

The National Theatre

# THE CURRENCY LASS

Edward Geoghegan

Edited by Roger Covell



# The Currency Lass Or My Native Girl A Musical Play In Two Acts

**Arthur Grove Day**

## **The Currency Lass Or My Native Girl A Musical Play In Two Acts:**

**Australia's Music: Themes of a New Society (2nd ed.)** Roger Covell, 2016-12-01 Described on its first publication in 1967 as a scholarly account of Australian music that is also entertaining social history Roger Covell's Australia's Music Themes of a New Society has become a classic of Australian music history for its beautifully written explorations of almost two hundred years of music making across classical Indigenous and Anglo Celtic traditions This revised edition including more than sixty musical examples is supplemented by a new postscript written by the author *A World of Popular Entertainments* Gillian Arrighi, Victor Emeljanow, 2012-03-15 This groundbreaking volume of critical essays about popular entertainments brings together the work of eighteen established emerging and independent scholars with backgrounds in Archives Theatre and Performance Music and Historical Studies currently working across five continents The first of its kind to examine popular entertainments from a global and multi disciplinary perspective this collection examines a broad cross section of historical and contemporary popular entertainment forms from Australia England Japan North America and South Africa and considers their social cultural and political significance Despite the vibrant complex and ubiquitous nature of popular entertainments the field has suffered from a lack of sustained academic attention Nevertheless popular entertainments have a global reach and a transnational significance at odds with the fact that the meaning and definition of both popular and entertainment remain widely contested Since the late nineteenth century class based prejudices in Western culture have championed the superiority of art and literature over the dubious and fleeting pleasures of entertainment Similarly the term popular has carried pejorative connotations indicating something common and outside the conventional and highbrow productions of the purpose built theatre house or concert hall Irrespective of whether popular is code for a cultural product with a folk origin or a term indicating the mass appeal of a cultural product this volume's reassessment of popular entertainments from a global perspective is timely The performance research embodied in this volume was first discussed at A World of Popular Entertainments International Conference University of Newcastle Australia 2009 in response to a multi disciplinary call for scholars to explore a variety of topics relevant to the study of popular entertainments

**Diversity in Australia's Music** Dorottya Fabian, John Napier, 2018-10-30 This volume showcases academic research into the rich diversity of music in Australia from colonial times to the present Starting with an overview of developments during the past 50 years the contributions discuss Western and non western genres opera film dance choral chamber the history of music making in particular cosmopolitan and regional centres Canberra Brisbane the Hunter Valley Alice Springs old new and experimental compositions and a variety of performers and ensembles active at particular points in time In addition cultural tropes and music as social practice are also explored providing a rich tapestry of music and music making in the country The volume thus serves as a model for representing and approaching multicultural musical societies in an inclusive and comprehensive manner **Apocryphal and Literary Influences on Galway Diasporic History** Gay

Lynch, 2010-10-12 Apocryphal and Literary Influences on Galway Diasporic History establishes that apocryphal stories in all their transformations contribute to collective memory. Common characteristics frame their analysis irreducible and enduring elements often embedded in archetypal drama lack of historical verification establishment in collective memory revivals after periods of dormancy subjection to political and economic manipulation implicit speculation and literary transformations. This book contextualises Unsettled an Australian novel about a convict play derived from the Irish apocryphal story of The Magistrate of Galway and documents previously unpublished primary material including apocryphal stories passed through generations of descendants of settlers Martin and Maria Lynch and The Hibernian Father a play by Irish convict Edward Geoghegan. It puts forward new hypotheses that the Irish hero Cuchulain may have provided a template for the archetypal and apocryphal story of the Magistrate of Galway that disgraced Trinity College medical student and aspiring writer Edward Geoghegan enacted and recounted the same father son archetypal conflict when he was transported to Botany Bay in 1839 and wrote the The Hibernian Father based on the Magistrate of Galway that working class Irish families were marginalised in South east South Australian historical records that oral apocryphal Lynch stories may be true that Kate Grenville's The Secret River 2006 offers an alternative history of the Hawkesbury River settlement by some definitions apocryphal. The mystery of Geoghegan's disappearance is solved and knowledge about his life increased French theorist Gerard Genette's notion advanced in Palimpsests Literature in the Second Degree 1997 of all novels being transtextual provides a model for the analysis of relationships between these key apocryphal texts

**Operas in English: A Dictionary** Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos. Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011. The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer's name librettist's name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and

death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

**The Currency Lass** Edward Geoghegan,1976 A lively and light hearted play

probably the earliest written in Australia with a local setting

**(Post) Colonial Stages** Helen Gilbert,1999 **Modern**

**Australian Prose, 1901-1975** Arthur Grove Day,1980 Music, Books on Music, and Sound Recordings Library of

Congress,1983 **Colonial Australia, 1841-1874** Francis Keble Crowley,1980 **National Union Catalog** ,1983

*Bibliographic Guide to Theatre Arts* New York Public Library. Research Libraries,1978 *Australian Books* National Library of Australia,1976

**Colonial Australian Fiction** Ken Gelder,Rachael Weaver,2017-04-07

Over the course of the nineteenth century a remarkable array of types appeared and disappeared in Australian literature the swagman the larrikin the colonial detective the bushranger the currency lass the squatter and more Some had a powerful influence on the colonies developing sense of identity others were more ephemeral But all had a role to play in shaping and reflecting the social and economic circumstances of life in the colonies In Colonial Australian Fiction Character Types Social Formations and the Colonial Economy Ken Gelder and Rachael Weaver explore the genres in which these characters flourished the squatter novel the bushranger adventure colonial detective stories the swagman s yarn the Australian girl s romance Authors as diverse as Catherine Helen Spence Rosa Praed Henry Kingsley Anthony Trollope Henry Lawson Miles Franklin Barbara Baynton Rolf Boldrewood Mary Fortune and Marcus Clarke were fascinated by colonial character types and brought them vibrantly to life As this book shows colonial Australian character types are fluid contradictory and often unpredictable When we look closely they have the potential to challenge our assumptions about fiction genre and national identity The

preliminary pages and introduction to this work are available free to download at the Sydney eScholarship Repository <https://hdl.handle.net/2123/16435> Contents Introduction The Colonial Economy and the Production of Colonial Character Types 1 The Reign of the Squatter 2 Bushrangers 3 Colonial Australian Detectives 4 Bush Types and Metropolitan Types 5 The Australian Girl Works Cited Index About the series The Sydney Studies in Australian Literature series publishes original peer reviewed research in the field of Australian literature The series comprises monographs devoted to the works of major authors and themed collections of essays about current issues in the field of Australian literary studies The series offers well researched and engagingly written re evaluations of the nature and importance of Australian literature and aims to reinvigorate its study both in Australia and internationally

**Australian National Bibliography** ,1976 *Australian Literary Studies* ,1979 *The British Library General Catalogue of Printed Books, 1986 to 1987* British Library,1988

The ALS Guide to Australian Writers Martin Duwell,Laurie Hergenhan,1992 Alphabetically organised chronological

listing of the primary works of each author as well as selected critical biographical and historical articles and reviews and interviews Material is drawn from the series Annual Bibliographies of Studies in Australian Literature published in Australian Literary Studies between 1964 and 1991     Dictionary of the Australian Theatre, 1788-1914 Eric Irvin, 1985     **Index to Australian Book Reviews** ,1977

## Embracing the Beat of Term: An Emotional Symphony within **The Currency Lass Or My Native Girl A Musical Play In Two Acts**

In some sort of eaten by monitors and the ceaseless chatter of immediate interaction, the melodic beauty and psychological symphony produced by the prepared word often diminish in to the backdrop, eclipsed by the relentless noise and disturbances that permeate our lives. Nevertheless, nestled within the pages of **The Currency Lass Or My Native Girl A Musical Play In Two Acts** a wonderful literary prize brimming with raw thoughts, lies an immersive symphony waiting to be embraced. Constructed by a masterful composer of language, this fascinating masterpiece conducts readers on a mental journey, skillfully unraveling the hidden tunes and profound affect resonating within each cautiously crafted phrase. Within the depths of the emotional review, we will examine the book's key harmonies, analyze their enthralling publishing type, and submit ourselves to the profound resonance that echoes in the depths of readers' souls.

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