

Francisco de Vidales



According to the Mexico City Cathedral *Actas Capitulares*, xii (1652-1655), folios 183^v-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 later¹⁹⁴ (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

¹⁹³Robert 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. 183^v) received "las peticiones de Francisco Lopez Capillas Maestro de Capilla desta sancta Yglesia, y organista en ella, y la de Fran^{co} Vidal assimesmo ayudante de organista." After discussion, the canons decided that "Francisco Lopez Capillas queda señalado por primer /fol. 184^v/ Maestro de organo y el Licenciado Francisco Vidal por segundo Maestro de organo." In a later addition to this long act, stretching from fols. 183^v to 184^v, Vidal's name is expanded to Vidales at the crucial passage on 184^r establishing López Capillas's yearly salary "por M^o de Capilla y organista" at 250 pesos, and Francisco Vidales's at 195 for being organist.

¹⁹⁴A.C., xx (1696-1702), fol. 277^v (June 2, 1702). The act announcing his death refers to him as "Fran^{co} Vidales Presbytero organista."

¹⁹⁵A.C., xiv (1657-1662), fol. 277 (May 21, 1660): "Que se notifique al organista desta S^a Yglesia que el organo chico se buelua a ella y no lo saque sino fuere para las Yglesias donde este cauido asistiere como esta mandado."

¹⁹⁶A.C., xvii (1676-1680), fol. 17.

¹⁹⁷*Ibid.*, fol. 245^v.

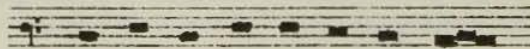
¹⁹⁸According to the Mexico City Cathedral *Actas Capitulares*, xxvii (1710-1714), fol. 400, Luis de Bonboran = Bomboron was in 1714 an organist of the Mexico City Cathedral. He resigned his post June 8, 1714—on that date claiming to be on the eve of taking a trip to Spain: "Luego se leio vna Peticion de Luis de Bonboran organista desta Santa Yglesia en que hase renuncia dela plasa que obtiene por estar para pasar a los Reynos de Castilla, y haviendola 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."

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. 390^v).



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).



Ius- tus et

- 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 cōpuestas por el Liz^{do} Don Fran^{co} 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
 oyanme vna xacarilla nueva
 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



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 nuevo 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
muypreciado 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.



Los que fueren de buen gusto

Xacara (con acompañamiento)

Francisco de Vidales

Yntroducion

Tiple 1o

Tiple 2o

Alto

Acompañamiento

Los que

Los que

fue-ren de buen gus -

Oygan

Oygan

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 -

5



10

- gan - me oi - gan - me
- gan - me oy - gan - me v - na xa - ca - ri - lla nue -
- gan - me oy - gan - me

v - na xa - ca - ri - lla nue - ba que e de
ba que e de can - tar en Be - len
v - na xa - ca - ri - lla nue - ba que e de

15

can - tar en Be - len en Be - len
que e de can - tar en Be - len en
can - tar en Be - len que e de can - tar en Be -



v - na xa - ca - ri - lla nue - ba que e Be -

Be - len v - na xa - ca - ri - lla nue -

len e'n Be - len v - na xa - ca - ri - lla nue -

 Musical score for the first system, measures 1-8. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for piano accompaniment. The music is in 7/8 time and features a mix of eighth and quarter notes.

can - tar en Be - len que e de can - tar en Be -

ba que e de can - tar can - tar en Be -

ba que e de can - tar can - tar en Be -

 Musical score for the second system, measures 9-16. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for piano accompaniment. The music continues with similar rhythmic patterns and includes some chromaticism.

len

len siem - pre el gar - bo y la voz yo la can - ta -

len

 Musical score for the third system, measures 17-24. It consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for piano accompaniment. The system concludes with a final cadence.



co - mo que? co - mo que?
 re tam - bien co - mo que? co - mo que?
 co - mo que? co - mo que? a -

30

que so me to - ca a mi el por que yo

35

co - mo que? co - mo que?
 co - mo que? co - mo que?
 me lo se; co - mo que? co - mo que?



pues qui - te - mo - nos de rui - dos y can - te - mos

 The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are "pues qui - te - mo - nos de rui - dos y can - te - mos". The piano part consists of a steady eighth-note accompaniment.

a las tres; tres a tres y v - na a v - na va -
tres a tres y v - na a v - na va -
tres a tres y v - na a v - na va -

40

 The second system of the musical score, starting at measure 40. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are "a las tres; tres a tres y v - na a v - na va -", "tres a tres y v - na a v - na va -", and "tres a tres y v - na a v - na va -". The piano part continues with a steady eighth-note accompaniment.

ya va - ya de xa - ca - ra pues.
ya va - ya de xa - ca - ra pues.
ya va - ia de xa - ca - ra pues.

(Fine)

 The third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are "ya va - ya de xa - ca - ra pues.", "ya va - ya de xa - ca - ra pues.", and "ya va - ia de xa - ca - ra pues.". The piano part continues with a steady eighth-note accompaniment. The system ends with the word "(Fine)".



45

En el me-son de la lu - na jun - to a la
 se en cu - na de nie - be que no es nue
 per-do - nan - do vi - das muy pre - cia -

50

puer - ta del sol, del cie - lo dev - na don - ce - lla en
 bo en su a - fi - cion, de - xar - se lle - bar del a - gua el
 do de le - on; y le sue - le ha - cer llo - rar el

tie - rra vn lu - ce - ro dio, del cie - lo de v - na don - ce - lla en
 es - pi - ri - tu de Dios de - xar - se lle - bar del a - gua el
 mas po - bre pe - ca - dor y le sue - le ha - cer llo - rar el

del cie - lo de v - na don - ce - lla en
 de - xar - se lle - bar del a - gua el
 y le sue - le ha - cer llo - rar el

del cie - lo de v - na don - ce - lla en
 de - xar - se lle - bar del a - gua el
 y le sue - le ha - cer llo - rar el

del cie - lo de v - na don - ce - lla en
 de - xar - se lle - bar del a - gua el
 y le sue - le ha - cer llo - rar el



tie-rra vn lu-ce - ro dio.
 es - pi - ri - tu de Dios.
 mas po-bre pe - ca - dor.

tie-rra vn lu-ce - ro dio a - ser ga-lan de las
 es - pi - ri - tu de Dios- al so - be-ra - no cu -
 mas po-bre pe - ca - dor el na - çer en la cam -

tie-rra vn lu-ce - ro dio.
 es - pi - ri - tu de Dios.
 mas po-bre pe - ca - dor.

a ser ga-lan de las al - mas
 al so - be-ra - no cu-pi - do
 el na - çer en la cam-pa - ña

al - mas a ser ga-lan de las al - mas
 pi - do al so - be-ra - no cu-pi - do
 pa - ña el na - çer en la cam-pa - ña

a ser ga-lan de las al - mas
 al so - be-ra - no cu-pi - do
 el na - çer en la cam-pa - ña

el ver-bo al hie - lo na - cio, que lo to - mo con - fi -
 des-de que na - çe le hi-rio, la fle - cha que en el des -
 es prue-ba de su va - lor, y es-pe - rar - le cu - er -



sin du -
 a ma -
 el san -

ne - za pe - ro con po - co ca - lor sin du -
 nu - do hie - ro mas pres - to el har - pon a ma -
 po a cuerpo es co - sa de con - fe - sion el san -

sin du -
 a ma -
 el san -

- da el Ja - ian di - ui - no
 - tar vi - vi - no a la muer - te
 - grien - to a - çe - ro es - gri - me

- da el Ja - ian di - ui - no
 - tar vi - vi - no a la muer - te
 - grien - to a - çe - ro es - gri - me

- da el Ja - ian di - ui - no sin
 - tar vi - vi - no a la muer - te a
 - grien - to a - çe - ro es - gri - me el

du - da el Ja - ian di - ui - no
 ma - tar vi - vi - no a la muer - te
 san - grien - to a - çe - ro es - gri - me



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 - gon
 mor-tal y fue por-que le en-car - no
 con-cien-cia de-sea - ba ver de Dios



Tri - ni - dad
- ga el por - tal
- ca - ri - lla

vi - no por - la
es un mi - la
y el pa - dre que

Musical score for the first system, featuring a vocal line and organ accompaniment. The organ part consists of two staves (treble and bass clef).

80

re - demp - cion
gro - de Dios
la en - gen - dro

me - tio - se en San - ta
bien pue - de el Ja - ian
y a las que tam - bien la

Musical score for the second system, featuring a vocal line and organ accompaniment. The organ part consists of two staves (treble and bass clef).



ya da-do en San Sal - va - dor me - tio-se en San - ta Ma -
 cuen-ta que a na - ci - do oy bien pue-de el Ja - ian ha -
 bue-nas pas-quas les de Dios y a las que tam - bien la

me - tio-se en San - ta Ma -
 bien pue-de el Ja - ian ha -
 y a las que tam - bien la

Ma - ria me - tio-se en San - ta Ma -
 ha - cer bien pue-de el Ja - ian ha -
 can-tan y a las que tam - bien la

85

[3a vez]

ri - a ya da-do en San Sal - va - dor. Me - tio -
 cer quen - ta que a na - ci - do oy. Se an - da
 can - tan bue - nas pas - quas les de Dios.

ri - a ya da-do en San Sal - va - dor.
 cer quen - ta que a na - ci - do oy.
 can - tan bue - nas pas - quas - les de Dios.

ri - a ya da do en San Sal - va - dor.
 cer quen - ta que a na - ci - do oy.
 can - tan bue - nas pas - quas les de Dios.

(D.C.)