

GUIDELINES FOR CONTRIBUTORS

Cambridge Opera Journal has moved to online submissions. Papers should be submitted via the following website: <https://mc.manuscriptcentral.com/opera>

Please direct any editorial queries to the journal's administrator, Sue Allerton, at cojeditorial@gmail.com.

Books for review should be sent to: Dr Mia Pistorius at COJreviews@gmail.com or

Clopton Tower
1 Deer Park Ct
Stratford-Upon-Avon
CV37 0QP

Articles should typically be between 8,000 and 12,000 words; authors proposing longer or shorter submissions should seek the advice of the editors.

Files should be double spaced throughout (including notes, etc.). Punctuation should follow standard British practice. Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. An abstract should be written to start the paper. An author biography of about 6 lines must also be supplied.

For further information, including a detailed style guide, please consult the Instructions for Contributors:

<https://www.cambridge.org/core/journals/cambridge-opera-journal/information/instructions-contributors>

Upon acceptance of a submission, authors will be asked to supply all image files including music examples in TIFF format, and at a minimum resolution of 600 dpi in most circumstances.

IMPORTANT NOTE: Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. Full details of the source and the full address of the copyright holder, if this differs, should be provided.

First proofs may be read and corrected by contributors provided that they can be reached without delay and are able to return the corrected proofs within three days of receipt.

CAMBRIDGE Opera JOURNAL

VOLUME 36 NUMBER 3 NOVEMBER 2024

ARTICLES

-
- Programming Britishness: The Royal Carl Rosa Opera Company's 1937 Tour of South Africa
Melissa Gerber 243
-
- The Horn of Enlightenment: Mozart's Operatic Use of the Clarinet
Peter Pesic 267
-
- 'Du Paradis Rêvé': Parodies of *Japonisme* in Saint-Saëns's *La princesse jaune*
Emma Kavanagh 295
-
- 'The pieces that are in the hands of everyone belong to the public': Philippe-Emmanuel de
Coulanges, Song Games and Operatic Artefacts in Seventeenth-Century Paris
John Romey 314

REVIEW ARTICLE

-
- National Opera in a Transnational Age
Hilary Poriss 351

Front cover illustration: Philippe Burty's diploma, signed by members of the Société du Jing-lar. The Miriam and Ira D. Wallach Division of Arts, Prints and Photographs: Print Collection. New York Public Library Digital Collections, NYPG95-F219.

Cambridge Core
For further information about this journal please
go to the journal website at:
[cambridge.org/opr](https://doi.org/10.1017/S0954586725000047)

