There was a torrential outpouring of musical creativity in Russia starting in the 1860s. The careers of Milii Alekseevich Balakirev (1836-1910), Aleksandr Porfir'evich Borodin (1833-87), Modest Petrovich Musorgskii [Mussorgsky] (1839-81), Nikolai Andreevich Rimskii-Korsakov [Rimsky-Korsakov] (1844-1908) and Petr Il'ich Chaikovskii [Tschaikovsky] (1840-1893) commenced almost simultaneously in this decade. With the exception of Glinka, there had been little great music written in Russia prior to this time. Rather suddenly, then, Russia emerged on the world musical scene with mature compositions in the contemporary genres of Western music: the opera, symphony, concerto, string quartet, sonata, and so on. This article shall deal with the historical conditions which gave rise to or at least accompanied this incredible explosion of musical creativity.

While it would be almost a truism to say that the development of the Russian national school in music was a reflection of a general rise in national consciousness and an expansion of civil society, those propositions bear closer examination. For example, what did nationalism mean to Russian composers in the 1860s through the 1890s, and exactly how did it provide a source of inspiration to them? Was it the same strident nationalism which inspired the Slavophiles, the Pan-Slavic movement and the pochvenniki? Through what institutions was their music sponsored—state institutions or institutions of civil society? And how did the composers gain acceptance by these institutions?

Any work that attempts to delineate the historical conditions giving rise to a flourishing of the arts clearly does injustice to the individual creativity of particular artists. There is no adequate way of explaining the development of an individual's creativity, and this article will not attempt to do so. Where, however, a constellation of good composers arrive on the scene at the same time, a historical "explanation" becomes appropriate. It is certainly more than coincidence that many composers should start their careers at the same time, particularly after a long period of relatively little great music. Three points will be made here.

First, the explosion of musical creativity was part of the general sense of liberation, rejuvenation and rebirth which swept society at the time of the emancipation of the serfs and the other Great Reforms. Second, Russian music "took off" and flourished amid open warfare between two more or less autonomous organizations in civil society. In this sense the storm of musical creativity in Russia was
part of the creation of civil society and the entry of music into civil society, a process which had occurred throughout Europe in the nineteenth century. Third, there was little relationship between Russian nationalism in music and the more virulent forms of nationalism popular in Russia in the mid to late nineteenth century. The national movement in Russian music stemmed from a more tolerant and outward looking form of nationalism.

Recent literature contains several attempts to relate the great age of Russian music to contemporary historical conditions. A perestroika era work on music and society in the 1860's contains an excellent description of the institutional context of Russian music. In the introduction to this work the musicologist lu. V. Keldysh posited that the great novelists of the 1860s and 1870s (Tolstoi, Dostoevskii, Turgenev, Leskov and Goncharov) as well as the great composers and painters (Repin, Surikov, Perov, and so on) were all inspired by the same revolutionary ideals which inspired the radical critics Chernyshevskii, Dubroliubov and Pisarev. This view is probably related to the desire of the Communist Party to place the radical critics, who were its own intellectual forbearers, in the same camp with the greatest creative geniuses of the nineteenth century. A more convincing and specific demonstration of Musorgskii's relationship to the esthetic theories of Chernyshevskii has been made by Richard Hoops.

Another attempt to relate music to other cultural trends is that of the American musicologist, Richard Taruskin, who argues that three operas of the late 1800s, Chaikovskii's Oprichnik, Rimskii-Korsakov's Pskovitanka (The Maid of Pskov) and Musorgskii's Boris Godunov, each reflected the historical approaches and theories of one of the great national historians of the nineteenth century, Karamzin, Solov'ev and Kostomarov, respectively. He further argued that these three operas became part and parcel of the cultural dialogue in the 1870s on the nature of Russia's past. There is also an excellent work by Robert C. Ridenour on the relationship between music and nationalism in the 1860s and 1870s. Ridenour concludes that much of the fierce polemics between the nationalists and the conservatives reflected personal rivalry rather than serious aesthetic controversy.

A study like the present cannot ignore the hard-to-explain fact that certain nations have displayed an aptitude for writing great music while others have not. For example, Germany and Italy have indisputably produced many great com-

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