconsin 53704
Plaintiff, Pro Se

CERTIFICATE OF SERVICE

I HEREBY CERTIFY that on this 4th day of May, 2026, a true and correct copy of the foregoing Memorandum of Law in Opposition to Defendant New World Symphony, Inc.'s Motion to Dismiss was served by U.S. Mail, both certified mail and regular mail, as follows:

Defendant Michael Tilson Thomas
Served at his residence:
2670 Pierce Street
San Francisco, CA 94123

Counsel for Defendant New World Symphony, Inc.

Joshua A. Munn, Esq.
Stearns Weaver Miller Weissler Alhadeff & Sitterson, P.A.
Museum Tower, Suite 2200
150 West Flagler Street
Miami, FL 33130

Defendant Martin Sher

Detroit Symphony Orchestra
3711 Woodward Avenue
Detroit, MI 48201

The copies served by certified mail and regular mail are identical.

/s/ Primous Fountain

Primous Fountain, Pro Se

1893 East Washington Avenue
Madison, WI 53704

Dated: May 4, 2026

EXHIBIT INDEX

Exhibit 1 – Public Announcements and Related Concert Materials (New World Symphony Website, Program Listings, Facebook, and Related Broadcast/Funding References)

Exhibit 2 – March 2, 2022 Email (Plaintiff Proposes Substitute Conductor)

Exhibit 3 – March 3, 2022 Email (Defendants Respond – MTT to Conduct / Postponement)

Exhibit 4 – March 9, 2022 Email (Plaintiff Raises Urgency and Continued Conducting Activity)

Exhibit 5 – Email Communication Reflecting Coordination with Quincy Jones / Qwest TV Regarding Plaintiff's Concert Project

Exhibit 6 – Michael Tilson Thomas Conducting Activity (Selected Performances, including New World Symphony Concerts, June 2022 Bavarian Radio Symphony Orchestra Engagement, and screenshot compilation from Michael Tilson Thomas's official website showing scheduled conducting engagements during the relevant period, including (i) a full list of engagements (right column) and (ii) an enlarged excerpt for readability (left column)).

Exhibit 7 – November 2022 Premiere Article (Other Composer Work Conducted by MTT)

Exhibit 8 – South Florida Classical Review article announcing New World Symphony's 2025–26 season, including promotional description of a two-day "all-Adams" concert (January 17–18, 2026)

Exhibit 9 – Excerpt of Exhibit 8 (Image cropped to display relevant text; original article shown in full above.

Exhibit 10 – NWS John Adams concert announcement

Exhibit 11 – New World Symphony Program Listing Demonstrating Unauthorized Scheduling and Reassignment of Plaintiff's Work

(Screenshot of New World Symphony "Spanish Dances" concert program showing Plaintiff's composition, "Ritual Dances of the Amaks," listed within an unrelated program, reflecting use and reassignment of Plaintiff's work outside the agreed all-Fountain concert.)

Exhibit 12 – Quincy Jones Formal Commissioning Agreement for Plaintiff's Symphony No.2

(Signed letter on Quincy Jones Productions letterhead, dated September 8, 1986, formally commissioning Plaintiff to compose his Second Symphony, evidencing a longstanding professional relationship and the commercial significance of Plaintiff's work.)

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Orchestra Concert

Sounds of the Times: Primous Fountain – An American Original

ADD TO CALENDAR

Saturday April 16, 2022 at 7:30 PM
 Michael Tilson Thomas, conductor

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Michael Tilson Thomas, conductor

Michael Tilson Thomas is Co-Founder and Artistic Director of the New World Symphony, America's Orchestral Academy, Music Director Laureate of the San Francisco Symphony, and Conductor Laureate of the London Symphony Orchestra. In addition to these posts, he maintains an active presence guest conducting with the major orchestras of Europe and the United States.

Born in Los Angeles, Mr. Tilson Thomas is the third generation of his family to follow an artistic career. His grandparents, Boris and Bessie Thomashefsky, were founding members of the Yiddish Theater in America. His father, Ted Thomas, was a producer in the Mercury Theater Company in New York before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.

Mr. Tilson Thomas began his formal studies at the University of Southern California, where he studied piano with John Crown, and conducting and composition with Ingoil Dahl. At age 19 he was named Music Director of the Young Musicians Foundation Debut Orchestra. During this same period, he was the pianist and conductor in master classes of Gregor Piatigorsky and Jascha Heifetz, and worked with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their compositions at Los Angeles' Monday Evening Concerts.

In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the Boston Symphony and gained international recognition after replacing Music Director William Steinberg in mid-concert. He was later appointed Principal Guest Conductor of the Boston Symphony Orchestra, where he remained until 1974. He was Music Director of the Buffalo Philharmonic from 1971 to 1979 and a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985. His guest conducting includes appearances with the major orchestras of Europe and the United States.

Mr. Tilson Thomas is a two-time Carnegie Hall Perspectives artist, curating and conducting series at the hall from 2003 to 2005 and from 2018 to 2019. In the most recent series, he led Carnegie Hall's National Youth Orchestra of the United States of America both at the hall and on tour in Asia, opened the Carnegie Hall season over two evenings with the San Francisco Symphony, conducted two programs with the Vienna Philharmonic, and finished with a pair of concerts leading the New World Symphony.



Photo by Spencer Lowell

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Exhibit 1 – Program Listing (Composer & Works)



New World Symphony

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Orchestra Concert

Sounds of the Times: Primous Fountain – An American Original



Saturday, April 16, 2022 at 7:30 PM
 Michael Tosun Thomas, conductor
 Chad Goodman, conductor
 Wesley Dunlap, piano

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Program

Primous Fountain III (b. 1949) *Ritual Dances of the Amaks*
Piano Solo
 Mvt. I from Symphony No. 7

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Exhibit 1 – Facebook Announcement

Michael Tilson Thomas conducts entire orchestra concert exclusively of the music of Primous Fountain

Saturday, April 16, 2022 at 7:30 PM
PRIMOUS FOUNTAIN: AN AMERICAN ORIGINAL
Michael Tilson Thomas, conductor
Program to be announced

Michael Tilson Thomas and New World Symphony Orchestra announces 2021-2022 Season



Michael Tilson Thomas



Primous Fountain

This season also includes a focus on the work of Primous Fountain, with whom MTT has a long relationship.

The series *(Sounds of the Times)* wraps with a concert of works by composer Primous Fountain led by MTT (April 16).

Program for this special event to be announced.



New World Symphony

Michael Tilson Thomas has been music director of the San Francisco Symphony for 25 years, conductor laureate of the London Symphony Orchestra; founder and music director for 30 years of the New World Symphony.

Exhibit 1 – Streaming/Broadcast Listing

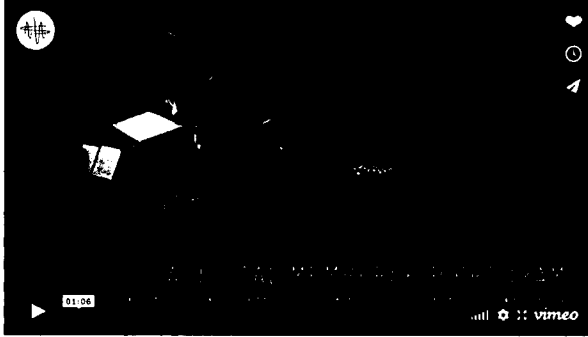
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NWS INSIDE

A DIGITAL MEMBERSHIP PROGRAM

Become a founding member of NWS Inside and help shape the future of classical music!



The New World Symphony is channeling the power of its groundbreaking concert series and state-of-the-art online connection capabilities to launch **NWS Inside**—a new digital membership program that brings unforgettable experiences right to your home.

As an NWS Insider, you'll experience incredible performances, hear from some of the most influential musicians in the world and be a part of the conversation about how classical music organizations can better reflect the communities they serve.

You also join the New World Symphony philanthropic family, investing in our mission of training young musicians for leadership roles in classical music and serving as the Research & Development arm for classical music organizations.

JOIN TODAY

Annual Membership: \$150, which includes all of the below benefits and a \$50 tax-deductible contribution to NWS.

NWS INSIDE

Learn More \$150 per household 0

Total \$ 0.00

WELL'S NEW NIGHT MUSIC	Saturday, December 4, 2021 7:30 PM
SOULS OF THE SEASON (DIGITAL)	Saturday, December 18, 2021 7:30 PM
LYRIC PRELUDES AND OMENS	Saturday, January 8, 2022 7:00 PM
SCHEHERAZADE AND OERISKAH (DG)	Saturday, January 29, 2022 7:30 PM
HARLEM RENAISSANCE (DIGITAL)	Saturday, February 5, 2022 7:30 PM
RACHMANINOFF'S PIANO (DIGITAL)	Saturday, March 12, 2022 7:30 PM
TCHAIKOVSKY'S FOURTH (DIGITAL)	Saturday, March 26, 2022 5:00 PM
LATA, LOVE AND LORE (DIGITAL)	Saturday, April 9, 2022 6:00 PM
MITT AND GIL SHAHAM (DIGITAL)	Saturday, May 7, 2022 8:00 PM
MONTERO'S LATIN CONCERTO	Saturday, May 21, 2022 7:30 PM
PHILOSOPHICAL FOUNTAIN (DIGITAL)	Saturday, June 4, 2022 7:30 PM

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Exhibit 1 – Copland Fund Reference

The Aaron Copland Fund for Music 

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2021 Performance Program Application Awardees

ORGANIZATION	LOCATION	PROJECT DESCRIPTION	AWARD
Akropolis Reed Quintet	Northville, Michigan		\$3,000
Alarm Will Sound	Brooklyn, NY		\$15,000
Albany Symphony Orchestra	Albany, New York		\$25,000
Americas Society	New York, New York	performances of music by American composers	\$2,000
Ars Nova Workshop	Philadelphia, Pennsylvania		\$5,000
Atlanta Symphony Orchestra	Atlanta, Georgia		\$4,000
New Performance Traditions Paul Dresher Ensemble	San Francisco, California		\$9,000
New World Symphony	Miami Beach, Florida	a concert of music by Primous Fountain	\$5,000
New York City Opera	New York, NY	the world premiere of "The Garden of the Finzi Continis" by Ricky Ian Gordon	\$5,000
New York New Music Ensemble	New York, NY		\$2,000

Exhibit 2

Thoughts and Prayers

3 messages

Primous Fountain <primousfountain@gmail.com>
To: Martin Sher <Martin.Sher@nws.edu>

Wed, Mar 2, 2022 at 4:47 PM

Martin

First of all, my thoughts and prayers are with Michael and his family at this time.

Michael invested a lot of time and energy into this project. I am quite sure that he would like to see the plans for the concert to continue. Michael contacted me because he felt it is important to have my work presented to the world in a concert entirely of my music. He would like to see our shared dream come to fruition. Michael has always been my strong preference. However under the circumstances I would be open to Chad Goodman to conduct the program. Additionally I would like to suggest the music director for twenty five years of the National Symphony Orchestra of "Teleradio - Moldova", Gheorghe Mustea, to conduct with him or all by himself. He has conducted a number of my works. He has also premiered my Seventh Symphony in its entirety and the performance was superb in spite of being handicapped by the limited resources of Moldova he was still able to excel as a conductor. With an orchestra of the caliber of the New World Symphony he could do wonders to my works. With his knowledge of my work the concert could go on as scheduled.

When you speak to Michael please express to him my appreciation for the confidence he has shown in me as a person and for my work and I will be eternally grateful for his friendship.

Primous

Exhibit 3

Martin Sher <Martin.Sher@nws.edu>
To: Primous Fountain <primousfountain@gmail.com>

Thu, Mar 3, 2022 at 11:36 AM

Primous,

MTT would really like to take this on himself if at all possible, so whereas I totally understand where you are coming from, I think it best that we postpone for now until MTT is able to take this on. I hope that can work for you.



Martin Sher

Senior Vice President for Artistic Planning and Programs
New World Symphony, America's Orchestral Academy

t: 305.428.6710 | f: 305.673.6749 | m: 303.269.1551

500 17th Street, Miami Beach, FL 33139

Exhibit 4

Primous Fountain <primousfountain@gmail.com>

Wed, Mar 9, 2022 at 5:46 PM

To: mtl@mttmusic.net

Cc: Martin Sher <Martin.Sher@nws.edu>, Howard Herring <howard.herring@nws.edu>, Ana Maria Estévez <Ana.Estevez@nws.edu>, william.m.osborne@new.edu, Martha Levine <Martha.Levine@nws.edu>

Dear Michael

After seeing announcements that you will be conducting Mahler I could not help wondering why you cancel my concert then going on to conduct Mahler when one less performance of Mahler or Tchaikovsky would not make a difference? nor would it matter to those composers. Whereas the one concert performance of my work would change, contribute immensely and have an effect on history, and the consciousness of people at this time.

As you know there has been no performance of my music in the USA for over forty years. I can suspect that without this concert of my work there will be an attempt to be no performances of my works in the USA during my (remaining) lifetime. Even with the notoriety of performance of the concert of my work there would remain resistance to performing my work, for reasons you are intelligent and aware enough to know. But with what would be a historic concert would make it difficult and obvious as to the biases and hypocrisy, and there would be top quality video to testify to the merits of the works.

From the Chicago Symphony to Los Angeles Philharmonic music directors' Muti and Dudamel respectively and others have ignorantly, and I will add with a touch of racism, tried to not recognize the greatness of my works. When the story is told your legacy will have that you cancelled never conducting this concert going on to conduct other concerts, or that you conducted such a concert. Because it is a matter of time that my work will be recognized as some of the greatest work in the entire repertoire of music.

A test of a person's true character is how they act under pressure.

I suggest you revive my concert and carry on with it as planned this season.

Primous

Exhibit 5

RE: Qwest Tv by quincy Jones and Primous Fountain

Message 15 of 89

From : isabelle@qwest.tv
To : 'Ray Davis'
Date : 2021-03-31 12:31

Dear Ray

Just to update you : we're moving forward with MTT and New world, and Quincy of course on our side to take something big around this project. The key thing will be the budget, but we've a call in the upcoming weeks to discuss all this and I'll keep you in the loop...

warm regards
Isabelle

-----Message d'origine-----

De : Ray Davis <info@primousfountain.com>
Envoyé : mercredi 24 mars 2021 20:03
À : isabelle@qwest.tv
Objet : Re: Qwest Tv by quincy Jones and Primous Fountain

Hello Isabelle

Thanks for your email. It is nice to hear from you. It all sounds good. And, Yes I agree with you.

Mr. Fountain has just the other day mailed Tilson Thomas updated orchestra scores to what he already has including his Symphony 8 which was officially completed last year, but since then for months Fountain worked further on the score making adjustments and adding a new section to get the symphony ready his brilliance demands. The grand concert of his works with Tilson Thomas will be historic.

Looking forward to your mail and updates.

warm regards
Ray

On 2021-03-22 05:21, isabelle@qwest.tv wrote:

Dear Ray

Thanks for your feedback. Yes I know, I've discussed with New world Symphony team (John Kieser), to build a strong project around MTT / QJ and PF. That could be wonderful. But we need to find sponsors, that's the reason why I'm discussing with them. I'd be very happy to discuss with Mr fountain, but maybe we should wait for MWS's feedback ? what do you think ?

warm regards
Isabelle

-----Message d'origine-----

De : Ray Davis <info@primousfountain.com> Envoyé : dimanche 21 mars 2021 22:25 À : isabelle@qwest.tv
Objet : Re: Qwest Tv by quincy Jones and Primous Fountain

Hello Isabelle

Thank you for your email. If we can fix a day and time Mr. fountain will be available to speak with you then by telephone. Unless you prefer another method of speaking with him? He is most comfortably available starting from 12 noon Chicago time.

Will you please let Mr. Jones know that the conductor Michael Tilson Thomas will be honoring Mr. Fountain this coming season with conducting a concert exclusively, entirely of the orchestra music of Fountain with his New World Symphony orchestra in Miami. Tilson Thomas is the founder and music director of this orchestra for 30 years and you may know has been conductor of the San Francisco Symphony for 25 years and is conductor laureate of the London Symphony Orchestra. Mr. Jones will be pleased to hear this.

Best regards and hoping you are well

Ray

Ray Davis
www.primousfountain.com
www.pfclog.net

On 2021-03-16 08:32, isabelle@qwest.tv wrote:

Dear Sir, Madam

I'm writing to you in connection with Qwest TV, international brand entirely dedicated to music, founded by Quincy Jones.

We know the links between Primous fountain and Quincy Jones, and I'd like to discuss more in details with you on this regard.

I'd really appreciate if you could get back to me so as to fix a call

My warmest regards

Isabelle

Exhibit 6

Michael Tilson Thomas Conducting Activity (Selected Performances)



New World Symphony

ABOUT | EVENTS & TICKETS | ADMISSIONS | COMMUNITY ENGAGEMENT | NEW WORLD CENTER | SUPPORT NWS

2022-23 Season Highlights

MICHAEL TILSON THOMAS

As New World Symphony Artistic Director Laureate, Michael Tilson Thomas leads the NWS in three concerts during the 2022-23 season. On October 22, MTT opens the New World Symphony's series at the Adrienne Arsht Center with pianist **Yefim Bronfman** in an all-Rachmaninoff program. He returns to the Arsht stage on November 4 and 5 leading **The Cleveland Orchestra** and New World Symphony side-by-side in works by Debussy and Mahler. Taking the podium at the New World Center on May 6 and 7, MTT leads an evening of music and dance with the NWS and **Miami City Ballet**.



MTT • Rachmaninoff at the Arsht Center on October 22

Installation 4, gilt branch, suppresslinks

Unsere Datenschutzrichtlinien wurden am Freitag 31. Januar 2020 aktualisiert. [Mehr Informationen](#)

ANMELDEN EN FR DE ES

bachtrack
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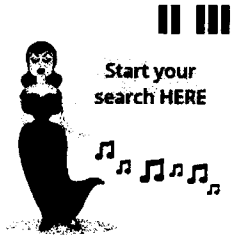
DUTCH NATIONAL OPERA

DER FREISCHÜTZ

Watch the streamed performance from 25 June

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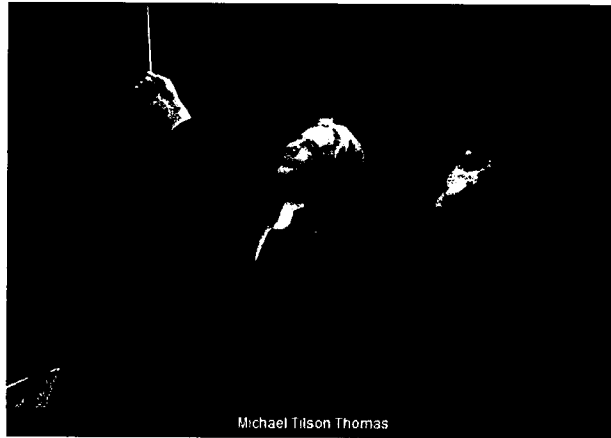


Find competitions

Amerikanischer Botschafter: Michael Tilson Thomas und das BRSO in München

Von David Renke, 05. Juni 2022

30 Jahre ist es her seit Michael Tilson Thomas zuletzt am Pult des Symphonieorchesters des Bayerischen Rundfunks stand. Durch diese raren Auftritte lässt sich erklären, warum der Amerikaner hierzulande vielleicht nicht ganz an die Bekanntheit anderer US-Kollegen wie Kent Nagano, Lorin Maazel oder James Levine heranreicht. Dabei kann ihm von diesen dreien wahrscheinlich nur Kent Nagano Konkurrenz machen, wenn man nach einem Botschafter für amerikanische Musik suchen würde.



Sowohl mit Leonard Bernstein als auch mit Aaron Copland war Tilson Thomas befreundet. Es verwundert also wenig, dass der 77-jährige auch bei seinem Gastdirigat in München ein Werk von Copland auf das Programm setzt. Die Dritte Symphonie entstand kurz nach dem Zweiten Weltkrieg. Unpolitisch lässt sich Coplands Dritte daher kaum interpretieren und verstehen. Zu augenscheinlich ist das Muskelspiel dieses Werks, das Bernstein als „Monument der amerikanischen Symphonik“ bezeichnete. Copland selbst befeuerte die Politisierung der Symphonie aber auch selbst, indem er seine *Fanfare for a Common Man* in den Finalsatz einbaut. Die Fanfare hatte Copland während des Zweiten Weltkriegs komponiert – statt einer Kriegsfanfare schrieb er jedoch die Huldigung des Ottonormaiverbrauchers.

Bei Tilson Thomas' Interpretation ging es dann auch nicht nur um die rein plakative orchestrale Zurschaustellung, denn in der Partitur gibt es auch zögerliche Momente. Coplands Ziel war es zwar, der amerikanischen Kunstmusik eine eigene Stimme zu geben, dennoch orientiert er sich bei seiner Dritten zumindest formal am europäischen Vorbild. Tilson Thomas gab gerade diesen Passagen ganz behutsam Raum. Wunderbar lyrisch klangen etwa die Holzbläser im dritten Satz. Tilson Thomas ließ dabei die verschiedenen Stimmgruppen des BRSO miteinander verschmelzen. Am Ende überragten zwar die Blechbläser, überladen wirkte die Musik auch im Herkulessaal dennoch nicht.

In der ersten Hälfte musizierte das BRSO mit Julia Fischer, die als Münchnerin

VERANSTALTUNG ANZEIGEN

Rezensierte Veranstaltung: Die Residenz: Herkulessaal, München, am 3. Juni 2022

PROGRAMM

Beethoven, Violinkonzert in D-Dur, Op. 61

Copland, Sinfonie Nr. 3

DARSTELLER

Michael Tilson Thomas, Dirigent

Julia Fischer, Violine

Symphonieorchester des Bayerischen Rundfunks



WEITERE KONZERT KRITIKEN

Ein Wechselbad der Gefühle: Igor Levit mit dem BRSO in München

David Renke, 19th December
Igor Levit ist der Intellektuelle unter den Pianisten – am Samstag spielte er nun mit dem BRSO unter Leitung von Manfred Honeck Brahms' Erstes Klavierkonzert.

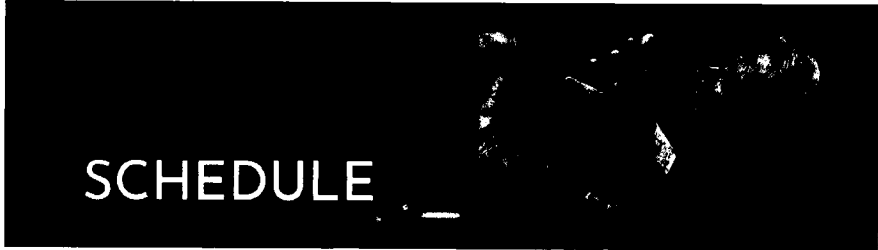
★★★★☆

Leidenschaftliche Neunte Mahlers mit Sir Simon Rattle in München

Michael Vieth, 28th November
Designiert und bereits mitten im BRSO angekommen: Sir Simons bewegende Gestaltungskunst in Mahlers Opus ultimum.

★★★★★

Exhibit 6 (continued)



◀ 2023 ▶

SEPTEMBER 22, 2023
NEW WORLD SYMPHONY
 NEW WORLD CENTER, FL

NWS PRE-SEASON CONCERT
 BARTOK: Dance Suite
 COPLAND: Billy the Kid Suite
 SIBELIUS: Sym. No. 6

SEPTEMBER 30, 2023
NEW WORLD SYMPHONY
 NEW WORLD CENTER, FL

NWS WITH LEIF OVE ANDSNES
 WILSON: Shango Memory
 BEETHOVEN: Piano Concerto 5 (Andsnnes)
 BRAHMS (Arr. Schoenberg): Piano Quartet

OCTOBER 19, 2023
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

BEETHOVEN 9 WITH SF SYMPHONY AND CHORUS
 WILSON: Shango Memory
 BEETHOVEN: Sym. No. 9
 Vocalists: Mumford, Bliss, Burton

OCTOBER 21, 2023
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

BEETHOVEN 9 WITH SF SYMPHONY AND CHORUS
 WILSON: Shango Memory
 BEETHOVEN: Sym. No. 9
 Vocalists: Mumford, Bliss, Burton

OCTOBER 22, 2023
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

BEETHOVEN 9 WITH SF SYMPHONY AND CHORUS
 WILSON: Shango Memory
 BEETHOVEN: Sym. No. 9
 Vocalists: Mumford, Bliss, Burton

NOVEMBER 16, 2023
NATIONAL SYMPHONY ORCHESTRA
 KENNEDY CENTER

NSO WITH ORION WEISS
 WILSON: Shango Memory
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

NOVEMBER 18, 2023

NSO WITH ORION WEISS



◀ 2023 ▶

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NOVEMBER 18, 2023
NATIONAL SYMPHONY ORCHESTRA
 KENNEDY CENTER

NSO WITH ORION WEISS
 WILSON: Shango Memory
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

NOVEMBER 22, 2023
SCORNIOTI SYMPHONY ORCHESTRA
 ROY THOMPSON HALL

MAHLER 5 WITH TORONTO SYMPHONY ORCHESTRA
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

NOVEMBER 24, 2023
SCORNIOTI SYMPHONY ORCHESTRA
 ROY THOMPSON HALL

MAHLER 5 WITH TORONTO SYMPHONY ORCHESTRA
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

NOVEMBER 25, 2023
SCORNIOTI SYMPHONY ORCHESTRA
 ROY THOMPSON HALL

MAHLER 5 WITH TORONTO SYMPHONY ORCHESTRA
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

NOVEMBER 30, 2023
CHICAGO SYMPHONY ORCHESTRA
 SYMPHONY CENTER

MTT CONDUCTS MOZART
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

DECEMBER 1, 2023
CHICAGO SYMPHONY ORCHESTRA
 SYMPHONY CENTER

MTT CONDUCTS MOZART
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

DECEMBER 2, 2023
CHICAGO SYMPHONY ORCHESTRA
 SYMPHONY CENTER

MTT CONDUCTS MOZART
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

DECEMBER 3, 2023
CHICAGO SYMPHONY ORCHESTRA
 SYMPHONY CENTER

MTT CONDUCTS MOZART
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

JANUARY 18, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT & SEONG JIN CHO
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

JANUARY 19, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT & SEONG JIN CHO
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

JANUARY 20, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT & SEONG JIN CHO
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

JANUARY 25, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT CONDUCTS MAHLER 5
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

JANUARY 26, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT CONDUCTS MAHLER 5
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

JANUARY 27, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT CONDUCTS MAHLER 5
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

FEBRUARY 21, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT & JULIA FISCHER
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

FEBRUARY 24, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT & JULIA FISCHER
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

FEBRUARY 25, 2024
SAN FRANCISCO SYMPHONY
 DAVIES SYMPHONY HALL

MTT & JULIA FISCHER
 MAHLER: Symphony No. 5
 WILSON: Shango Memory

MARCH 5, 2024
NEW WORLD SYMPHONY
 NEW WORLD CENTER, FL

MTT AND EMANUEL AX
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

MARCH 19, 2024
NEW WORLD SYMPHONY
 NEW WORLD CENTER, FL

MTT AND EMANUEL AX
 MOZART: Piano Concerto No. 12
 BRAHMS (orch. Schoenberg): Piano Quartet

STAY IN TOUCH





CLASSICAL MUSIC

Danny Elfman's 'nutty year' continues with S.F. Symphony premiere with Michael Tilson Thomas

Zack Ruskin November 9, 2022 Updated: November 10, 2022 1:53 pm



Danny Elfman at the second annual Academy Museum Gala at the Academy Museum of Motion Pictures in Los Angeles on Oct. 15.

Danny Elfman is having the busiest year of his life.

Revered as one of Hollywood's premier film composers, the former Dingo Boingo frontman is perhaps best known for his prolific partnership with director Tim Burton. In addition to both writing the songs and providing the singing voice for Jack Skellington in the beloved 1993 stop-motion animated musical "The Nightmare Before Christmas," Elfman also writes classical compositions.

One such piece, created specifically for French cellist Gautier Capuçon, is now slated to make its long-awaited U.S. premiere with the San Francisco Symphony with three performances beginning Friday, Nov. 11. Conducted by Music Director Laureate Michael Tilson Thomas, Elfman's cello concerto was initially intended to premiere in 2021 before being delayed a year due to the COVID-19 pandemic. These shows will also serve as but the latest landmark moment in a year that's already seen Elfman perform at the Coachella Valley Arts and Music Festival, premiere multiple other concert compositions, and, most recently, headline a pair of Halloween shows at the Hollywood Bowl in Los Angeles.

"It's been a nutty year," Elfman said. "As a result of the pandemic, along with the Hollywood Bowl shows and Coachella, I've also had three world premieres with symphony orchestras, I scored (the forthcoming Noah Baumbach film) 'White Noise,' and we have 'Nightmare' shows in London next month.

"I never expected this year — where I should have been retired and living by the seaside somewhere — would, in fact, be the busiest of my life."



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More In Classical, Music

Opera Parallèle's pandemic-era creation 'Everest' set for in-person...

Don't spin on your head before singing, and other tips from a break-dancin...

Review: Michael Tilson Thomas joins S.F. Symphony for a Brahms...

South Florida CLASSICAL REVIEW

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New World Symphony announces a rich and varied 2025-26 season

By Lawrence Budmen



Thu Mar 6, 2025
at 12:04 pm
12:04 PM

Pianist Víkingur Ólafsson performs John Adams' *After the Fall* concerto in his NWS debut next season. Photo: Ari Magg/DG

The New World Symphony's 2025-2026 season will celebrate the 250th anniversary of America with a wide array of music by American composers. Artistic director Stéphane Denève will conduct eight programs in concert series at Miami Beach's New World Center and the Arsht Center in Miami.

Denève opens the season October 4 and 5, leading *Chupshah! Harriet's Ride to Freedom* by James Lee III, a tribute to Harriet Tubman, Copland's *Lincoln Portrait* (with narrator TBA) and Beethoven's "Eroica" Symphony. Nikolaj Szeps-Znaider solos in Tchaikovsky's Violin Concerto October 25-26 with Denève directing Guillaume Connesson's *Maslenitsa* and Florence Price's Symphony No. 3.

In a season preview presentation Wednesday night, Denève said, "Price's symphony is a masterwork with a unique American sound." Composer John Adams shares the podium with Denève January 17-18, 2026 for an all-Adams concert. Icelandic pianist Víkingur Ólafsson makes his New World debut playing Adams' recent *After the Fall* piano concerto. The program also includes the composer's *Chairman Dances*, *I Still Dance* and the *Doctor Atomic Symphony*.

Exhibit 9

South Florida CLASSICAL REVIEW

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SUNDAY TWO SERIES

\$100  **\$410** Seating chart on page 23

New World Center, Michael Tilson Thomas Performance Hall
John S. and James L. Knight Foundation Stage

DENÈVE: PRICE + TCHAIKOVSKY

Sunday, October 26, 2025 at 2:00 PM

Stéphane Denève, conductor
Nikolaj Szeps-Znaider, violin

Guillaume Connesson: *Maslenitsa*
Pyotr Ilyich Tchaikovsky: Violin Concerto
Florence Price: Symphony No. 3

PRIETO: MUSIC OF THE AMERICAS

Sunday, November 23, 2025 at 2:00 PM

Carlos Miguel Prieto, conductor
Karen Gomyo, violin

Alberto Ginastera: *Variaciones concertantes*
Leonard Bernstein: *Serenade (After Plato's Symposium)*
Erencio Castellanos: *Santa Cruz de Pacairigua*
Juan Pablo Contreras: *Mariachitlán*

JOHN ADAMS WITH DENÈVE & ÓLAFSSON

Sunday, January 18, 2026 at 2:00 PM

Stéphane Denève, conductor
John Adams, conductor
Víkingur Ólafsson, piano

Music of John Adams:
Chairman Dances
After the Fall Piano Concerto
I Still Dance
Dr. Atomic Symphony

COLEMAN + COPLAND

Sunday, February 8, 2026 at 2:00 PM

Ryan Bancroft, conductor

Charles Ives: *Country Band March*
Valerie Coleman: Concerto for Orchestra, "Renaissance"
Aaron Copland: Symphony No. 3

DENÈVE, THIBAUDET, BERNSTEIN & GERSHWIN

Sunday, May 3, 2026 at 2:00 PM

Stéphane Denève, conductor
Jean-Yves Thibaudet, piano

Leonard Bernstein: *Overture to Candide* ⇄
Leonard Bernstein: *The Age of Anxiety*
George Gershwin/Schoenfeld: *I Got Rhythm Variations*
George Gershwin: *An American in Paris*

Two Frenchmen meet in Miami for a concert that includes Gershwin's An American in Paris. Among the world's finest pianists, Jean Yves Thibaudet joins NWS for The Age of Anxiety, a Bernstein parable about chasing happiness

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Exhibit 11



New World Symphony

ABOUT EVENTS & TICKETS ADMISSIONS COMMUNITY ENGAGEMENT NEW WORLD CENTER SUPPORT

SPANISH DANCES

Saturday, December 10, 2022 at 7:30 PM

Carlos Miguel Prieto conductor

Chad Goodman Conducting Fellow

Primous Fountain *Ritual Dances of the Amak*

Carlos Chavez *Symphony No. 2 "Sinfonia India"*

Gabriela Ortiz *Téenek — Invenciones de Territorio*

Manuel de Falla *The Three-Cornered Hat*

José Pablo Moncayo *Huapango*

ABSOLUTE JEST

Saturday, February 18, 2023 at 7:30 PM

Nicholas Collon conductor

Randall Goosby violin

Chad Goodman Conducting Fellow

New York Philharmonic String Principals

Gabriela Ortiz *Antropois*

Pyotr Ilych Tchaikovsky *Violin Concerto*

John Adams *Absolute Jest*



ARSHT CENTER SERIES

NWS Fellows take the stage at the Adrienne Arsht Center—downtown Miami's grand concert hall. This series of one-night-only events is your ticket to the stars.

Los Fellows de la New World Symphony se presentan en el escenario del Arsht Center, la gran sala de conciertos del centro de Miami. Esta serie de conciertos de una sola noche es su ticket a las estrellas.

MORE INFO

Subscriptions: \$399, \$270, \$204, \$141, \$66, \$36

Adrienne Arsht Center for the Performing Arts

MTT + RACHMANINOFF

Saturday, October 22, 2022 at 8:00 PM

Michael Tilson Thomas conductor

Yefim Bronfman piano

Chad Goodman Conducting Fellow

All-Rachmaninoff program

"Vocalise"

Piano Concerto No. 3

Symphony No. 2

Ticket exchanges not permitted into this performance.



September 8, 1986

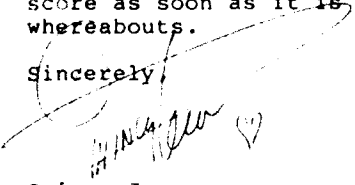
Primous Fountain III
c/o 8125 S. Huston
Chicago, Illinois 60617

Dear Primous:

This is a formal agreement for my commissioning you to compose your Second Symphony for me. It is projected that you will complete the work within a year to a year-and-a-half. Should at a later time you see that the composing of the Symphony will take longer you will notify me of a new projected date of completion.

It is your obligation to complete the Symphony and notify me of the completion of the Symphony, send me a copy of the completed score as soon as it is completed and also keep me informed of your whereabouts.

Sincerely,


Quincy Jones

QJ/bt

cc: Knule Mwanga
Page Jenkins

7250 BEVERLY BOULEVARD, LOS ANGELES, CALIFORNIA 90036 • (213) 934 4711

Clerk of Court
United States District Court
Southern District of Florida

Re: Primous Fountain v. Michael Tilson Thomas, et al.
Case No. 25-14374-CIV-MAYNARD

Clerk of Court:

Plaintiff respectfully submits two identical copies of the PLAINTIFF'S MEMORANDUM OF LAW IN OPPOSITION TO DEFENDANT NEW WORLD SYMPHONY, INC.'S MOTION TO DISMISS and accompanying exhibits.

One copy is sent via certified mail and one via regular mail to ensure reliable delivery.

Respectfully submitted,

/s/ Primous Fountain
Plaintiff, *pro se*
1893 East Washington Ave.
Madison, WI 53704

Dated: May 4, 2026

Primous Fountain
1893 East Washington Avenue
Madison, WI 53704

Retail

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Clerk of Court
United States District Court
Wilkie D. Ferguson, Jr. U.S. Courthouse
400 North Miami Avenue, Room 8N09
Miami, FL 33128

REC'D BY _____ D.C.
MAY 12 2026
MAIL ROOM
CLERK U.S. DIST. CT.
S. D. OF FLA. - MIAMI

Re: Primous Fountain v. Michael Tilson Thomas, et al.
Case No. 25-14374-CIV-MAYNARD