



**Jack Price**  
**Managing Director**

220 West Pershing  
Phoenix, AZ 85029

e-mail:  
[jp@pricerubin.com](mailto:jp@pricerubin.com)

phone:  
1-800-848-3360

fax:  
1-888-439-1186

web site:  
[www.pricerubin.com](http://www.pricerubin.com)

# ENRIQUE BATIZ

## CONDUCTOR



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## BIOGRAPHY

At the age of 60, Enrique Batiz is one of the most famous orchestra conductors in Latin America and no doubt he is a gifted artist who has won international popularity and fame and whose interpretations produce the deepest and most profound emotion.

He was born in Mexico City on May 4, 1942. In 1950 he studied piano with Francisco Agea and in 1960 he continued his studies with Gyorgy Sandor. That same year he went to Southern Methodist University in Dallas, Texas. In 1962 he studied piano with Adele Marcus in New York at the famous Juilliard School of Music, where he also studied conducting and received a diploma in 1965. In 1964 he made several national tours as a pianist. In 1965 he was a semifinalist in the "Marguerite Long" International Piano Contest in Paris, France. From 1967 to 1970 he specialized in piano with Zbigniew Drzewiecki in Poland. He also had private lessons in orchestral conducting with Stanislaw Wislocki. In 1970 he was finalist in "F. Busoni" Piano Competition in Italy.

He began a tour of concerts in Poland in 1967 with the Lodz and Szczecin Philharmonics, and presented recitals in Warsaw and Brussels in 1969 with flattering reviews regarding his temperament and virtuosity. In 1968 he participated in the "Queen Elizabeth" International Piano Contest in Brussels. Upon returning to Mexico in 1969 Maestro Batiz performed innumerable concerts in the province. His debut as a conductor was in the "Palacio de Bellas Artes" in 1969 with the Xalapa Orchestra. Later in 1970 he made a series of recordings for the Polish and Salzburg Broadcast Companies. He also participated in the famous "Frederic Chopin" International Piano Contest of Warsaw. In April of 1971 he was named Conductor and Founder of the State of Mexico Symphony Orchestra.

Maestro Batiz was the conductor of the State of Mexico Symphony Orchestra for 12 years (1971 - 1983), then of the Mexico City Philharmonic Orchestra for 7 years (1983 - 1989) and resumed directorship of the OSEM from 1990 to the present. Since 1984, he was named "guest conductor" of the Royal Philharmonic Orchestra, and as an invited guest conductor, he has led more than 500 symphony orchestras around the world.

His work is represented with a collection of 145 recordings of which 41 are with the Royal Philharmonic, 9 with the London Symphony, 3 with the Philharmonia, 12 with the London Philharmonic Orchestra, 2 with the Royal Liverpool Philharmonic Orchestra, 19 with the Mexico City Philharmonic Orchestra, 58 with the State of Mexico Symphony Orchestra, and 1 with the Toscana Orchestra in Florence, Italy, for the British record companies EMI Records International, Academy of Sound and Vision, Musical Heritage (USA), NAXOS, IMG International Management Group, Pickwick, RPO Records and Arts (German company).

The repertory of Enrique Batiz as a conductor ranges from classical to contemporary works. He has been described as an artist who conducts with vehemence and

enthusiasm, manifesting a deep understanding, unusual even among the finest conductors.

Throughout his career, he has received important distinctions and awards: La primera Presea Bienal in Art from the State of Mexico Confederation of Professionals; "The International Gold Mercury" award of Rome, given for the first time to a Latin American artist; The Jose Marti and the Tlatelolco's Eagle Medal. In 1984 he won First Prize at the British Music Trades Association for his interpretation of French Music with the State of Mexico Symphony Orchestra (Debussy "Prelude to the afternoon of a Faun"); the 1986 "Rio Branco" medal, an official grade given by the Brazilian government for the worldwide digital recording of the nine "Bachianas Brasileiras" by Hector Villa-Lobos; in four occasions (1971, 1981, 1983, and 1996) the annual prize as the most distinguished artist of the year from the Mexican Union of Theatrical and Musical broadcasters; his recording of the 3<sup>rd</sup> Symphony of Saint-Saens made in 1984 which was considered by the magazines "Gramophone" and the "Penguin Stereo Records Guide" as the best recorded version of this piece. In 1986 *The London Sunday Times* considered his recording of Petrushka by Stravinsky as the recording of the year. In 1991 he received the Mexican "Mozart" medal given by the Domecq Cultural Institute. In December of 1992, The London CD review magazine designated the recording he made with the London Royal Philharmonic Orchestra of the "Symphonic Dances" and "The Isle of Death" by Rachmaninoff as one of the best recordings made in 1992. In March of 1995, he won the "Estado de Mexico" Prize, in 1994 in the area of arts "Sor Juana Ines de la Cruz," for his contribution to the musical culture of the State of Mexico and recognition he has achieved in the musical world. This is recognized throughout the country and the whole world, therefore, he has been declared "Mexiquense Destacado."

Enrique Batiz has recorded the complete nine symphonies by Beethoven, the nine Bachianas Brasileiras by Villa-Lobos, the complete pieces for orchestra by Joaquin Rodrigo, Manuel M. Ponce, and G. Bizet, and eight volumes of Mexican music that have been published with great worldwide acclaim. In 1997 Enrique Batiz made a complete recording of three symphonic cycles with the OSEM; the six symphonies by Piotr Illich Tchaikovsky (twelve sessions in six days in February 1997), and the four symphonies by Johannes Brahms (in only four days), precisely in the centenary of his death and in September of 1998, the four symphonies by R. Schumann, short pieces by P.I. Tchaikovsky: Capriccio Italiano, Francesca da Rimini, Polonaise and Waltz of Eugene Onegin, Marche Slave, Mazzepa Overture and Valse Melancholique from Suite No. 3, as well as three short pieces by Joaquin Rodrigo: Miedo, Canconeta, and Two Berceuses in six days of recording sessions.

## CRITICAL ACCLAIM

Regarding Batiz's recording of Respighi's *Symphonic Poems* with the Royal Philharmonic Orchestra:

"The Batiz version has such excitement and verve that one can accept the extra degree of brazen extroversion."

*Gramophone*

"I doubt if you'll find better performances in the catalogue."

*Irish Evening Press*

"The Naxos recording is of demonstration class."

*Radio Breeze AM*

"A distinct winner."

*South Wales Echo*

"The cataclysm quotient is very high indeed here."

*Classics*

"Definitely worth a fiver of anyone's money."

*Classic CD*

"I don't think there is a better Fountains of Rome on disc."

*American Record Guide*

"Played to the hilt and recorded with enough amplitude to arouse the hard of hearing."

*CD Review (USA)*

Regarding Enrique Batiz's recording of Latin American Classics with the Festival Orchestra of Mexico:

"A well planned and contrasted programme ... demonstrates Enrique Batiz's gift for keeping ensemble crisp while allowing rhythms to dance freely."

*Daily Telegraph (U.K.)*

Regarding Enrique Batiz's recording of Rimsky-Korsakov's *Sheherazade* and *The Tale of Tsar Saltan* with the Philharmonia Orchestra in London:

"Certainly does not lack excitement."

*Classic CD*

"Batiz's *Tsar Saltan* is quite simply one of the finest I have heard, brightly paced and in the final tableau passionate to a fault."

*American Record Guide*

"Batiz proves an impulsive, purposeful interpreter ... this budget issue is at least as compelling and just as exciting as its full-priced rival, and rather better recorded, standing comparison with the best of previous versions."

*Gramophone*

Regarding Enrique Batiz's recording of Rachmaninov's *Symphonic Dances* and *The Isle of the Dead* with the Royal Philharmonic Orchestra:

"This is a fabulous recording by any standards, and doubly so at the Naxos pocket money price."

*CD Review - December 1992*

"An ideal way to explore these interesting works."

*Classic CD*

"At this price there is little excuse not to investigate. A genuine bargain."

*BBC Music Magazine*

"One of the best versions available at any price."

*American Record Guide*

"Batiz obviously has a feel for Rachmaninoff's music."

*Rachmaninoff*

"The recording is outstandingly good."

*CD Review*

"If you'd care to sample these pieces via Batiz ..., you just might find yourself with performances that don't need to be replaced later on."

*Fanfare*

## REFERENCES

Brian Culverhouse  
Middlesex, England  
0044-192-38-21-548

Maestro Jose Ferreira Lobo  
Oporto, Portugal  
00351-255-75-5591  
00352-255-41-0479 FAX

Sr. Fernando Diez De Urdanivia  
Cuernavaca, Mexico  
01777-315-40-22  
55-8563-5266 Cell

Maestro Roman Revueltas  
Mexico  
55-52-80-1385

Maestro Felix Carrasco  
Monterrey, N.L. Mexico  
818-349-7621  
818-259-1017 Cell

Maestro Kristian Koev  
Italy  
0039-3496-63-6501 Cell

Mario Galeani  
Italy  
0039-3383-02-7228 Cell  
0039-0744-27-4635

Maestro Pedro Urban  
Toluca, Mexico  
722-216-3968

Maestro Antonio Lauro Del Claro  
Brazil  
0055-1155-61-7201 Cell  
0055-1196-39-0725

Maestro Jorge Luis Prats  
Cuba  
00-537-32-5838