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Francisco de Vidales

According to the Mexico City Cathedral *Actas Capitulares*, XII (1652–1655), folios 183ᵛ–184 (act of April 6, 1655), Francisco [de] Vidales was the nephew of Fabián Ximeno, Mexico City organist-choirmaster who died shortly before April 17, 1654. How highly the Mexico City chapter esteemed the nephew (who was already a *licenciado*) can be surmised from the canons' decision April 6, 1655, that Ximeno's successor, Francisco López Capillas, should alternate with Vidales on the organ bench every other week.[193] Only at double feasts did the chapter require that both be present. López Capillas, who had served Puebla Cathedral as organist from December 17, 1641, to July 29, 1648, already rated as one of the brightest seventeenth-century lights. To be placed on anything like a par with him means that Vidales was as early as 1655 considered a consummate artist.

One year later, Puebla Cathedral hired Vidales as principal organist—a post that he retained until death 46 years later[194] (Juan Gutiérrez de Padilla was Puebla chapelmaster when Vidales was engaged). In 1660 the chapter reprimanded Vidales for allowing a small portable organ to go out on loan.[195] In 1676 he gave the cathedral eight bound music books, presumably of his own compositions, and for these was duly thanked April 17 by the chapter, which voted that they should henceforth be carefully preserved in the cathedral archive.[196] On June 30, 1679, he was appointed one of six judges to decide which contender was best qualified for the vacant Puebla Cathedral chapelmastership.[197] Antonio de Salazar emerged victor July 11, 1679.

Luis de Bomboron, the *gachupín* who succeeded Vidales in 1703, proved much less tractable—in 1710 raising a row because the cathedral harpist Diego Florentín was both a dark complected Indian and a poor performer; in 1712 demanding an inordinate raise, and upon not receiving it departing for Mexico City—where, however, he found no more happiness than at Puebla.[198] His death is announced in the

[193] Robert Stevenson, "Mexico City Cathedral Music: 1600–1750," *The Americas, A Quarterly Review of Inter-American Cultural History*, XXI/2 (October, 1964), 121–122. On April 6, 1655, the Mexico City Cathedral chapter (*Actas Capitulares*, XII [1652–1655], fol. 183ᵛ) received "las peticiones de Francisco Lopez Capillas Maestro de Capilla desta sancta Yglessia, y organista en ella, y la de Franᶜᵒ Vidal assimesmo ayudante de organista." After discussion, the canons decided that "Francisco Lopez Capillas queda señalado por primer /fol. 184ᵛ/ Maestro de organo y el Licenciado Francisco Vidal por segundo Maestro de organo." In a later addition to this long act, stretching from fols. 183ᵛ to 184ᵛ, Vidal's name is expanded to Vidales at the crucial passage on 184ʳ establishing López Capillas's yearly salary "por Mº de Capilla y organista" at 250 pesos, and Francisco Vidales's at 195 for being organist.

[194] *A.C.*, XX (1696–1702), fol. 277ᵛ (June 2, 1702). The act announcing his death refers to him as "Franᶜᵒ Vidales Presbytero organista."

[195] *A.C.*, XIV (1657–1662), fol. 277 (May 21, 1660): "Que se notifique al organista desta Sᵗᵃ Yglessia que el organo chico se buelua a ella y no lo saque sino fuere para las Yglessias donde este cauildo asistiere como esta mandado."

[196] *A.C.*, XVII (1676–1680), fol. 17.

[197] *Ibid.*, fol. 245ᵛ.

[198] According to the Mexico City Cathedral *Actas Capitulares*, XXVII (1710–1714), fol. 400, Luis de Bonboran = Bomboron was in 1714 an organist of the Mexico City Cathedral. He resigned his post June 8, 1714—on that date claiming to be on the eve of taking a trip to Spain: "Luego se leio vna Peticion de Luis de Bonboran organista desta Santa Yglesia en que hase renuncia dela plasa que obtiene por estar para pasar alos Reynos de Castilla, y hauiendola oido se admitio dicha renuncia." Without giving any documentation, Dr. Efraín Castro Morales claimed that in 1715 Bomboron went back to Mexico City "to write an opera."

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Puebla Cathedral *Actas Capitulares* XIII (1719–1723), fol. 130 (June 18, 1720). Dⁿ Miguel Thadeo de Ochoa became Puebla Cathedral *Organista Mayor* July 29, 1722 (*ibid.*, fol. 390ᵛ).

Vidales's Latin-text compositions extant in Puebla Cathedral music *legajos* 30, 31, and 38 are alphabetically listed below. Paramount among these is his double-choir parody *Missa a 8* based on one of Gutiérrez de Padilla's most radiant motets. His own somber Lenten motets *a 3* and *a 4* fit the seasonal mood, and appropriately contrast with the ebullience of his Christmas villancico, *Los que fueren de buen gusto*, the vocal parts and continuo of which survive in the Jesús Sánchez Garza collection.

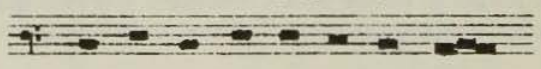
XXX Caligaverunt oculi mei a fletu meo. *A 3*. Lenten motet. Tone IV transposed.

Domine memento mei dum veneris in regnum tuum. *A 4*. Slurs join notes sung to one syllable.

Ecce vidimus eum non habentem speciem nec decorem. *A 3*. Lenten motet.

In jejunio et fletu orabunt sacerdotes dicentes Parce Domine. *A 3*. Lenten motet.

XXXI Justus et bonum est confiteri Domino et psallere nomino tuo. Introitus *a 5*. Tenor sings even-paced blacks, reminiscent of Martín de Villanueva's work at El Escorial (see *Spanish Cathedral Music in the Golden Age*, p. 330).



XXXVIII Missa super Exultate cum 8 vocibus. Parody based on Padilla's 8-voice Exultate iusti in Domino. The 18-page Altus Secundus Chorus and Bassus are headed *Obras cõpuestas por el Lizdo Don Franco Vidales*.

XXX Non est species ei neque decor et vidimus eum et non erat aspectus. *A 4*. Lenten motet.

Plorans ploravit in nocte. *A 4*.

Seniores populi consilium fecerunt *a 4*. Lenten motet.

Sicut ovis ad occisionem. *A 3* (ATeB).

Tenebrae factae sunt. *A 4*.

Los que fueren de buen gusto

Los que fueren de buen gusto
oyganme vna xacarilla nueba
que a de cantar en Belen;
siempre el garbo y la voz
yo la cantare tambien

¿como que? ¿como que?
a que so me toca a mi el
por que yo me lo se
¿como que? ¿como que?
pues quitemonos de ruidos
y cantemos a las tres
tres a tres y vna a vna
vaya vaya de xacara pues

En el meson de la luna
junto a la puerta del sol
del cielo de vna doncella
en tierra vn lucero dio

a ser galan de las almas
el verbo al hielo nacio,
que lo tomo can fineza
pero con poco calor

sin duda el Jaian diuino
que nasca morir de amor
pues quando se embosa el rostro
me descubre el coraçon

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por ser de la Trinidad
vino por la redempcion
metiose en Santa Maria
ya dado en San Salvador

Metiose en cuna de niebe
que no es nuebo en su aficion
dexarese llebar del agua
el espiritu de Dios

al soberano cupido
desde que naçe le hirio
la flecha que en el desnudo
hiero mas presto el harpon

a matar vino a la muerte
picado de que el amor
le dio vna herida mortal
y fue porque le encarno

que no se caiga el portal
es un milagro de Dios

bien puede el Jaian haçer
quenta que a nacido oy

Se anda perdonando vidas
muy preciado de leon
y le suele haçer llorar
el mas pobre pecador

El naçer en la campaña
es prueba de su valor
y esperarle cuerpo a cuerpo
es cosa de confesion

el sangriento açero esgrime
Herodes que en su region
contener mala conciencia
deseaba ver de Dios

bien aya la xacarilla
y el padre que le engendro
y a las que tambien la cantan
buenas pasquas les de Dios

You folk of fine feather, hear my new festive song for Bethlehem. Always something select, but to be sung by me.

How's that? How's that? I'm the one to sing it, of that I'm sure. Well, well, let's stop competing to sing it, and perform it as a trio, for three individuals. Come on, let's begin it.

From the House of the Moon beside the Gate of the Sun, a Maiden shot a shaft of light to earth.

Amid ice was born the Incarnate Word to be man's ardent friend. In the cold, He took warm flesh.

Love will lead this newborn divine Strongman to His death. Even when His face will be hidden, His heart will show.

The member of the Trinity sent for our redemption, He made Mary the temporary abode of the Eternal.

To show His eternal love He entered a cradle surrounded by snow that melting into water conveys the Holy Ghost.

Quicker than the harpoon shot into naked flesh the arrow wounded newborn Sovereign Love.

By taking flesh He dealt Death a mortal blow. But as a result, Love Himself must die.

By a divine miracle the Strongman born today leaves intact the holy womb.

He releases souls coveted by the Beast, and makes the most miserable sinner weep.

His being born a plainsman proves his prowess and we believe that He will come again.

Herod's bad conscience urged him to see God in order to put Him to the bloody sword.

After this song, may the singers be blessed with a merry Christmas by the Father of the Only Begotten.

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Los que fuera de buen gusto

Xacara [con acompañamiento]

Francisco de Vidales

Yntrodusion

Tiple 1o

Los que

Los que fue-ren de buen gus -

Tiple 2o

Oygan

Alto

Oygan

Acompañamiento

5

to oy - gan - me oy - gan me v - na xa - ca -

Oy - gan - me

Oy - gan - me

ri - lla nue - ba que e de can - tar en Be - len; oi -

oy -

oy -

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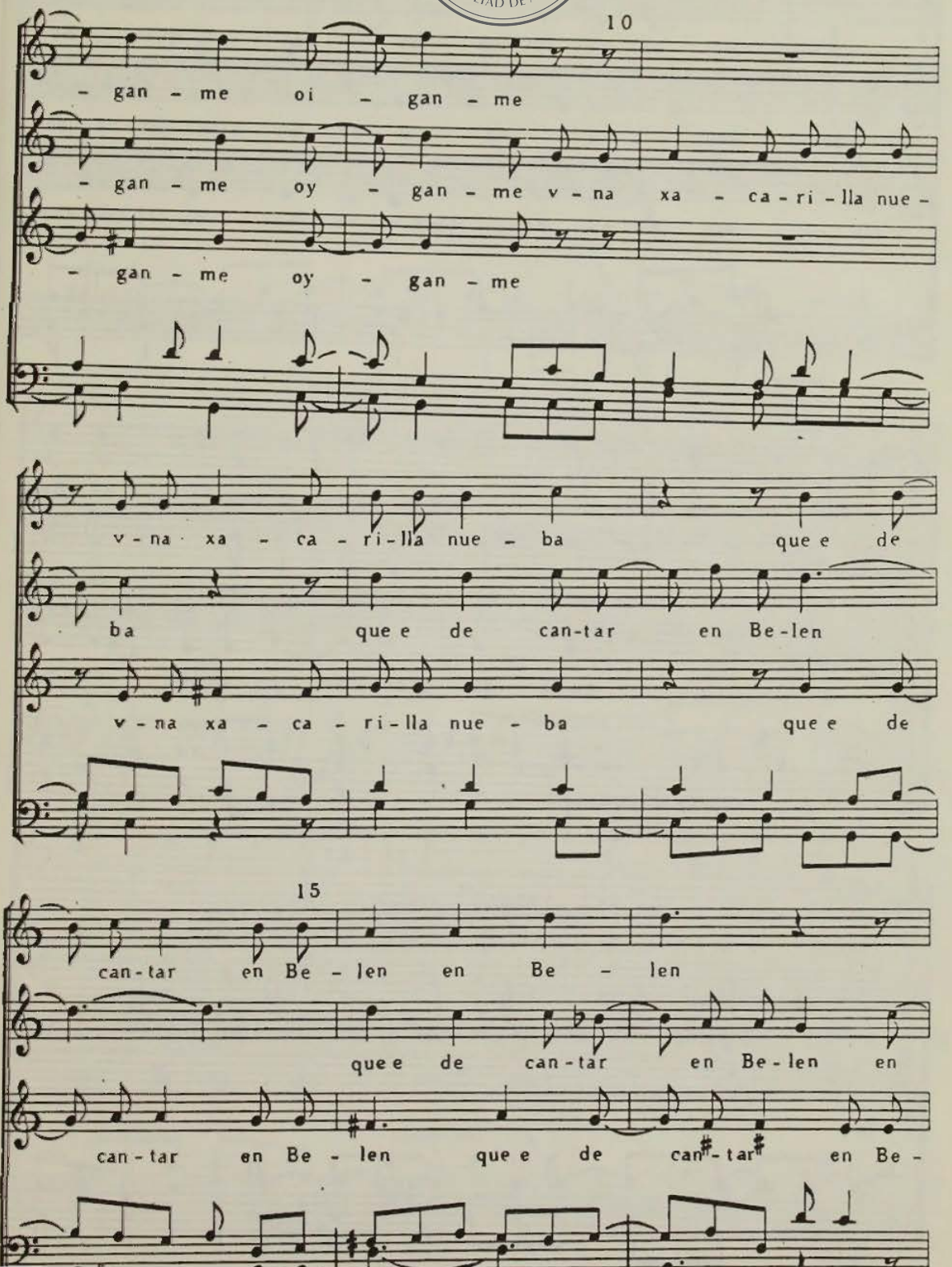

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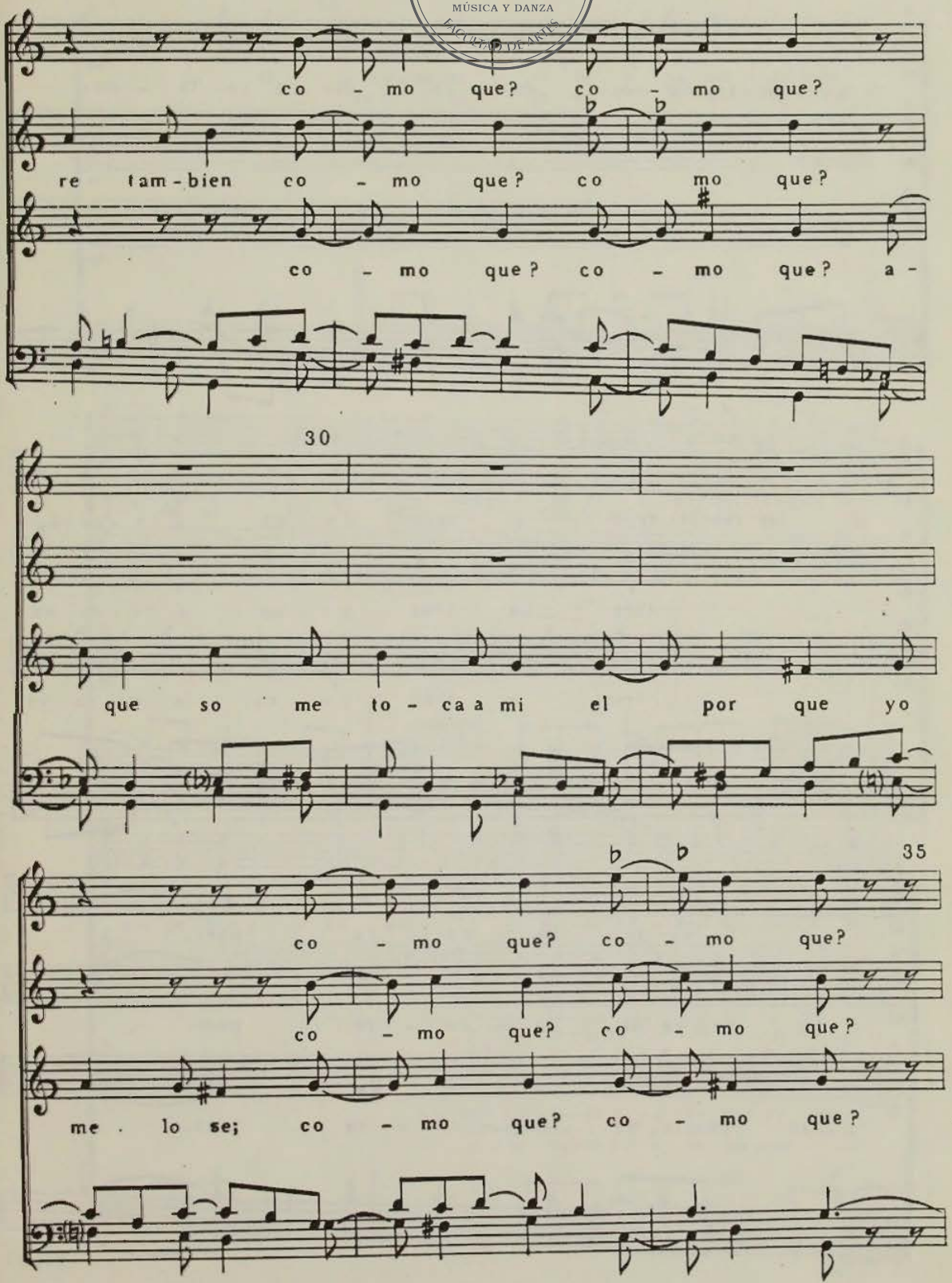

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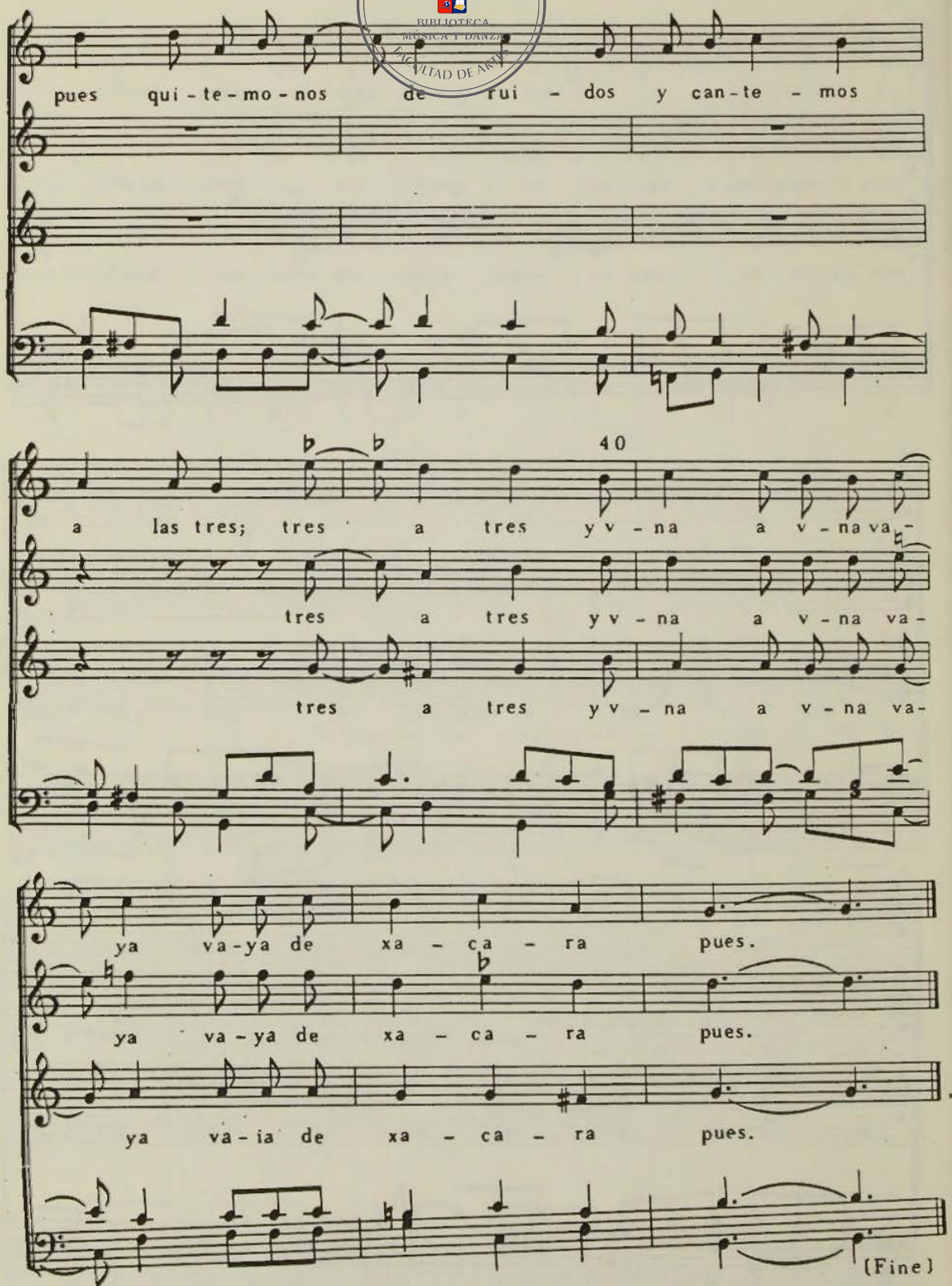

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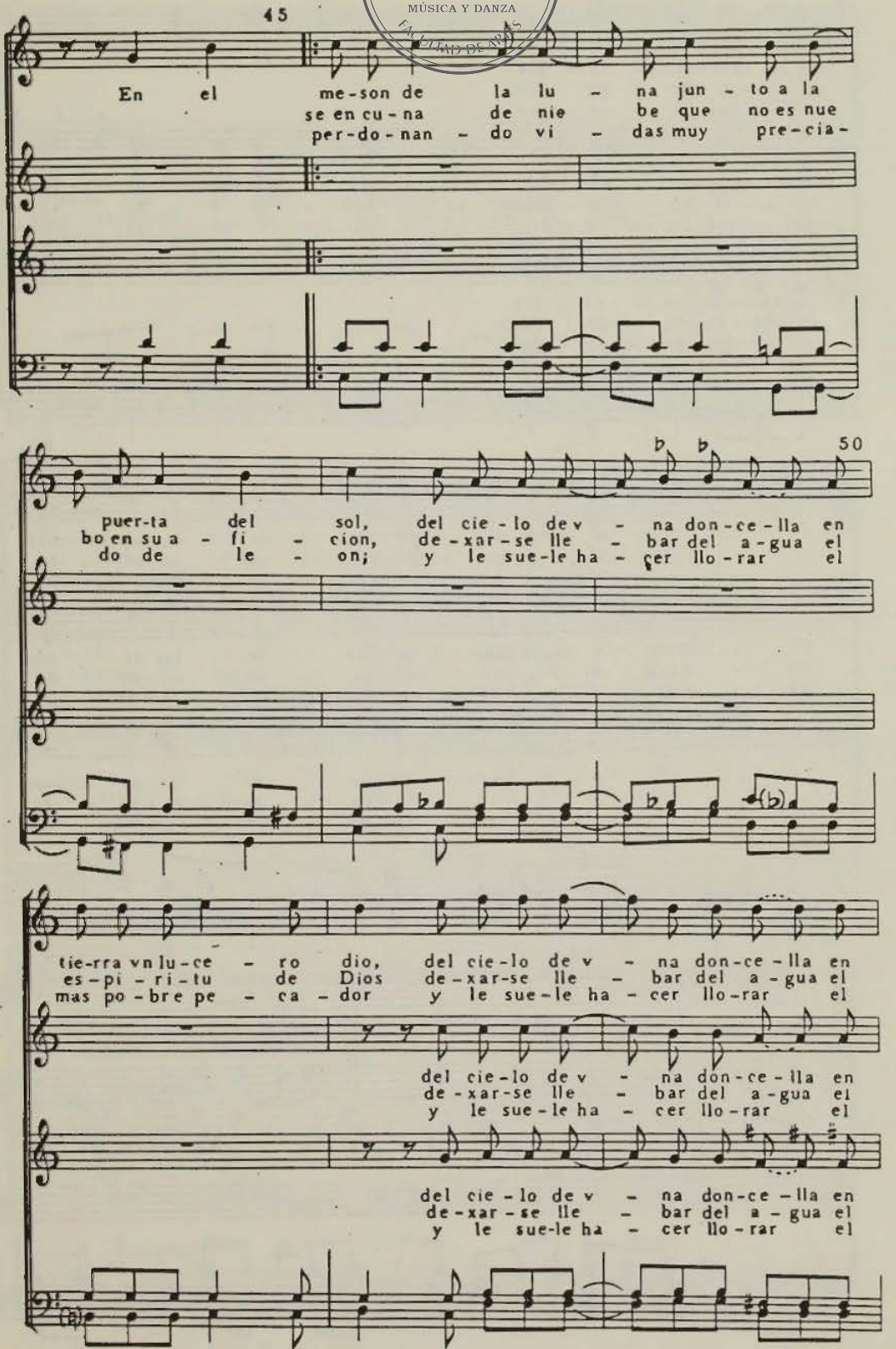

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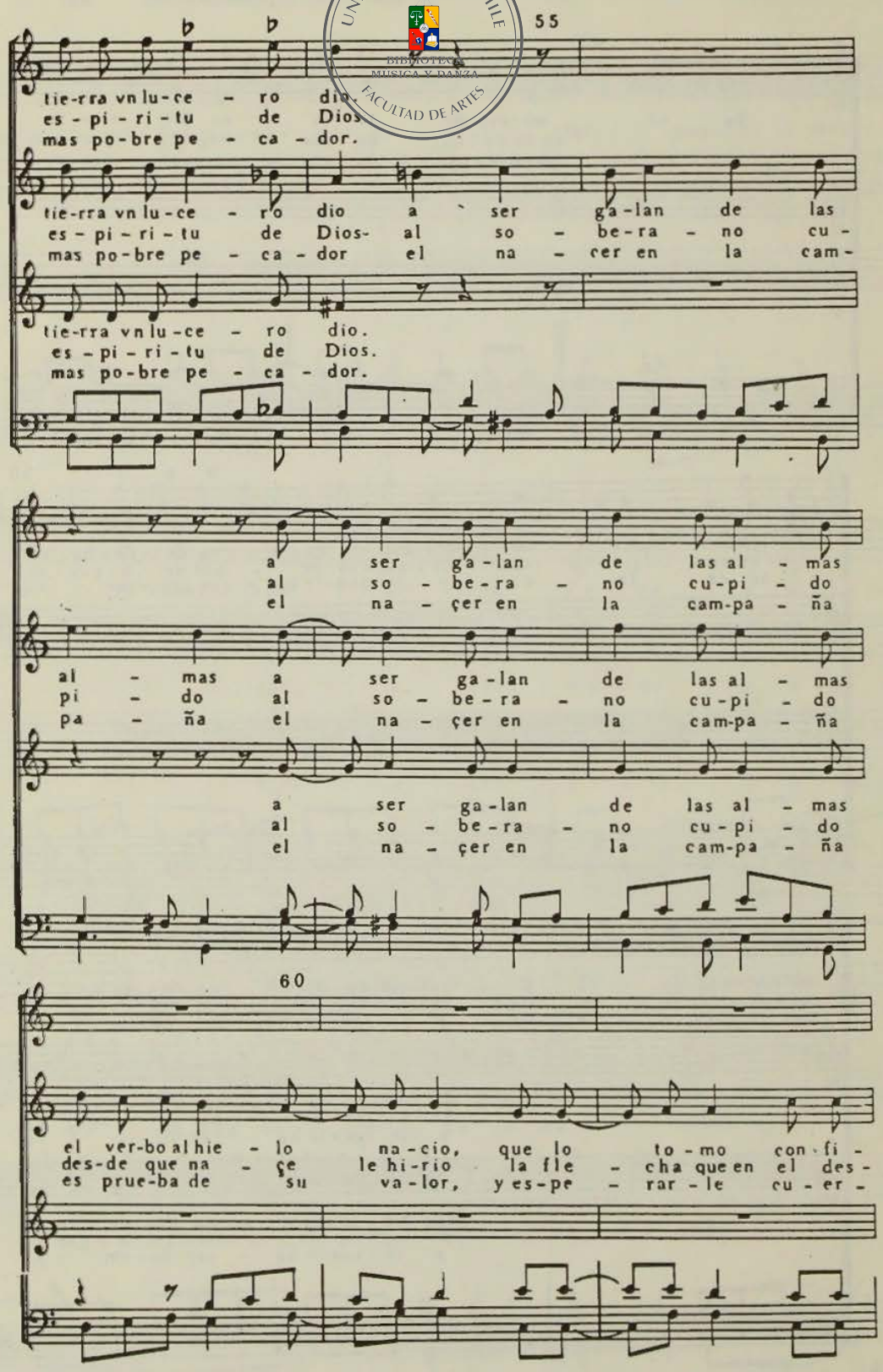

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que nas-ca mo-rir de a-mor pues quan-do se em-bo - sa el
pi - ca - do de que el a - mor le dio v-na he-ri - da
He - ro-des que en su re - gion con-te-ner ma - la

75

por ser de la
que no se cai-
bien a - ya la xa-

ros-tro me des-cu-bre el co - ra - çon
mor-tal y fue por-que le en-car - no
con-cien-cia de-sea - ba ver de Dios

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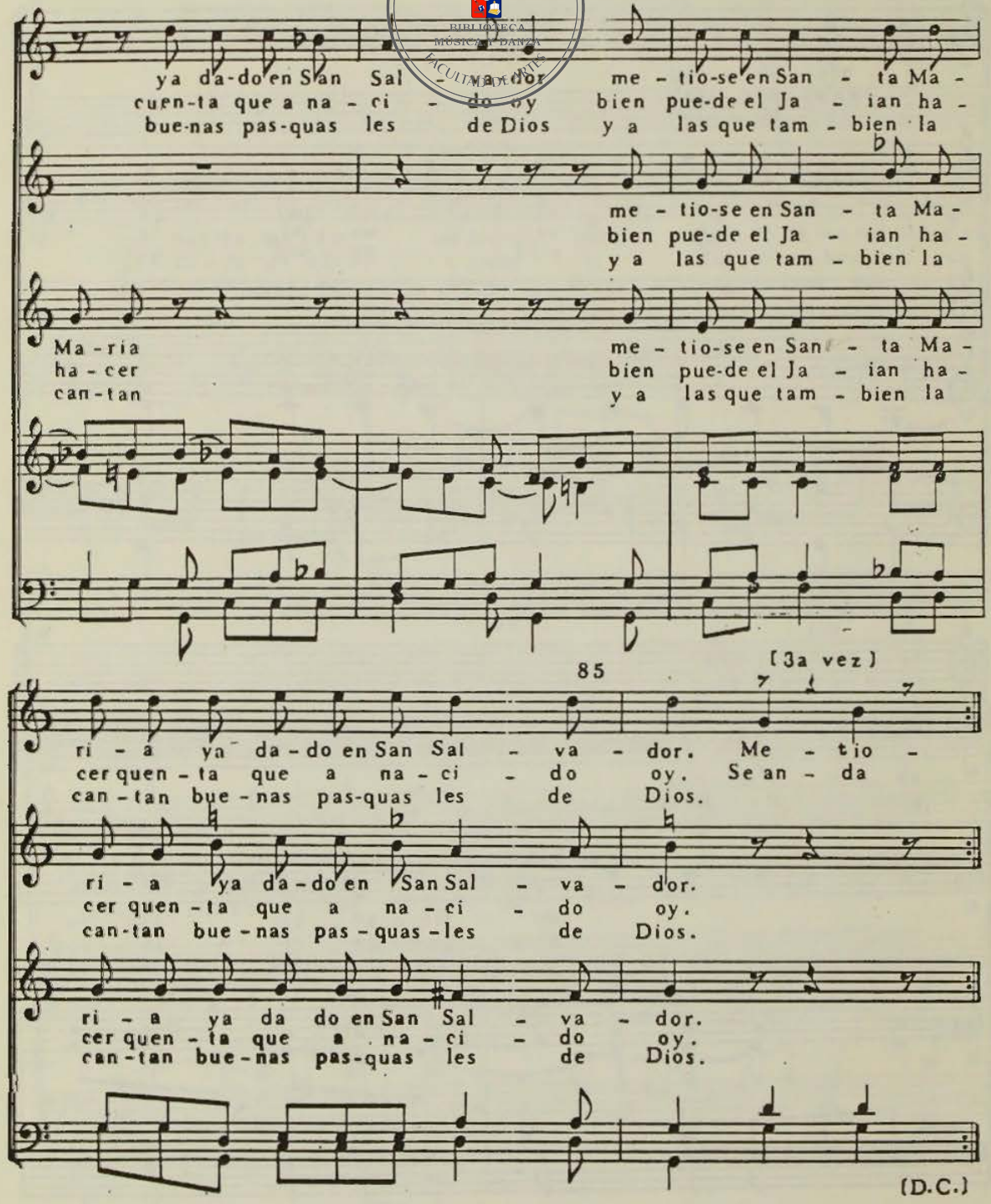
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