EFTA BOTOCA-THE VIOLINIST OF THE ROMANIAN FOLKLORE IN BANAT

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***Abstract**:Efta Botoca was the gratest Romanian folk music violinist born in Jebel-a village from Timis County. He was born in an modest family and Efta has learned to play violin by himself. His violin strings resounded all over the world: in France to New Zealand, South Africa, USA, Japan, China and Australia. Efta Botoca said: "Do not forget that our Romanian music evokes this success, so we sang for her sake."(4)*

***Key words:** violinist, folklore, music, Jebel, Banat*

INTRODUCTION

Efta Botoca was born in the beautiful village Jebel, the September 23, 1925 from parents with a more than modest family situation. During history the villages from Banat have been a continous source of talented people. Jebel, a beautiful village of the plain, south of Timisoara, contributed to the culture of the wonderful land of the Carpathians, Mures, Tisa and Danube by people who knew how to promote culture including local values.(1)



Efta Botoca(fig.1)

MATERIALS AND METHODS

We considered necessary to draw a sketch of the vision on existence in order to understand the significance of Romanian folklore that can still be found in Timis County area. In order to achieve this, we sought the options of some researchers, but also the habits specific to the Romanians, from the multicultural area of Banat as fundamental part of local traditional culture.

RESULTS AND DISCUSSIONS

1. CHILDHOOD

Father, dear "taica Ion Botoca" for his neighbors was a simple "paore"(peasant) working hard for the family, and his mother every day looking around the house to ensure all those needs. Efta-the 7 years child, at the urging of his uncle Nicolae from Unip village and under visible talent, was taken to wedding fairs and markets where he has the chance to know Luta Iovita and is presented as a child prodigy. Much of the melodic richness of the folk song from the plain of Banat (Efta was not competed in any interpretation of his teacher), is due to the modest but talented fiddler Ion Laica. (1)

Efta has learned, first, to play by himself because his father, grandfather and uncle played well. They were poor - his father worked hard as fireman on an old mill and an oil press. Efta - while he was six years old, his uncle gave him a violin to start learning. The first two songs has been difficult, after some time, Efta was able to play the violin everything he was humming. **(1)**

STUDIES

At the College of Teachers in Timisoara he met Professor Eugene Cuteanu who helped Efta the most and said him to sing something else. So he started school, teaching musical notes. Than came hard times. And more money is not reaching to continue his studies. Efta turned away from Timisoara, 24 miles, home to Jebel. Efta still remained at home, but after two years returned to Timisoara where Professor Eugene Cuteanu helped to revert to the teachings.

But not long after, he got sick again and was needed to stop school. He persevered, however, because the situation had changed: now have a vast repertoire, but knew how to play waltzes and folk music still attracts. Therefore, he set off for Bucharest, attracted by his friend Anton Andrei.

The Institute of Folklore in Bucharest under the guidance of Ilarion Cocesiu started to learn different styles of orchestra. (4)

2. ACTIVITY

In 1951, the roads began: Youth Festival in Berlin, collaborating with various ensembles. He lived modestly in a small room at the Podul Mihai Voda. He worked at the Ensemble "Romanian Rhapsody", the Orchestra of Radio broadcasting popular music and the band of Gheorghe Zamfir. (1)

Efta Botoca said: "Do not forget that our Romanian music evokes this success, so we sang for her sake." It was an extraordinary modesty, well known. His repertoire included old songs (doine, sorocuri, brauri, ardelene), collected from his grandfather and villages around Jebel village where he was born. (1)

He collected them and taught them interpreted as only he knew around the world. “Doina” was the dearest, was "The foliage" and "The sheep", which he received from Professor Constantin Prichici collector of folklore. Efta Botoca, an outstanding violinist, revealed several songs sung by folk singers from Jebel: „Dudurica”, „Piperu’”, „Brau din Jebel”, “Jugecata”, “Şchioapa”, “Argeleana dân Jăbel”.(2)

At the Conservatory he has a friend and colleague John Odrobot – Vanu, his advisor. Their friendship and collaboration will put an undeniable mark life on the formation of Professor Ion Odrobot as a violinist.(4)

He was married to Elena Botoca.

His violin strings resounded all over the world: in France, to New Zealand, South Africa, USA, Japan, China, Australia ... Efta Botoca obtained First Class Cultural Medal, Gold Medal in France and the beautiful words of gratitude through letters from the heads of states.(1)

3. TESTIMONIALS ABOUT EFTA BOTOCA

Years ago, performing in Bucharest, the great violinist Yehudi Menuhin said to Gheorghe Zamfir he would like to listen to Romanian folk music in the interpretation of the band members. Among those present was Efta Botoca, which came to an end and who was very nervous before the great violinist. Yehudi Menuhin noticed that and asked Efta Botoca to play on backstage. After hearing the wonderful songs playing from Banat repertory, Yehudi Menuhin addressed to Efta Botoca: "if you took a higher

musical education you have been playing like me. But I did not even have to sing like you." (1)

At a ceremony held in Jebel area, in memory of Efta Botoca on 24 of July 1992, the newspaper journalist Aurora Margeanu, took a short interview to Marioara Murarescu-editor of Romanian Television:

Marioara Murarescu: "I've always considered among the privileged to work in these years and I had the opportunity to be always with some great singers.

Ever since I was on the radio and listened to recordings, I knew and had a cult for this man." (3)

CONCLUSIONS

Each piece reveals the man Efta Botoca, that being of a rare modesty, an extraordinary sensitivity. Probably people here are like this, if he stood here!

He was a very special person, not only in interpreting solo parts, he knew how to accompany. Efta Botoca knew every time to bring the tone of his violin, and the exact color of the shadows and lights, he was a formidable poet of the violin. (2)

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