

**David Kraehenbuehl Prize**

The David Kraehenbuehl Prize, named for the visionary founding editor of the *Journal of Music Theory*, was established in 2008 and is given biennially for the best article published in *JMT* by a scholar untenured at time of submission. It carries a cash award of \$2,000, which in this instance has been divided evenly between the two authors of the winning article. The awardee is determined by a selection committee of scholars unaffiliated with Yale or with any of the eligible authors. This cycle's committee consisted of John Roeder of the University of British Columbia, Janet Schmalfeldt of Tufts University, and Jonathan Wild of McGill University.

The *Journal of Music Theory* is pleased to announce that the 2016 David Kraehenbuehl Prize is presented to Paul Sherrill and Matthew Boyle for their article "Galant Recitative Schemas," which appeared in volume 59 of *JMT*. The selection committee issued the following citation:

Some of us might have a tendency to drift off during those "notoriously formulaic" recitative passages especially within opera performances, while looking forward to the next gorgeous aria or ensemble. Thanks to the work of Sherrill and Boyle, we'll be listening to recitatives more carefully at the next opportunity. Their very readable account provides an immediately useful typology of recitative gestures. As the authors thoroughly acknowledge, individual recitative gestures have been identified by others; Sherrill and Boyle are the first to create an inventory of the fifteen most common stock formulas, or schemas, that arise in recitatives from diverse vocal and instrumental genres in music ranging from Cesti, Carissimi, Handel, Galuppi, Gluck, Haydn, and Mozart to Beethoven, Rossini, Bellini, Mendelssohn, Wagner, and Stravinsky. The authors lay forth prototypical schema characteristics as bases for their categorizations—morphological (contour) features, types of harmonic (continuo) support, semantic associations (for a few cases), and syntactic roles within phrase structures expressing initiatory, medial, and closing functions. They range widely through many relevant topics, including discussions of poetic meter, libretti, symbolism, repertoire, and contemporary treatises, and their scholarly apparatus references a wide range of scholarship, both historical and theoretical. They make the character of the schemas vivid by colorful, text-associated names and typical schema roles, placed in playful analogy with actions (ruff and finesse) in old-fashioned card games. The gestures are clear and so recognizable, and so immediately applicable, that we imagine the article will be frequently cited. Sherrill and Boyle's fine analysis of scenes from the first act of Mozart's *Così fan tutte* demonstrates what can happen to this distinct, "forgotten" recitative language in the dramatic imagination of an ingenious composer.