

This doctoral thesis, that seeks to recover the figure and work of the Spanish composer José María Ruiz de Azagra Sanz (1900-1971), connects with the current lines of research about composers that developed their creative works mainly during the Spanish postwar period.

Despite being one of the most prolific and popular composers of his time, in the lyric theatre (paso dobles, couplets, revue...) genre as well as in the Spanish cinema from the 40s and 50s, Ruiz de Azagra has been ostracised and the references to his work or to his person are rarely existing, although some academic studies and specialized publications stand out, as those by Casares Rodicio, Llisterri or Roldán Garrote, that speak about some aspects of his life and work in the lyrical theatre and film music.

The main aims of this work are the presentation and the setting-up of a thorough and updated biography of the composer, as well as his work cataloguing. After a broaden field work that involved the consultation of a wide range of sources, foundations and documentation centres, a biography and a catalogue of the author are presented along with a general analysis of the musical soundtrack for the film *La torre de los siete jorobados* as well as scores of some compositions for lyric theatre from the 50s, in order to stablish the author's own compositional features in both genres.

Finally, it is also included the recovered piano and voice score of the song *Manola lá* through the playback of the audiovisual recording from the aforementioned film.