

Abstract

The thesis' subject is the career of Gustav Voborník, a reliable dancer and an accomplished choreographer, in the J. K. Tyl Theatre in Pilsen from 1968 till 1981. The chief part of the thesis deals with the total of nineteen ballet productions that Voborník created in the Pilsen theatre in his lifetime.

A brief introduction discussing the problem of sources in this field of research is followed by a biography of Gustav Voborník, detailing his experience as a dancer and as a choreographer as well as his preparation for a production and for a work with dancers. To complement the overview of Voborník's artistic work, this part also features chapters dedicated to various ensembles that helped shape his artistic personality: the Czechoslovak State Song and Dance Ensemble and the Vít Nejedlý Army Artistic Ensemble. The final chapter before the part describing Voborník's Pilsen works as a choreographer is a short one introducing his views of the folklore, since folk dances and culture in general are the sources of many of his choreographies, while the 2nd half of the 20th century is known as an era of substantial shift in the perception and practice of folk traditions.

This most extensive part of the thesis also features an overview of Gustav Voborník's cooperation with the drama ensemble, the operetta, and the opera.

The final three chapters discuss Gustav Voborník's works as a choreographer and as a pedagogue away from the Pilsen theatre as well as his creations for television and film.

The epilogue summarises the most important points raised in the thesis while also offering numerous answers to the question why Gustav Voborník's choreographies and performances have, in spite of their unquestionable qualities, been almost forgotten.

Keywords:

theatre, dance, ballet, The JK Tyl Theatre in Pilsen, 20th century, Gustav Voborník, choreography, folklore