



**Liszt Mephisto Valse n° 1 (organ transcription by
Angel Recas): Liszt Mephisto Valse n° 1 (organ
transcription by Angel Recas) (Faust's Biblioteque)
(Volume 5)**

Franz Liszt, Angel Recas

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El Mephisto-Walz n.º 1, "Der Tanz in der Dorfschenke" ("El baile en la taberna del pueblo"), fue concebido primero para orquesta y más tarde como obra para piano. Tiene tres versiones: la orquestal (S.110/2), para piano a 4 manos (S.599/2) y la versión para piano solo (S.514). Todas ellas datan del trienio entre 1859 y 1862. Sin embargo, Liszt ya había empezado a componer la versión para orquesta algo antes, pues fue escrita entre 1856 y 1861. Fue a partir de 1859 cuando empezó a adaptarla sólo para piano. Este vals es un claro ejemplo de música programática, ya que toma para su programa un episodio del Fausto de Nikolaus Lenau (1802-1850), no del de Goethe. El Vals Mefisto n.º 1 está dedicado a Carl Tausig, el alumno favorito de Liszt. Desgraciadamente, Tausig murió prematuramente en 1870, a los 29 años de edad. El episodio que Liszt eligió de la obra de Lenau transcurre en la taberna del pueblo (La danza/Taberna del pueblo/Boda. Música y danza) y es de una naturaleza más bien erótica: Fausto y Mefistófeles, como cazador, entran en un bar donde se está celebrando una fiesta por una boda. Mefisto coge un violín de uno de los juglares, lo afina (representado en la pieza de Liszt por las quintas al inicio del vals) y entonces comienza a tocar una melodía frenética. Después, el vals se ralentiza y da inicio un nuevo tema, amoroso, que intoxica a todos los campesinos allí presentes. En el texto de Lenau, incluso las "resonantes paredes de la taberna se lamentan, verdes ("blancas" en el texto) de envidia, porque no se pueden unir a la danza". Fausto aprovecha la situación y coge a la novia para bailar con ella, una belleza de ojos negros (que no es "Gretchen" sino "Hannchen"). Tras de un poco de cortejo, se fuga con ella hacia el bosque. Un ruiseñor canta una melodía y la música de Liszt crece hasta un impresionante clímax cuando la pareja "es tragada por las impetuosas olas del rapto amoroso" (según el texto de Lenau). Previamente al cenit de la huida de Fausto y la novia, Liszt hace reaparecer el sensual tema lírico del vals. La intención original de Liszt era publicar el Vals de Mefisto n.º 1 al mismo tiempo que otro episodio de Lenau, La procesión nocturna („Der nächtliche Zug"), que debería preceder a este primer vals, aunque en la obra de Lenau ese episodio fuera posterior a la danza de la posada, aunque finalmente el deseo de Liszt no se cumplió, pues las dos partes del Fausto fueron publicadas por separado. Esta versión sincrétique organística que aquí se presenta se basa parcialmente en la versión pianística del gran pianista Vladimir Horowitz, quien a su vez utiliza la versión transcrita de Busoni que incluye parte del material musical de la versión orquestal. Esta versión organística esta humildemente dedicada al gran Maestro Jean Guillou, verdadero mephisto organístico y autentica leyenda interpretativa de nuestro tiempo

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