

Partituras De Agustín Lara

Hilario Topete Lara

Catalog of Copyright Entries ,1941

La hora íntima de Agustín Lara Alejandro Aura,1990

Todo lo que usted quería saber sobre Agustín Lara ,1993

Las siete vidas de Agustín Lara June Kay,1964

Easy Play - Boleros Vol. 1 IRMAOS VITALE EDITORES,

Fantasmas, espectros y otros trapos sucios Jaime Alfonso Sandoval,2016-12-13 ¡Las historias del tío Chema son asombrosas! No importa que Tito tenga que limpiarle la casa a cambio de una más. El tío Chema tiene algo que... no sé... Tal vez sea su forma de narrar, o su buena memoria: sus historias de fantasmas, muertos y monstruos harán que Tito vuelvan una y otra vez. Bienvenido a la casa del tío Chema. Deja que te envuelva con sus historias. Pero cuidado, solo los valientes se atreven a llegar al fin.

Catálogo de partituras del Archivo Canuto Berea en la Biblioteca de la Diputación de A Coruña María Dolores Liaño Pedreira,1998 Comprises instrumental and vocal music dated 1787-1958, principally printed, collected by the Spanish music publisher Canuto Berea, with an emphasis on Galician composers. Publishers represented are principally Spanish, French, Italian, and German.

Proceso ,2011

Trovadoras Antonio López Sánchez,2008

¡Arriba el telón! Carmen A. Almodóvar Muñoz,2022-09-13 La Habana mostró un floreciente desarrollo teatral cuando estaba por finalizar la década de 1930. ¡Arriba el telón! es el vehículo indicado para que ud., estimado lector, se remonte a este fecundo periodo. Sus crónicas -dignas hacedoras de recuerdos- poseen un lenguaje sencillo y lleno de emociones. Nos complace exhortarlo a emprender un viaje, que, desde sus inicios, será sumamente enriquecedor.

La emperatriz de Lavapiés Jorge F. Hernández,2012-01-13 Una locura a la manera de Alonso Quijano: atravesar la noche del Atlántico para buscar a una mujer. Una locura a la manera de Alonso Quijano: atravesar la noche del Atlántico para buscar a una mujer. Pedro Torres Hinojosa, madrileño afincado en México, vuelve a su ciudad natal después de sesenta años para buscar a la mujer de sus sueños, de quien el destino lo separó. Como un don Quijote finisecular, sale todas las noches a

buscar a su Dulcinea perdida por el barrio de Lavapiés. Estos paseos le permiten conocer las voces y los espíritus de ambos lados del océano: en las callejas madrileñas, don Pío (Baroja) y Max (Aub), entre otros, lo alientan a seguir. En medio de una deliciosa confusión de tiempos y lugares, deambula del barrio de Argüelles, la Gran Vía, Paseo de la Reforma, Insurgentes, a la calle de Alcalá y la Zona Rosa, siempre acompañado por las melodías de Agustín Lara. Su viaje se irá haciendo doble: al oso y al madroño españoles se sumarán el águila y el nopal mexicano; a los paseos por el retiro, los de Chapultepec, tapas y cafetines, música y amor, un entramado de momentos entrañables del que surgirá la inolvidable Carmen. México y España, las canciones de Agustín Lara uniendo ambas urbes a través de la música y el amor. El mestizaje de la fantasía en el recuerdo. La nostalgia por lo que quizá nunca fue. Jorge F. Hernández ha escrito una novela que tiende puentes, desdibuja las fronteras y hace de ambos países un territorio común.

Vitrolas, rocolas y radioteatros Carolina Santamaría-Delgado, 2014-03-07 Más que un elemento accesorio que cambia con la moda, la música popular durante el siglo XX fue un aspecto esencial a través del cual América Latina construyó narraciones de sí misma y de lo que significa ser “colombiano”, “paisa”, o cualquier otra adscripción que es a la vez geográfica y afectiva. Este libro propone una interpretación de la evolución histórica de los hábitos de escucha creados alrededor de tres géneros musicales populares en Medellín, Colombia —el bambuco, el tango y el bolero— durante un periodo de un poco más de treinta años. El análisis busca evidenciar aspectos subjetivos del consumo cultural como el disfrute estético, el peso de las diferenciaciones de sexo y raza propios de la cultura local, y los procesos de construcción de identidades sociales. En otras palabras, se trata de estudiar un proceso histórico que mira un intercambio material (producción, distribución y consumo de la música popular) para interpretar sus posibles significados desde el punto de vista de la cultura. Las categorías “nacionalistas,” “citadinos” y “cosmopolitas”, estructuran el libro e identifican identidades colectivas que evolucionaron a la par de ciertos hábitos de escucha asociados al bambuco, al tango y al bolero en la Medellín de mediados del siglo XX.

Hispano americano ,1970

Chicanos, el orgullo de ser Axel Ramírez,1992

El libro de la Cumbia Juan Diego Parra Valencia,Federico Ochoa,Juan Sebastián Ochoa,Arturo Quispe Lázaro,Juan Mullo Sandoval,Juan Francisco Sans,Lorenzo Escamilla,colectiva Tiesos pero cumbiancheros,José Juan Olvera,Manuel Massone,Mario Celentano,Mariano De Filippis,2019-12-30 La historia de la cumbia no se desarrolla de forma lineal. Aunque la tradición impide considerar fenómenos por fuera del relato secuencial, también trae consigo una preocupación por los discursos que la legitiman. La cumbia en Latinoamérica debe entenderse como un asunto virulento, de intercambios y pactos, más que como un lazo genitivo de filiación. Por ello, este libro busca conocer los procesos de contagio e inoculación del fenómeno, casi siempre promovidos por estrategias de difusión comercial, intereses de configuración simbólica y discursos

ideológicos. Así, antes de hablar de la cumbia en Latinoamérica, se hace referencia a las cumbias, en plural, ya que se trata de variaciones y transformaciones que definen trayectorias y construyen imaginarios.

Qué bueno baila usted Faisel Iglesias,2009 Esta maravillosa biografía novelada, narra la vida del sonero más importante la historia: Bartolomé Maximiliano, El Benny, Moré. Con una prosa llena de emoción y poesía, el autor describe el desarrollo musical de El Benny, desde su humilde infancia, hasta sus años de fama y su muerte. Qué bueno baila usted es también una historia de la música cubana y de su instrumento protagónico: la Clave. Un libro indispensable para entender, y disfrutar, los orígenes de la música que ha inspirado un sinnúmero de nuevos ritmos y bailes.

En todamérica ,1992

Agustín Lara Agustín Lara,1985

Experiencias de salvaguardia del patrimonio cultural inmaterial Hilario Topete Lara,2015-10-26 Este es un libro en el que confluyen múltiples miradas, voces y plumas para abordar un tema en común: el patrimonio cultural inmaterial y su salvaguardia. En 2013 se llevó a cabo el II Congreso Internacional sobre Experiencias en la Salvaguardia del Patrimonio Cultural Inmaterial en la ciudad de Zacatecas. Algunas de las 134 ponencias allí presentadas dieron origen a los capítulos de este libro. De esta manera, se consolida la práctica de coordinar esfuerzos para la difusión de algunas de las múltiples experiencias que se realizan tanto desde el ámbito académico como desde diversas instituciones públicas, en materia de salvaguardia del PCI. Una de las características principales de esta publicación es su diversidad: por un lado, aborda temas muy variados, algunos de los cuales son polémicos y controversiales, lo cual constituyó una de las principales razones para incluirlos, puesto que la apuesta es fomentar un diálogo con profundidad reflexiva a capacidad crítica; pero además, los trabajos de investigadores y académicos con una amplia trayectoria conviven con los textos de jóvenes estudiantes que por medio de sus investigaciones abordan el tema desde perspectivas innovadoras. El libro se organiza en torno a dos amplias temáticas: el primer apartado concentra las propuestas, estrategias y experiencias de salvaguardia, mientras que en el segundo se encuentran reflexiones e investigaciones sobre el PCI.

Réquiem para un Ángel Jorge F. Hernández,2007-08-31 Ángel Andrade decide convertirse en el Salvador de la Ciudad. De Jorge F. Hernández, el autor de Emperatriz de Lavapiés, finalista en el Primer Premio Internacional de Novela Alfaguara 1997. Esta es una historia de amor. Del amor, puro, absoluto y sin esperanza que empuja a Ángel Andrade a salir de casa para siempre, resuelto a ser el Auténtico Salvador de la Ciudad, el Ángel Exterminador de Todas las Impurezas, y enfrentar una catástrofe total que amontona incansablemente ruina sobre ruina. De cualquier modo, sabe que alguien debe escuchar los gritos del crimen cotidiano y menguar el clamor de los tambores de la desesperación y del desahucio, así que permanece atento, a la espera de que alguien precise de su ayuda, y él y sólo él bata sus alas invisibles y vuele en picada...

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