## **GUIDELINES FOR CONTRIBUTORS**

Submissions to the journal should be sent as Word file attachments to the editors at cojeditorial@gmail.com If size of files is a concern at initial submission, contributors should consult with the editors by emailing them at the same address.

Books for review should be sent to: Ellen Lockhart Faculty of Music Edward Johnson Building 80 Queen's Park Toronto ON M5S 2C5 Canada

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: assets.cambridge.org/OPR/OPR\_ifc.pdf

Music examples and photographs should be scanned at 300dpi, and supplied in separate files.

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.



## ARTICLES

Lars von Trier's Lost <i>Ring</i> Nila Parly	
Of Gypsy Barons and the Power of Love: Operetta Programming and Popularity in the Postwar Soviet Union  Kiril Tomoff	29
Ivan Susanin by Catterino Cavos and A Life for the Tsar by Mikhail Glinka: Comparing the Incomparable Anna Giust	60
REVIEW ARTICLE	
Bodily Functions Flora Willson	100

Front cover illustration: A sill from near the end of Lars von Trier's Melancholia (2011).







