

# PRILOG POZNAVANJU ŽIVOTA I DJELA ABRAHAMA S. SUZINA

Fatima Hadžić /  
Lana Šehović Paćuka

**Abstrakt:** Abraham S. Suzin, muzički pedagog, dirigent i kompozitor, malo je poznato ime u bosanskohercegovačkoj muzikologiji. Porijeklom Bugarin, u Sarajevo je došao u austrougarskom periodu razvivši veoma živu muzičku aktivnost horovođe, muzičkog pedagoga i kompozitora. Cilj ovog rada je proširiti dosadašnja saznanja o životu i djelu A. Suzina na temelju relevantnih arhivskih dokumenata i onovremene štampe.

**Ključne riječi:** Abraham S. Suzin; muzički život Sarajeva; muzičko obrazovanje; kompozitorstvo.

## Porijeklo i dolazak u Sarajevo

Već kod Suzinovog imena postoje izvjesne dileme. Najčešće se pominje kao A. Suzin npr. na štampanim partiturama njegovih kompozicija u izdanju J. Studnička & dr. pohranjenim u Histo-rijskom arhivu Sarajevo (Suzin, n.d.). Prema Tünde Polomik (1997, 52) njegovo puno ime je Aleksandar Sabitaef Suzin. Oskar Danon (2005, 269) navodi ga kao Albert S. Suzin, a na isti način se pominje i u *Almanah adresaru grada Sarajeva* (1937, 52). Du-šan Mihalek (2018) u kratkom tekstu o ovom muzičaru navodi ga kao Abraham ili Avraham Suzin. U nekoliko novinskih na-pisa pominje se i kao A. Sabitaef-Suzin (Bosnische post, 1913), A. Sabitajew Susin (Bosnische post, 1912a) ili Sussin (Hrvatski dnevnik, 1916). U Porodičnoj knjizi sefardskih porodica pri Jevrejskoj opštini u Sarajevu zavedeno je ime Abrama Susina.

U istom izvoru se kao mjesto i godina rođenja navodi Bugarska, mjesto Lom, 1884. godine (Jevrejska opština u Sarajevu, n.d.). O Suzinovom<sup>1</sup> životu do dolaska u Sarajevo ima vrlo malo podataka. Štaviše, samo zahvaljujući sarajevskoj štampi koja je zabilježila njegov dolazak znamo o njegovom školovanju i prethodnom zaposlenju. U članku lista *Bosnische post* iz 1912. pod nazivom *Musikunterricht* [Časovi muzike] navodi se da je Suzin, mladi bugarski muzički pedagog namješten kao horovođa Jevrejskog pjevačkog društva *Lira*, muzičko školovanje završio u Njemačkoj (Würzburg) gdje je kao apsolvent dirigirao na nekoliko koncerata. Nakon završenih studija vratio se u domovinu i u Sofiji radio kao privatni učitelj muzike (klavir, violina, pjevanje i harmonija) i dirigent (*Bosnische post*, 1912a). Ovaj članak objavljen 27. februara 1912. dosada je prvi poznati pomen Suzina u muzičkom životu Sarajeva. U sarajevskoj štampi pominje se kao dirigent Španjolsko-jevrejskog pjevačkog društva *La Lira*, muzički pedagog i kompozitor. Suzin je sa bratom Moisom<sup>2</sup> vodio trgovinu instrumenata i muzikalija<sup>3</sup> (Sarajevski izvijestitelj, 1923). Braća Suzin brzo su se uklopili u kulturni život Sarajeva, te aktivno učestvovali u radu amaterskih kulturno-prosvjetnih društava *Matatja*, *Lira* i *Sloga* (Danon, 2005, 269). Suzin se pominje i kao jedan od članova privremenog, odnosno osnivačkog odbora Sarajevske filharmonije.<sup>4</sup>

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U ovom radu se navodi kao A. Suzin s obzirom da se na taj način pominje u najvećem broju izvora.

2

Uz većinu imena koji se pominju u tekstu ne navode se godine rođenja i smrti kao ni ostali biografski podaci, jer isti nisu poznati autoricama. O Moisu Suzinu također je vrlo malo podataka. Pominje se kao pjevač amater (bariton). U okviru svečanosti obilježavanja 20-godišnjice *Lire* održane od 20. do 22. maja 1921. u Gradskoj vijećnici priređen je jubilarni koncert na kojem je sa Kostom Travnjem (tenor) i muškim horom *Lire* izveo Novakov *U ljetni suton* (vidi: Plrotić, 1921). Učestvovao je u postavljanju prve operete domaćeg autora, *Mis Ganimed* Alfreda Pordesa 1929. kao gost s majnom ulogom. Učestvovao je i u izvođenju Puccinijeve *Madame Butterfly* 11. aprila 1929, te bio jedan od organizatora gostovanja Zagrebačke i Beogradske operete u Sarajevu. Prema Danonu (2005, 269-270) Mois Suzin je angažovao Pordesa, stalnog dirigenta Beogradske opere, da radi s pjevačima i horistima amaterima, te s vojnim orkestrom i članovima Sarajevske filharmonije pripremi Puccinijevu *Madame Butterfly*. Mois je pjevao i odlično odglumio Goroa.

3

Danon (2005, 269-270), pak, napominje da popravke i štimanje klavira Suzinovi nisu vršili.

4

Članovi osnivačkog odbora Sarajevske filharmonije bili su: dr. Bogdan Milanković,

Suzin je djelovao u krugu bliskom jevrejskoj zajednici u Sarajevu, organizirao koncerte i dirigirao, vodio privatnu muzičku školu, a pominje se i kao učitelj muzike pri Jevrejskom srednjem teološkom seminaru u Sarajevu pokrenutom 1928. godine.<sup>5</sup> Vodio je pjevačku sekciju u društvu Židovsko omladinsko kolo.<sup>6</sup>

## Horovođa Jevrejskog pjevačkog društva *Lira*

Španjolsko-jevrejsko pjevačko društvo La Lira sociedad de cantar de los judios-espanoles en Sarajevo osnovano je 1901. godine. Pod ovim imenom društvo je djelovalo do 1920. godine, kada je preimenovano u Jevrejsko pjevačko društvo *Lira* (Pinto, 1966, 186-187). Prvi javni nastup *Lira* je imala 1896. godine na jednoj svadbi i prije zvaničnog osnivanja. Društveni statut na jevrejsko-španskom i "zemaljskom" jeziku zvanično je ovjeren 8. oktobra 1900. godine (Besarović-Džinić, 2008, 94). U austrougarskom periodu *Lirin* hor je nastupao u okviru društvenih zabava povodom jevrejskih religijskih praznika i na manifestacijama drugih jevrejskih društava. U međuratnom periodu *Lira* je bila redovan gost na manifestacijama drugih jevrejskih društava, a sazrijevanjem društvenog ansambla društvo započinje redovitu organizaciju godišnjih koncerata s cjelovečernjim programima (Hadžić, 2018, 66).

Djelatnost *Lire* u austrougarskom periodu obilježilo je djelovanje Koste Travnja (1868–1950) i A. Suzina. Travanj rukovodi

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privremeni predsjednik, Miloš Ljeskovac, Alexander Lukinić, Josef Rožđalovski, Stevan Zjalić, Adolf Wiener, dr. Josip Goldberg, A. Suzin, Klemens Menšik i J. Sternberg (i još jedan član čije ime nije moguće iščitati). Na inicijativu ovog odbora, Pokrajinska uprava za BiH je rješenjem br. 51446/1923. od 6. jula odobrila pravila Sarajevske filharmonije čime je društvo i zvanično otpočelo svoju djelatnost. Ipak, Suzinovo ime se u daljem radu Sarajevske filharmonije više ne spominje (Privremeni odbor i osnivači Sarajevske filharmonije, 1923).

5

Jevrejski srednji teološki seminar u Sarajevu otvoren je u školskoj 1928/1929. godini, a škola je radila sve do izbijanja Drugog svjetskog rata. Predmet Muzika podučavao se s ciljem da učenik "(...) kao svršeni sveštenik može u templu ili da sam pjeva molitve po kompoziciji naših sinagogalnih komponista, ili da ravna jednim malim dječjim zborom sinagogalno pjevanje" (El Mundo Sefarad, 2010a).

6

Suzin je vodio pjevačku sekciju Židovskog omladinskog kola. Sekcija je izvodila pjesme jevrejskih i drugih kompozitora (Židov, 1926).

horom do 1912. kada ga zamjenjuje Suzin koji je na mjestu glavnog društvenog horovođe ostao do kraja Prvog svjetskog rata. Uz njega se na značajnijim koncertima kao horovođa i dalje povremeno pojavljuje Travanj, ali i drugi muzičari – Ivan Danić, Fr. Schwarz, Branko Raca (Pačuka, 2014, 127).

S obzirom da arhiva *Lire* nije sačuvana, podaci o djelovanju temelje se na malobrojnim izvorima iz fondova javne uprave i štampi, zbog čega su pojedini podaci nepotpuni. Prema Polomik (1997, 52) Suzin je bio dugogodišnji horovođa *Lire*. Međutim, njegovo ime se ne spominje u *Spomenici društva* iz 1931. (Pinto, 1931) gdje se kao jedini horovođa u austrogarskom periodu navodi Kosta Travanj, što se, s druge strane, ne podudara sa podacima iz drugih izvora, posebno štampe (vidi: *Bosnische post*, 1912a). Tako npr. list *Židovska svijest* donosi vijest o *Makabejskoj svečanosti* održanoj 21. decembra 1918. u organizaciji Židovskog nacionalnog društva za BiH i djevojačkog udruženja *Moriah* u prostorijama Društvenog doma na kojoj su u muzičkom dijelu programa nastupili čehoslovačka muzika, mješoviti hor (ne navodi se i koji hor) pod vodstvom A. Suzina, Salvator Salom tenor i kamerni orkestar (*Židovska svijest*, 1918a, 1918b). S obzirom da je po završetku Prvog svjetskog rata *Lira* obnovila rad na prvoj poslijeratnoj glavnoj skupštini društva održanoj 1. januara 1919. (Pinto, 1931, 23) vjerovatno da je hor bez zvaničnog odobrenja djelovao i tokom rata pod Suzinovim vodstvom.

## Zavod za muzičko obrazovanje A. Suzin

Suzinova privatna muzička škola počinje privatnom podukom koju organizuje odmah po dolasku u Sarajevo 1912. godine (*Bosnische post*, 1912a). Sarajevskoj javnosti predstavljen je kao talentiran, svestran umjetnik koji drži privatne časove muzike. Nastava je organizovana na adresama učenika i u prostorijama Jevrejskog pjevačkog društva *Lira*, koje je svom aktuelnom horovođi ustupilo prostorije za rad dok je čekao zvaničnu dozvolu Zemaljske vlade (*Bosnische post*, 1912a). Podučavao je violinu, klavir, pjevanje i harmoniju po nastavnoj metodi posebno prilagođenoj početnicima (*Bosnische post*, 1912a).

Suzinova škola je, prema navodima u štampi, imala zvanično

odobrenje za rad Zemaljske vlade (Sarajevoer Tagblatt, 1914a). Početak rada u školskoj 1914/1915. najavljen je organizovanjem ferijalnog tečaja po uzoru na tečajeve “na višim muzičkim školama Beča i drugih velegradova u monarhiji” od 1. jula do 30. avgusta 1914. Škola je imenovana kao Muzički obrazovni zavod u Sarajevu “od vis. zem. vlade autorizovan” (Hrvatski dnevnik, 1914). Nastavu ferijalnog tečaja vodili su školovani nastavnici sa završenim konzervatorijima, muzičko-pedagoškim iskustvom, a prema najnovijim metodama na hrvatskom, njemačkom, francuskom, španskom, češkom i mađarskom jeziku. Nastava se odvijala u komfornim i urednim prostorijama na kvalitetnim instrumentima, među kojima je bio i koncertni klavir Bösendorfer. Prijave za ferijalni tečaj i školu vršile su se u knjižarama A. Thiera, Simona Kattana, Daniela i A. Kajona, Leona Fincija i A. Kappona, u ulici Franje Josipa (Hrvatski dnevnik, 1914). Ferijalni tečaj bio je namijenjen prvenstveno učenicima koji za vrijeme školske godine nisu imali dovoljno vremena da se posvete muzici ili pojedincima koji se pripremaju za državni ispit iz muzike. Po završetku tečaja bio je planiran početak školske godine (Sarajevski list, 1914).

Nastava u Suzinovoj školi obuhvatala je glavne i sporedne predmete. Glavni predmeti bili su: Solo pjevanje, Klavir, svi gudački i duvački instrumenti, Orgulje, Harfa, Udaraljke, Nauk o harmoniji, Kontrapunkt i Kompozicija, a sporedni: Pjevanje u horu, Historija muzike, Poznavanje instrumenata, *Moderne Sprachen*<sup>7</sup>, vježbe sa ansamblom za učenike klavira, učenike gudačkih i duvačkih instrumenata, orkestarske vježbe pod vodstvom kapelmajstora Christopha Fuchsa<sup>8</sup>, vježbe kamerne muzike, koncerti i večernja predavanja. Iznos školarine kretao se od 10 do 20 kruna mjesečno (Sarajevoer Tagblatt, 1914b). U novinskom članku iz 1916. navodi se da škola pod upravom “Fuchsa i Sussina” s nastavom počinje 1. februara, te da Zavod organizira kurseve “glasoviranja pjesme, violine, teorije pjevanja i kora” 4 sata sedmično, dva za “glavnu struku”, a dva za “teoriju, glazbeni diktat ili pjevanje u koru” (Hrvatski dnevnik, 1916).

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7

Vjerovatno je da se radilo o nekoj vrsti nastave o savremenoj muzici tj. “moderni jezik” muzike.

8

Christoph Fuchs (Doubrava, Češka, 1871–?), vojni kapelnik austrougarske vojske stacionirane u Sarajevu.



Primjer 1.

Reklama za Suzinovu muzičku školu u listu *Sarajevoer Tagblatt* 28. juna 1914. (Sarajevoer Tagblatt, 1914b)

Upis u školu oglašen je i četiri godine kasnije. Nastavu violine, klavira, pjevanja, nauka o harmoniji i kompoziciji vodili su, prema navodima u štampi, istaknuti muzički pedagozi. Upis se vršio svakog radnog dana u prostorijama uprave škole u ulici Franza Ferdinanda br. 25 (Bosnische post, 1918).

Od 1918. Suzinova muzička škola se češće pominje kao Zavod za muzičko obrazovanje. U izvještaju Umetničkom odeljenju Ministarstva prosvjete Kraljevine SHS u Beogradu za školsku 1928/1929. od 25. avgusta 1929. navodi se da privatna muzička škola Zavod za muzičko obrazovanje A. Suzina ima sjedište u ulici Aleksandrova br. 83, te da je Albert S. Suzin jedini nastavnik škole (Zavod za muzičko obrazovanje A. Suzin, 1929). U istom dokumentu se navodi da je škola u navedenoj godini imala dvadeset dva učenika od kojih su četrnaest i u prethodnoj školskoj godini bili učenici ove škole. Tokom školske godine Zavod je napustilo sedam, dok je petnaest učenika uredno pohađalo nastavu do kraja godine (Zavod za muzičko obrazovanje A. Suzin, 1929). Škola je izlazila u susret siromašnim talentiranim učenicima, dok su činovnička i oficirska djeca imala znatan popust.<sup>9</sup> Učenici su nastupili na

9

Suzin navodi da je talentiranim sestrama Martić, kćerkama siromašnog činovnika, obezbijedio besplatnu poduku, note i udžbenike, kao i pianino za koji je sam plaćao

dva koncerta. Prvi koncert, za koji se ne navodi datum, održan je u dvorani Imperijal-kina, a drugi je održan 3. februara 1929. u Narodnom pozorištu. Koncertima je prisustvovao Đoko Kovačević, načelnik Prosvjetnog odjeljenja.<sup>10</sup>

Navedeni izvještaj škole donosi interesantan uvid u stanje onovremene privatne muzičke prakse. Suzinova škola borila se s nizom nepovoljnih okolnosti koje su prouzročile otežan rad škole. U izvještaju Ministarstvu prosvjete Suzin navodi nekoliko razloga, a kao glavni ističe nelojalnu konkurenciju “nekvalifikovanih pseudo učitelja muzike” koji prema Suzinovom mišljenju “(...) o muzici nemaju pojma a kamo li o načinu predavanja iste, a ipak davaju časove muzike. – I to su oni pravi grobari muzike i izgubljenih talenata” (Zavod za muzičko obrazovanje A. Suzin, 1929).

Poseban uspjeh postigle su učenice klavira, sestre Brankica i Feodora Martić, o čijim javnim nastupima izvještava i štampa. Beogradski list *Vreme* najavilo je gostovanje polaznica Suzinove škole u Beogradu uzrasta šest i tri godine, koje su, prema pisanju štampe, već javno nastupale u Sarajevu: “Na ovome koncertu ova dva jedinstveno darovita deteta svirala su na način kome bi mogli pozavideti i pet puta stariji od njih. Mala Brankica svirala je Mendelsova, Šuberta, Betovena (Rondo kapriciozo), Čajkovskog.” (J. P., 1928)

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400 dinara mjesečno (Zavod za muzičko obrazovanje A. Suzin, 1929). O sestrama Martić pisala je srpska štampa povodom najave njihovog koncerta u Beogradu (J. P., 1928).

10

Suzin navodi da su tokom ove školske godine učenici postigli zavidan uspjeh i to zahvaljujući, što Suzin posebno naglašava, njegovoj metodi. Za primjer je uzeo četrnaestogodišnjeg učenika Ervina Otingera, koji je bio “gotovo slep sa belim očima”. Otinger je, prema Suzinovim riječima, poslije dvogodišnjeg pohađanja Suzinovog zavoda bio spreman da samostalno nastupi na koncertu “no na žalost radi bolesti maloga, koncert je morao biti odložen za drugi slučaj” (Zavod za muzičko obrazovanje A. Suzin, 1929).



Primjer 2.

Učenice Suzinovog zavoda, sestre Brankica i Feodora Martić, vrlo vjerovatno sa Suzinom (J. P., 1928)

## Koncertna djelatnost Zavoda za muzičko obrazovanje A. Suzin

Suzinova škola organizovala je redovne javne koncerte svojih učenika. Pri tome je vrlo istaknuta tijesna veza Suzinove muzičke škole s jevrejskim društvima u Sarajevu; o javnim nastupima škole piše jevrejska štampa, na koncertima prisustvuju većinom članovi jevrejske zajednice u Sarajevu, a javni nastupi organiziraju se u okviru svečanosti jevrejskih društava.

Koncerti su organizovani u koncertnim dvoranama Društvenog doma (danas zgrada Narodnog pozorišta), Vojne kasine (danas Dom Oružanih snaga Bosne i Hercegovine) i Imperijal-kina. Popularnosti dobro posjećenih koncerata doprinosili su pomno odabrani programi na kojima su se uz standardni učenički repertoar često izvodile i Suzinove kompozicije, svojevrstni scenski komadi s muzikom uz učešće velikog broja djece.<sup>11</sup> Opširni prikazi u štampi opisuju uspješne učeničke nastupe posebno ističući trud koji je Suzin ulagao u zajedničke izvedbe velikog broja djece, često i uz pratnju orkestra.

Na dobrotvornom koncertu škole održanom 29. juna 1918. u Društvenom domu izvedena su klavirska djela: M.

<sup>11</sup>

Vidi dalje u tekstu (*Dječji san, Bagdaski kalif, Veseli svečari*).

Moszkowsky *Španski ples* br. 2 za dva klavira (Olga Maksimović, Stefaniya Anderle, Blanka i Rifka Kamchi), J. Haydn *Sonata* za klavir Es-dur (Albert Kraus), T. Döhler *Nocturno* Des-dur (Lilly Nagy), F. Schubert *Dječji marš* za dva klavira (Herta Handl, Tilda Kattan, Riki Levi i Eugenija Hasil), H. Reinhold *Impromptu* Es-dur, J. Paderewsky *Menuet* G-dur (Hilda pl. Gumberz), F. Chopin *Scherzo* b-mol (Hella Regel), T. Döhler *Tarantella* za dva klavira (Albert Kraus, Nora Barić), J. W. Hässler *Gigue* d-mol (Blanka Barić, Otilija Letzow), F. Mendelssohn *Capriccio brillante* op. 22 (Hilda pl. Gumberz, Hella Regel), R. Schumann *Koncert* za klavir a-mol, I stav (Hella Regel, Hilda pl. Gumberz) i C. M. von Weber *Poziv na ples* za dva klavira (Blanka Barić, Lucy Kowanda, Lilly Nagy i Otilija Letzow) (Sarajevski list, 1918).

*Veseli svečari*, Suzinova alegorična igra s pjevanjem i baletom na tekst bosanskohercegovačkog književnika Isaka Samokovlije (1889–1955), izvedena je u okviru jubilarnog koncerta 1. marta 1919. povodom godišnjice *La Benevolencije* (Židovska svijest, 1919a). Djeca su svoj zadatak izvela “s dirljivom točnošću i gracijom”, a posebno su se istakle djevojčice Klara Finci, Safira Israel i Riki Levi koja se predstavila “(...) kao buduća umjetnica u plesanju, čiji je talenat zaista iznenadio” (Židovska svijest, 1919c).<sup>12</sup> Koncert održan u punoj dvorani pred “većinom židovskom publikom” ocijenjen je kao rezultat koji može postići “(...) čelična volja, nepokolebiva ustrajnost, i vanredna marljivost, to nam je pokazao naš poznati muzičar i pedagog na polju muzike, g. A. Suzin” (Židovska svijest, 1919b).

Učenici su uz pratnju orkestra nastupili na koncertu održanom 8. marta 1919. u Društvenom domu. Čehoslovačka muzika<sup>13</sup> pod Suzinovim vodstvom nastupila je u prvom i drugom dijelu koncerta, dok je u trećem izvedena Suzinova alegorija *Veseli*

12

Ulaznice su se u pretprodaji mogle kupiti u knjižari Finci, a jedna trećina prihoda bila je, prema pisanju štampe, namijenjena “stradalima u Srbiji” (Židovska svijest, 1919a; Židovska svijest, 1919c).

13

Tokom 1918. i 1919. u Sarajevu je djelovala tzv. čehoslovačka muzika u čijem sastavu su bili članovi bivše austrougarske vojne muzike. Ovaj orkestar je ubrzo, po uspostavljanju vojne vlasti na cijelom teritoriju novoosnovane države, prestao s djelovanjem. Po završetku Prvog svjetskog rata članovi Čehoslovačke muzike vraćaju se u domovinu, čime se okončava i djelatnost ovog Orkestra (Hadžić, 2018, 40).

*svečari* komponovana povodom 25-godišnjice *La Benevolencije* uz učešće 60 djece (Židovska svijest, 1919c). Štampa je posebno hvalila učenicu klavira Hellu Regel koja je izvela I stav iz Schumannovog *Koncerta* za klavir a-mol i učenika Alberta Krausa koji je izveo Beethovenov *Rondo* u C-duru i Smithov *Na vodoskoku*. Uz Regel i Krausa nastupile su učenice klavira Estera Kampus, Hilda pl. Gumberz, Lili Nagl i Emma Ninkler. Erna Rewas je odsvirala Chopinov *Prelude* op. 85 i Hellerovu *Tarantellu*, a pozvana na bis i Sindingov *Frühlingsrauschen*. Kao gost nastupio je violinist Fritz Pinto koji je izveo *Legendu* Wieniawskog i Griegovu *Serenadu* (Židovska svijest, 1919b).

Učenici škole nastupili su na koncertu povodom 25-godišnjice društva *Humanidad* održanom 5. januara 1920. u Društvenom domu u okviru kojeg je ponovno izveden balet *Veseli svečari*. Za koncert, prema pisanju štampe, vladalo je veliko zanimanje kao i “za sve Suzinove priredbe” (Židovska svijest, 1920a). U prvom dijelu koncerta nastupili su Olga Pezdirz, Olga Maksimović, Alfred Pordes, Elza Kampus (odlomci iz Schumannovog *Karnevala*), Roza Kraus (Chopin *Posmrtni marš*, Sinding *Frühlingsrauschen*), Lily Jovanović (Chopin *Scherzo*), Albert Kraus (Beethoven *Presto* iz *Sonate* op. 10 br. 3) i Hella Regel (Chopin *Polonaise* A-dur, Liszt *Ljubavni san*), koja je klavir učila i ranije “u nekoj školi u inostranstvu” (Bajac, 1920a, 1920b). U drugom dijelu koncerta izveden je balet *Veseli svečari*:

“Sam balet po svom izvođenju mogao je biti davan bilo u kom velikom gradu. Na prvom mestu treba da budu naročito pohvaljeni arhitekt g. Sumbul i gđa M. Waldiger. Što se je ovde kod ovih mališana i kod veće dece dalo postići s dobro promišljenim radom i umetničkim osećanjem, mora se to odista uzeti kao vrlo dobro uspeo posao. Sudeći već po samom odobravanju publike, bio je svako od srca zahvalan gđi Waldinger i g. Sumbulu, koji su se nesumnjivo za to ponajviše zauzeli, da je Sarajevo tako što doživilo za umetničke stvari mlitavo i beskrvno Sarajevo. I spomenute i one, koji su učestvovali u inscenaciji baleta, valja pohvaliti. Već sâm početak s lepim prologom profesora Milakovića, morao je osvojiti svakog slušaoca.” (Bajac, 1920a, 1920b)

Značaj Suzinove pedagoške prakse leži u kontinuitetu rada škole, broju učenika, te posebno činjenici da su pojedini učenici na-

kon Suzinove škole nastavili muzičko obrazovanje izgradivši profesionalne muzičke karijere. Suzinovi učenici bili su dirigent i kompozitor Alfred Pordes<sup>14</sup> i pijanistica i muzička pedagoginja Hella Regel Křenek.<sup>15</sup> Na koncertima učenika nastupali su violonista Fritz Pinto<sup>16</sup> i balerina Riki Levi<sup>17</sup>, međutim ne može se sa sigurnošću tvrditi da li su Pinto i Levi bili i učenici Suzinove škole.

## Kompozitorski opus

O kompozitorskom stvaralaštvu saznajemo posrednim putem s obzirom da nemamo podataka o Suzinovoj eventualnoj ostavštini. Sačuvano je nekoliko štampanih partitura, uglavnom obrada narodnih i jevrejskih pjesama za glas i klavir,

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14

Alfred Pordes (Sarajevo, 1907–1941 ili 1942) prva muzička znanja stjecao je u Muzičkoj školi Alberta Suzina i Oblasnoj muzičkoj školi gdje je pohađao violinu i djelovao kao član Orkestra Sarajevske filharmonije. Studij dirigovanja završio je 1928. godine u klasi Frana Lhotke u Zagrebu. Po povratku u Sarajevo preuzeo je mjesto horovođe Jevrejskog pjevačkog društva *Lira* (novembar 1928–juli 1929) i dirigenta Orkestra Narodnog pozorišta (1927/1928–oktobar 1929). U oktobru 1929. preuzima dužnost dirigenta Pozorišta u Cetinju, a zatim u Beogradu, gdje je izvodio standardni operni repertoar. Nema tačnih podataka o vremenu i okolnostima Pordesove smrti, ali je poznato da je 1941. zarobljen i sproveden u logor Jasenovac gdje je umro 1941. ili 1942. godine. Komponovao je operete, jednu operu, balet, komade s pjevanjem i scensku muziku, muziku za film i značajan opus zabavne muzike (vidi: Hadžić, 2018, 104–105).

15

Hella (Helena) Regel udata Křenek (za dirigenta Eduarda Křeneka) u međuratnom periodu djelovala je kao nastavnica Oblasne muzičke škole, te kao solista i korepetitor pri Sarajevskoj filharmoniji (vidi: Hadžić, 2018).

16

Fritz Pinto je često nastupao kao gost na koncertima *Lire* i Sarajevske filharmonije (vidi: Hadžić, 2018). Nema pouzdanih podataka o mjestu i godini njegovog rođenja, ali se u sarajevskoj štampi navodi kao "sugrađanin". Pinto je završio studij violine na konzervatoriju u Brislu, gdje je kao najbolji učenik osvojio i nekoliko prvih nagrada (Pregled [M.], 1930). U prikazu koncerta na kojem je izveden Suzinov *Bagdaski kalif* (vidi kasnije) pominje se dvanaestogodišnji dječak Fritz Pinto. S obzirom da je članak objavljen 1913. vjerovatno da je Fritz Pinto rođen 1901. godine. Na internetu se nalazi podatak o Fritz Pintu rođenom 25. septembra 1901. u Sarajevu koji je umro 25. decembra 1969. godine u mjestu Arnhem, Gelderland u Holandiji (Geni, 2016).

17

Riki Levi (Sarajevo, 1906–New York, 1958) bila je prva profesionalna balerina iz Sarajeva. Porijeklom iz skromne sefardske obitelji, Riki Levi je zahvaljujući velikom plesačkom talentu i pomoći *La Benevolencije* školovanje započeto u Sarajevu nastavila u Zagrebu i Beču. Od 1920. do 1923. bila je učenica Carla Raimunda u Beču. Od 1923. djelovala je kao članica i solistica Baletnog ansambla Narodnog pozorišta u Beogradu. Plesačku karijeru prekinula je 1932. zbog povrede kuka za vrijeme jedne predstave. Za vrijeme Drugog svjetskog rata krila se u jednom srpskom selu. Poslije rata živjela je u New Yorku gdje se posvetila modističkom zanatu (Anon, 1984, 510; El Mundo Sefarad, 2011).

dok o njegovim drugim kompozicijama saznajemo putem štampe. Suzinov kompozitorski opus (za koji postoje izvori) obuhvata kompozicije za glas i klavir i muzičko-scenske vrste slične komadima s pjevanjem, *Dječji san*, *Bagdadski kalif*, te alegorija-balet *Veseli svečari*.

Bajka *Dječji san* praizvedena je 14. decembra 1912. u punoj dvorani Društvenog doma u izvedbi dječjeg hora od 40 članova. Muzika se temeljila na slavenskim motivima – što se u štampi objašnjava kompozitorovim bugarskim porijeklom (Bosnische post, 1912b).<sup>18</sup> Kao posebno uspjele tačke Suzinovog komada ističu se uvertira, “lijepo instrumentirana”, “melankolična uspavanka” i “poletna gavota” (Bosnische post, 1912b).<sup>19</sup> Naglašena je izuzetna marljivost kompozitora koja se ogleda u dobroj izvedbi, što se kod djece postiže samo velikim trudom i upornošću. Nastupili su: Riki Kabiljo, Fritz Pinto<sup>20</sup>, Sida Levi, Rahela Pinto, Bukica Sumbulović, šestogodišnji B. Eskenazy i gospodin Jakob Montiljo. Učesnici su nagrađeni višekratnim ovacijama publike (Bosnische post, 1912b). Izvođenju komada koji je bio posljednja tačka programa prethodili su nastupi Jakoba Montilja (glas) i Klemensa Menschika (klavir), gospođice Bianke Salom i Rosike Pinto (klavir), ženskog hora *Lira* i garnizonske muzike.<sup>21</sup> Komad *Dječji san* ponovno je izveden 29. decembra (Bosnische post, 1912c).

*Bagdadski kalif* praizveden je u decembru 1913.<sup>22</sup> u okviru pozorišne večeri pred punom dvoranom Društvenog doma.<sup>23</sup>

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18

[“Der Musik liegen viel slavische Motive zugrunde, was ja angesichts des Umstandes, dass die Wiege des Komponisten in Bulgarien stand, erklärlich ist.”]

19

[“Besonders gelungen ist ihm die Ouverture, die auch durch die Schöne und sinnige Instrumentierung auffällt. Ein etwas schwermütiges Wiegenlied end eine flotte Gavotte prägen sich dem Zuhörer ins Gedächtnis ein.”]

20

U novinskom članku se navodi kao Fritz Pinto (Bosnische post, 1912b).

21

Najavu koncerta s programom vidi u: Sarajevoer Tagblatt, 1912.

22

Vjerovatno da je tačan datum izvedbe 27. decembar 1913. Naime, prikaz o ovom događaju objavljen je u ponedjeljak 29. decembra 1913. u listu *Bosnische post* u kojem se navodi da je događaj priredan u subotu, što je vrlo vjerovatno prethodna subota, 27. decembra.

23

Novinski članak donosi kratak opis radnje *singspiela*: Kalif iz Bagdada se dosađuje te

U glavnim ulogama nastupili su Suzinovi učenici, Sida Levi (Kalif), Rachela Pinto (Veliki vezir), Estera Kampos (Selim), Bukica Kamhi (Mizza). Štampa je hvalila dobru izvebu, posebno istaknuvši Sidu Levi, čiji je čisti sopran “ugodno zvučao i u visokim registrima”, te dvanaestogodišnjeg dječaka Fritza Pinta koji se “ponašao kao da je na sceni bio cijeli život”, dok se Suzinu daje epitet “majstora harmonije”. Posebno uspješli dijelovi igrokaza bili su solo Kalifa, trio Kalifa, Velikog vezira i Čarobnjaka, solo Noćne sove, te Žablji balet u tročetvrtinskoj mjeri. Kao zamjerka ističe se povremeno nadjačavanje nježnih dječjih glasova duhačkom sekcijom (Bosnische post, 1913).

Izvedba *Veselih svečara*, alegorije na tekst Isaka Samokovlije za koju je Suzin komponovao muziku, bila je, prema pisanju štampe, veliki uspjeh. U režiji Ernesta Loewya i pod dirigovanjem Suzina, alegorija je izvedena u okviru velike jubilarne zabave povodom proslave 25-godišnjice *La Benevolencije* održane 1. marta 1919. Alegorija je izvedena kao sedma i posljednja tačka programa (vidi: najava programa prema Židovska svijest, 1919a). Kao posebno uspješli ističu se motivi bosanskog kola i valcera u izvođenju Rikice Levi (Židovska svijest, 1919b). O Suzinovim *Veselim svečarima* pisao je Jovan Palavestra (Mostar, 1893–Sarajevo, 1959), književnik, publicista, književni i pozorišni kritičar:

“Muzika g. Suzina je bez onih suvišnih komplikovanosti, bez trzavica i muzičnih doskočica. Potpuno je odgovarala tekstu, ozbiljnom i prigodnom. Ali sve zajedno: muzika blaga i ozbiljna, glasovi bezbroja dečaka i devojčica (odnosno samih devojčica), živahan kolorit inscenacije, sve je to zajedno delovalo vanredno ugodno na dva najdragocenija čovekova čula. (...) Gosp. Suzinu je uspelo da harmonizuje ozbiljnost i hrska mesta teksta sa akordima koji su pratili ritmično pojavljivanje vitkih tela.” (Palavestra, 1919)

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upućuje svog Velikog vezira da pronađe nešto za zabavu. Vezir pronalazi kutiju u kojoj je dokument koji može pročitati samo mudrac Selim. Mudrac tumači dokument u kojem stoji da svako ko izgovori čarobnu riječ “mutabor” te se okrene tri puta prema istoku pretvori se u neku životinju, a nakon ponovo izgovorene čarobne riječi vraća u ljudsko biće. Kalif i Vezir odluče isprobati čarobnu riječ, te se pretvore u rode. Neko vrijeme su se zabavljali razumijevajući jezik ptica, međutim nakon ponovo izgovorene čarobne riječi magija nije djelovala. Za to vrijeme Mizza je zauzela Kalifov tron. Jednog dana na jezeru gdje su boravili kao rode, prolazio je čarobnjak Kaschnur i izgovarao čarobne riječi. Kalif i Vezir izgovorili su istu, te ponovo postali ljudi. Lažni kalif je za kaznu pretvoren u rodu i zatvoren u kafez, a Kalif nastavio mirnim životom bez potrebe za avanturama (Bosnische post, 1913).

Sarađivao je sa rabinom Šabtajem ben Josefom D’Jaenom (1883–1947) koji je tokom službovanja u Sarajevu (?–1924) napisao više pozorišnih komada za koje je Suzin komponovao muziku (i koreografiju). D’Jaenovi pozorišni komadi *Jeftah* u četiri čina, *Debora* u tri čina i *Kći sunca* [La iža del Sol] su bez muzičkih primjera štampani u Beču 1920–1922. (Union Druck 5681, 5682).<sup>24</sup> Suzin je također komponovao muziku za komade s pjevanjem izvođene u društvu *Matatja* na tekstove Laure Bohorete Papo (Sarajevo, 1891–1942; El Mundo Sefarad, 2010b). Nažalost, izuzev posrednih podataka o izvedbama ovih djela u Sarajevu, nije poznato da li su partiture istih sačuvane.

Suzin je komponovao muziku za *Šefku Hasanovu*, tragediju u četiri čina na tekst Vladislava Tmuše (1888–1954), koja je u režiji Frana Novakovića (1882–1957) praižvedena 23. maja 1926. u Narodnom pozorištu. Izuzev informacija o praižvedbi djela u monografijama Narodnog pozorišta u Sarajevu,<sup>25</sup> nema više podataka o Suzinovom angažmanu u Narodnom pozorištu.

Suzin je komponovao i manje forme, minijature za glas i klavir, kao i obrade narodnih i jevrejskih pjesama za glas i klavir. Pojedine kompozicije štampane su u izdanju J. Studničke i dr. u Sarajevu:<sup>26</sup> *Tuguj violino!*... (“Crna ponoć kad se spusti”) obrada za glas i klavir, *Čika Pera jaši konja bela* za klavir četvero-ručno, *Haremski ples* za klavir, *Hatikva* cijonska himna za klavir<sup>27</sup>, *Šegrtsko kolo* iz alegorične igre *Veseli svečari* za klavir, *Srbijanka* kolo za klavir, *Oj daj da umrem!* obrada makedonske

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24

*Debora* je drama u tri čina s pjevanjem i baletom autora D’Jaena, nadzornika vjeronauke na osnovnim školama, za koju je muziku komponovao Suzin. Izvedena je 22. decembra 1918. u organizaciji društva *La Humanidad* u rasprodatoj dvorani Napretkovog doma (Ing. O. G., 1918).

25

Izvođači: Jelka Matić (Šefka), Draga Milojević (Zaima), Jelena Kešeljević (Zineta), Nikola Jovanović (Hasanaga), Fran Novaković (Husinaga) (Sarajlić-Slavnić, 1998, 76; Begić, 1971, 526).

26

U Historijskom arhivu Sarajevo nalaze se partiture *Tuguj violino!*... (“Crna ponoć kad se spusti”) i *Oj daj da umrem!*, dok o ostalim Suzinovim kompozicijama saznajemo uglavnom putem onovremene štampe.

27

Suzinova obrada za klavir *Hatikva*, cijonska himna, tj. himna cionističkog pokreta objavljena je 1919. u izdanju Knjižare J. Studnička i drugi, Sarajevo koji se čuva u Jevrejskom istorijskom muzeju u Beogradu (Mihalek, 2018).

pjesme za glas i klavir, *Album kola* za klavir, *Šivat Cijon* za hor (1920)<sup>28</sup>, španjolska romansa *Durmi la nočada* za klavir (1926).<sup>29</sup>



Primjer 3.

Naslovnica i prva stranica partiture *Tuguj violino!...* ("Crna ponoć kad se spusti") (Suzin, n.d.)

Rijetki podaci o Suzinovoj kompozitorskoj djelatnosti ne daju mogućnost dublje analize kompozitorskog opusa. Izuzev nekoliko partitura klavirskih komada i solo pjesama, mahom obrada i harmonizacija jevrejskih i folklornih melodija, saznanja su posredna. Pretpostavlja se da su mogući izvori uništeni tokom Drugog svjetskog rata kada je uništena arhiva Jevrejskog pjevačkog društva *Lira* i drugih jevrejskih društava pod čijim okriljem su izvođeni Suzinovi scenski komadi.

## Odlazak iz Sarajeva

Tokom septembra 1932. u beogradskim listovima *Pravda* i *Vreme* u nekoliko je navrata objavljen oglas u kojem se navodi da A. Suzin, bivši direktor muzičke škole u Sarajevu, otvara

28

Sarajevski Jevreji imali su svoju hebrejsku školu koja je nosila naziv *Safa B'rura*. Škola je imala hor pod nazivom *Šivat Cijon* koji je nastupao i izvan škole. U okviru večernje svečanosti velike Beulah-svečanosti održane 1. jula 1920. održane u prostorijama Društvenog doma mješoviti školski hor izveo je i *Šivat Cijon* A. Suzina (Židovska svijest, 1920b).

29

Španjolska romansa *Durmi la nočada* objavljena je u listu *Narodna židovska svijest* (Mihalek, 2018).

u Beogradu muzičke kurseve za klavir, violinu i pjevanje za umjeren honorar (Pravda, 1932; Vreme, 1932a, 1932b, 1932c, 1932d). Nije jasno da li je Suzin za stalno preselio u Beograd gdje je pokušao pokrenuti rad privatne muzičke škole ili se nakon određenog vremena vratio u Sarajevo. Posljednji (poznat) izvor koji pominje Suzina u Sarajevu je *Almanah adresar grada Sarajeva* objavljen 1937. Navodi se da je jedna od četiri trgovine muzičkih instrumenata u Sarajevu bila u vlasništvu Alberta S. Suzina u Štrosmajerovoj na broju 6 (*Almanah adresar grada Sarajeva*, 1937, 52). Ostaje nejasno da li se nakon boravka u Beogradu vratio u Sarajevo, ili je u Sarajevu i dalje radila trgovina muzičkim instrumentima u njegovom vlasništvu.

Dakle, nema pouzdanih podataka do kada je Suzin djelovao u Sarajevu. Prema Mihaleku, Suzin je kao i mnogi Jevreji pred nadolazećom katastrofom Drugog svjetskog rata krenuo put Sjedinjenih Američkih Država. Međutim, vrlo je vjerovatno da do tamo nije stigao, te da je umro u Italiji (Mihalek, 2018).

Uz sve objektivne teškoće istraživanja, moguće je zaključiti da Suzinu pripada mjesto među značajnim likovima muzičkog života koji su predanim radom dali doprinos oblikovanju muzičkog života Sarajeva u periodu između dva svjetska rata.

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# A CONTRIBUTION TO THE KNOWLEDGE OF THE LIFE AND WORK OF ABRAHAM S. SUZIN

Fatima Hadžić /  
Lana Šehović Paćuka

**Abstract:** Abraham S. Suzin, a music pedagogue, conductor and composer, is an almost unknown name in the musicology of Bosnia and Herzegovina. Bulgarian by origin, he came to Sarajevo in the Austro-Hungarian period and developed a very lively musical life involving roles as a choirmaster, music pedagogue, and composer. This paper is aimed at expanding our present knowledge of the life and work of Abraham S. Suzin based on relevant archival documents and press from his time.

**Keywords:** Abraham S. Suzin; musical life of Sarajevo; music education; composing.

## Origin and Arrival in Sarajevo

We begin with the dilemma surrounding Suzin's name. He is most often referred to as A. Suzin, for example on the printed scores of his compositions published by J. Studnička & dr. which are filed in the Historical Archives of Sarajevo (Suzin, n.d.). According to Tünde Polomik (1997, 52), his full name is Aleksandar Sabitaef Suzin. However, Oskar Danon (2005, 269) refers to him as Albert S. Suzin, and he is listed under the same name in the *Almanah Adresar Grada Sarajeva* (1937, 52). In a short text about Suzin, Dušan Mihalek (2018) refers to him as Abraham or Avraham Suzin. He is also listed in several

newspaper articles as A. Sabitaeff-Suzin (Bosnische post, 1913), A. Sabitajew Susin (Bosnische post, 1912a) or Sussin (Hrvatski dnevnik, 1916). Meanwhile, the Family Book of Sephardic families at the Jewish Municipality in Sarajevo lists him as Abram Susin. The same source records the place and year of his birth as Lom, Bulgaria, 1884 (Jevrejska opština u Sarajevu, n.d.).

There is very few data on Suzin's<sup>1</sup> life before his arrival in Sarajevo. Moreover, it is only thanks to the Sarajevo press, who recorded his arrival, that we know about his education and previous employment. An article in the *Bosnische post* from 27 February 1912, entitled *Musikunterricht* [Music classes], says that Suzin, a young Bulgarian music pedagogue employed as a choirmaster for the Jewish singing society *Lira*, completed his musical education in Germany (Würzburg), where he conducted several concerts in his final year as a student. Upon completing his studies, he returned to his homeland and worked as a conductor and private music instructor (piano, violin, singing, and harmony) in Sofia (Bosnische post, 1912a). The article is so far the first known mention of Suzin's musical life in Sarajevo. Sarajevo press described him as a conductor of the Spanish-Jews' singing society *La Lira*, a music pedagogue, and composer. With his brother Mois<sup>2</sup>, Suzin ran an instrument and music items store<sup>3</sup> (Sarajevski izvijestitelj, 1923). It did not

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This paper refers to the composer as to A. Suzin since it is how he is referred to in most sources.

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In addition to most of the names mentioned in the text, the birth and death years are not mentioned, neither is other biographical data, since they are unknown to the authors. Data on Mois Suzin are scarce as well. He is described as an amateur singer (baritone). Within the festivities marking the 20<sup>th</sup> anniversary of *Lira* that took place in the Town Hall from 20 to 22 May 1921, a jubilee concert was organized where he performed Novak's *U Ljetnji Suton* (Plrotić, 1921), together with Kosta Travanj (tenor) and *Lira*'s male choir. He also participated in staging the first operetta by a local composer, Alfred Pordes, *Mis Ganimed*, in 1929, as a guest with a minor role. He also participated in a performance of Puccini's *Madame Butterfly* on 11 April 1929 and was one of the organizers of the visit by the Zagreb and Belgrade operettas to Sarajevo. According to Danon (2005, 269-270), Mois Suzin engaged Pordes, a permanent conductor of Belgrade opera, to work with amateur singers and choir members and prepare, with the military orchestra and members of the Sarajevo Philharmonic Orchestra, Puccini's *Madame Butterfly*. Mois sang and superbly acted the role of Goro.

3

However, Danon (2005, 269-270) writes that the Suzins were not involved in piano repairs and tuning.

take long for the Suzin brothers to fit into Sarajevo's cultural life, and they actively participated in the work of the amateur cultural and educational societies *Matatja*, *Lira* and *Sloga* (Danon, 2005, 269). Suzin is also described as a member of the founding committee of the Sarajevo Philharmonic Orchestra.<sup>4</sup>

Suzin worked closely with the Jewish community in Sarajevo; he organized and conducted concerts, ran a privately-owned music school, and is recorded as a music teacher at the Jewish Theological Seminary in Sarajevo which was established in 1928.<sup>5</sup> He also led the singing club at the Židovsko Omladinsko Kolo [The Jewish Youth Circle].<sup>6</sup>

## Choirmaster of the Jewish Singing Society *Lira*

La Lira Sociedad de Cantar de los Judios-Espanoles en Sarajevo [The Singing Society of Spanish Jews of Sarajevo] was founded in 1901. The society worked under this name until 1920, when its name was changed to the Jevrejsko Pjevačko Društvo *Lira* [The Jewish Singing Society Lira] (Pinto, 1966, 186-187). *Lira* had their first public appearance at a wedding in 1896, even before its official founding. Its social status was officially certified in the “local” language and the language of Spanish Jews on 8 October 1900 (Besarović-Džinić, 2008, 94).

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4

The following personalities were members of the founding committee of Sarajevo Philharmonic Orchestra: dr. Bogdan Milanković, temporary chairman, Miloš Ljeskovac, Alexander Lukinić, Josef Rožđalovski, Stevan Zjalić, Adolf Wiener, dr. Josip Goldberg, A. Suzin, Klemens Menšik and J. Sternberg (and one more member whose name could not be read). At this committee's initiative, Regional Administration for BiH approved the rules of Sarajevo Philharmonic Orchestra with its decision number 51446/1923 of 6 July, which marked the official beginning of the orchestra's activity. Still, Suzin's name is not mentioned in any further work of Sarajevo Philharmonic Orchestra (Privremeni odbor i osnivači Sarajevske filharmonije, 1923).

5

The Jewish Theological Seminary in Sarajevo was opened in the 1928/1929 school year and functioned until the outbreak of the Second World War. Music was taught with the aim of enabling the students “(...) as a graduated priest, to sing, in a temple or alone, prayers composed by our synagogue composers, or conduct synagogue singing of a small children choir” (El Mundo Sefarad, 2010a).

6

Suzin led the singing club of the Jewish Youth Circle. The club performed songs by Jewish and other composers (Židov, 1926).

In the Austro-Hungarian period, *Lira* performed at social parties celebrating Jewish religious holidays, and at the events of other Jewish societies. In the period between the two wars, *Lira* was a regular guest at the events of other Jewish societies. Upon the maturation of its ensemble, the society began to regularly organize annual concerts with full evening programs (Hadžić, 2018, 66).

In the Austro-Hungarian period, *Lira's* activity was marked by the work of Kosta Travanj (1868–1950) and A. Suzin. Travanj led the choir until 1912, when he was replaced by Suzin, who remained the society's primary choirmaster until the end of the First World War. Besides him, Travanj, as well as other musicians (Ivan Danić, Fr. Schwartz, Branko Raca), also occasionally appeared as choirmasters (Paćuka, 2014, 127).

Since *Lira's* archives have not been preserved, data on its activity is based on scarce sources from the public administration archives and those of the press; therefore some information is incomplete. According to Polomik (1997, 52), Suzin was a years-long choirmaster of *Lira*. However, his name is not mentioned in *The Society's Memorial* of 1931 (Pinto, 1931), which lists Kosta Travanj as the only choirmaster in the Austro-Hungarian period. This does not correspond to data from other sources, particularly from the press (see: Bosnische post, 1912a). The paper *Židovska svijest*, for example, published the news on *Maccabean Festivity* held on 21 December 1918 and organized by the *Židovsko nacionalno društvo za BiH* [The Jewish National Society for BiH] and girls' association *Moriah* on the premises of Community Centre, when the music part of the program included the performance by Czech Music, mixed choir (the name is not mentioned) led by A. Suzin, Salvator Salom, tenor, and chamber orchestra (*Židovska svijest*, 1918a, 1918b). Upon the end of the First World War, *Lira* renewed its work at its first postwar general meeting on January 1, 1919 (Pinto, 1931, 23), which suggests that the choir, led by Suzin, probably worked unofficially during the war as well.

## Suzin's Institute of Music Education

Suzin's private music school began with private classes organized immediately upon his arrival in Sarajevo in 1912 (Bosnische post, 1912a). He was presented to the Sarajevo public as a talented, versatile artist who gave private music lessons. The classes were organized at the students' addresses, and on the premises of the Jewish singing society *Lira*, which made their premises available to their current choirmaster while he waited for an official permit from the Provincial Government (Bosnische post, 1912a). He taught violin, piano, singing and harmony according to a teaching method particularly tailored to beginners (Bosnische post, 1912a).

According to writings in the press, Suzin's school received an official work permit from Provincial Government (Sarajevoer Tagblatt, 1914a). The 1914/1915 school year was announced by the organization of youth course to be modelled after the "higher schools of music in Vienna and other metropolises in the Empire", from 1 July to 30 August 1914. The school was named Music Education Institute in Sarajevo "authorized by Provincial Government" (Hrvatski dnevnik, 1914). Classes in the youth program were delivered by educated teachers who had attended conservatories, were experienced in music pedagogy, and were familiar with the latest methods in Croatian, German, French, Spanish, Czech and Hungarian. They were delivered in comfortable and tidy classrooms with quality instruments, including a Bösendorfer piano. Applications for the youth program could be submitted in bookstores run by A. Their, Simon Kattan, Daniel and A. Kajan, Leon Finci, and A. Kappon, on Franje Josipa Street (Hrvatski dnevnik, 1914). The youth program was primarily intended for students who did not have enough time for music during the school year, or for individuals who were preparing for the state exam in music. The beginning of the school year thus coincided with the end of the program (Sarajevski list, 1914).

Classes in Suzin's school consisted of main and minor subjects. The main subjects were: solo singing, piano, all string and wind instruments, organs, harp, percussion, harmony, counterpoint, and composing, while the minor courses were: choir singing,

history of music, knowledge of instruments, *modern sprachen*<sup>7</sup>, practice with an ensemble for piano, string and wind instrument students, orchestra practice conducted by kapellmeister Christoph Fuchs<sup>8</sup>, chamber music practice, concerts, and evening lectures. The tuition fee ranged from 10 to 20 Kruna a month (Sarajevoer Tagblatt, 1914b). A newspaper article from 1916 wrote that classes in the school managed by “Fuch and Sussin” began on 1 February, and that the Institute had organized courses in “singing with the piano, violin, theory of singing and choir” for four hours a week, two for the “main profession”, and two for “theory, music dictation or choir singing” (Hrvatski dnevnik, 1916).



Figure 1.

Advertisement for Suzin’s music school in the paper *Sarajevoer Tagblatt* from 28 June 1914 (Sarajevoer Tagblatt, 1914b)

Admission to the school was also advertised four years later. According to writings in the press, classes in violin, piano, singing, harmony and composing were delivered by prominent music pedagogues. Applications could be submitted every workday to the school administration, at Franz Ferdinand Street number 25 (Bosnische post, 1918).

7

These were probably classes in contemporary music, i.e. in the “modern language” of music.

8

Christoph Fuchs (Doubrava, Bohemia, 1871–?), military kapellmeister of Austro-Hungarian army stationed in Sarajevo.

Starting in 1918, Suzin's music school of music becomes more frequently referred to as *Zavod za Muzičko Obrazovanje* [Institute of Musical Education]. A report to the Art Department at the Ministry of Education of the Kingdom of Serbs, Croats and Slovenes in Belgrade for the 1928/1929 school year, dated 25 August 1929, states that the private school of music, A. Suzin's Institute of Musical Education, is located at Aleksandrova Street number 83, and that Albert S. Suzin is the only teacher at the school (*Zavod za muzičko obrazovanje A. Suzin*, 1929). The same document states that during this school year, the school had twenty-two students, fourteen of whom had been students in the previous school year. During the 1928/1929 school year, seven students dropped out of the Institute, while fifteen regularly attended classes until the end of the school year (*Zavod za muzičko obrazovanje A. Suzin*, 1929). The school admitted gifted poor students, and clerks and officers' children had a considerable discount.<sup>9</sup> The students performed at two concerts that year. The first concert, the date of which is not mentioned, took place in The Imperial Cinema, while the second was held at the National Theatre on 3 February 1929. The concerts were attended by Đoko Kovačević, Head of the Education Department.<sup>10</sup>

This school report provides an interesting insight into the conditions of private music practice at the time. Suzin's school struggled with a series of unfavourable circumstances, which resulted in difficulties in its operation. In a report to the Ministry of Education, Suzin lists several problems, the main one being the unfair competition "of unqualified pseudo-teachers of music" who, according to Suzin "(...) have no clue about

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9

Suzin writes that he allowed free classes, music sheet and textbooks to the gifted Martić sisters, a poor clerk's daughters, as well as a baby piano, although he himself paid 400 dinars a month for it (*Zavod za muzičko obrazovanje A. Suzin*, 1929). The Martić sisters were written about in Serbian press on the occasion of the announcement of their concert in Belgrade (J. P., 1928).

10

Suzin writes that in that school year the students achieved an enviable success and particularly points out that it was due to his method. As an example, he describes the fourteen-year old student Ervin Otinger, who was "almost blind and had white eyes". According to Suzin, after two-year long attendance of Suzin's institute, Otinger was ready to perform independently at the concert, "unfortunately, however, due to the boy's illness, the concert had to be postponed for another occasion" (*Zavod za muzičko obrazovanje A. Suzin*, 1929).

music, not to speak of the way of teaching it, and still give music lessons. – And they are true gravediggers of music and lost talents” (Zavod za muzičko obrazovanje A. Suzin, 1929).

A particular success was achieved by two piano students, sisters Brankica and Feodora Martić, whose public appearances were written about in the press. The Belgrade journal *Vreme* announced a local guest performance by two students from Suzin’s school, aged six and three. According to the press, they had already performed for the public in Sarajevo: “At this concert, these two uniquely gifted children played in a way that even people five times their age envy. Little Brankica played Mendelssohn, Schubert, Beethoven (Rondo capriccioso), Tchaikovsky.” (J. P., 1928)



Figure 2.  
Students of Suzin’s Institute, sisters Brankica and Feodora Martić,  
most likely with Suzin (J. P., 1928)

## Concert Activity of A. Suzin's Institute of Music Education

Suzin's school organized regular public concerts for its students. In doing so, it underlined the close link between Suzin's music school with Jewish societies in Sarajevo. The Jewish press wrote about the school's public performances, the concerts were mostly attended by members of the Jewish community in Sarajevo, and public performances were organized within Jewish societies' festivities.

The concerts were organized in concert halls at the Društveni Dom [The Community Centre], today the Narodno Pozorište [The National Theatre], the Dom Oružanih Snaga Bosne i Hercegovine [The Military Centre which is currently the Hall of the Armed Forces of Bosnia and Herzegovina], and the Imperijal-kino [The Imperial Cinema]. The popularity of the well-attended concerts was increased by the carefully selected programs, which consisted of a standard student repertoire and, frequently, Suzin's compositions: distinctive pieces meant for the stage with the participation of a large number of children.<sup>11</sup> Extensive reviews in the press describe successful student performances, and particularly highlight the effort that Suzin invested in the joint performances of a large number of children, often accompanied by the orchestra.

The school's benefit concert took place in the Community Centre on 29 June 1918 and featured the following piano pieces: M. Moszkowsky *Spanish Dance*, No. 2 for two pianos (Olga Maksimović, Stefanija Anderle, Blanka and Rifka Kamchi), J. Haydn *Sonata* for piano in E-flat major (Albert Kraus), T. Döhler *Nocturno* in D-flat major (Lilly Nagy), F. Schubert *Children's March* for two pianos (Herta Handl, Tilda Kattan, Riki Levi and Eugenija Hasil), H. Reinhold *Impromptu* in E-flat major, J. Paderewsky *Menuet* in G major (Hilda pl. Gumberz), F. Chopin *Scherzo* in B-flat minor (Hella Regel), T. Döhler *Tarantella* for two pianos (Albert Kraus, Nora Barić), J. W. Hässler *Gigue* in D minor (Blanka Barić, Otilija Letzow), F.

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See further in the text (*Dječji San*, *Bagdadski Kalif*, *Veseli Svečari*).

Mendelssohn *Capriccio Brillante* op. 22 (Hilda pl. Gumberz, Hella Regel), R. Schumann *Concert* for piano in A minor, first movement (Hella Regel, Hilda pl. Gumberz) and C. M. von Weber *Invitation to the Dance* for two pianos (Blanka Barić, Lucy Kowanda, Lilly Nagy and Otilija Letzow) (Sarajevski list, 1918).

*Veseli Svečari* [Merry Revelers] was an allegoric play by Suzin and was based on the text of Bosnian and Herzegovinian writer Isak Samokovlija (1889–1955). The play involved singing and ballet, and was performed as part of a jubilee concert on the anniversary of *La Benevolencija* on 1 March 1919 (Židovska svijest, 1919a). The children completed their task with “touching accuracy and grace”. Some of the most prominent performers included the girls Klara Finci, Safira Israel, and Riki Levi who presented herself “(...) as a future dance artist, whose talent really surprised everybody” (Židovska svijest, 1919c).<sup>12</sup> The concert was held in front of a “mostly Jewish audience”, and was seen to be achieved by “(...) iron will, steadfast persistence and extraordinary diligence, which were shown by our well-known musician and pedagogue in the area of music, Mr. A. Suzin” (Židovska svijest, 1919b).

The students, accompanied by the orchestra, appeared at a concert held in the Community Centre on 8 March 1919. The Czech Music<sup>13</sup> was conducted by Suzin and performed in the first and second part of the concert. The third part included the performance of Suzin’s *Veseli Svečari*, composed for the 25<sup>th</sup> anniversary of *La Benevolencija*, and involved the participation of 60 children (Židovska svijest, 1919c). The press particularly praised the piano student Hella Regel, who performed the first movement of Schumann’s *Concert* for the Piano in A minor, and Albert Kraus, who performed Beethoven’s *Rondo*

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12

Advance tickets could be bought in the Finci bookstore and, according to press, a third of the income was sent to “the victims in Serbia” (Židovska svijest, 1919a; Židovska svijest, 1919c).

13

The so-called Czech Music was composed of members of the former Austro-Hungarian military, and was active in Sarajevo in 1918 and 1919. Soon after the establishment of the new government in the newly established state, this orchestra ceased their work. Upon the end of the First World War, members of the Czech Music returned home, which marked the end of the Orchestra (Hadžić, 2018, 40).

in C major and Smith's *Le Jet d'Eau*. Besides Regel and Kraus, performers included piano students Estera Kampus, Hilda pl. Gumberz, Lili Nagl and Emma Ninkler. Erna Rewas played Chopin's *Prelude* op. 85 and Heller's *Tarantella* and, for the encore, Sinding's *Frühlingsrauschen*. Violinist Fritz Pinto was the guest performer and played Wieniawsky's *Legend* and Grieg's *Serenade* (Židovska svijest, 1919b).

The school's students appeared at the concert for the 25<sup>th</sup> anniversary of the society *Humanidad*, held at the Community Centre on 5 January 1920. They again performed the ballet *Veseli Svečari*. According to the press, the concert aroused great interest, as with "all Suzin's events" (Židovska svijest, 1920a). The first part of the concert featured: Olga Pezdirz, Olga Maksimović, Alfred Pordes, Elza Kampus (fragments from Schumann's *Carnival*), Roza Kraus (Chopin's *Funeral March*, Sinding's *Frühlingsrauschen*), Lily Jovanović (Chopin's *Scherzo*), Albert Kraus (Beethoven's *Presto* from *Sonata* op. 10 no. 3), and Hella Regel (Chopin's *Polonaise* in A major, Liszt's *Love Dream*), who had studied piano "at a school abroad" (Bajac, 1920a, 1920b). The second part of the concert was devoted to the ballet *Veseli Svečari*:

"The ballet itself, with its quality, could be performed in any big city. The praises should primarily go to architect Mr. Sumbul, and Mrs. M. Waldiger. What could be achieved with these children by means of well-conceived work and artistic feeling must really be understood as very successful work. Judging by the audience's approval, everybody was sincerely grateful to Mrs. Waldinger and Mr. Sumbul, who made the most of the effort so that such artistic events may be experienced in the limp and bloodless Sarajevo. Both them, and those who participated in the ballet performance, should be praised. The beginning itself, with a beautiful prologue by professor Milaković, had to captivate every listener." (Bajac, 1920a, 1920b)

The significance and success of Suzin's pedagogical practice lies in the continuity of the school's operation, the number of students, and particularly in the fact that, having graduated from Suzin's school, some students continued their music education and built professional musical careers. Suzin's students

included the conductor and composer Alfred Pordes<sup>14</sup>, and the pianist and music pedagogue Hella Refel Křenek.<sup>15</sup> Violinist Fritz Pinto<sup>16</sup> and ballet dancer Riki Levi<sup>17</sup> also appeared at students' concerts, although it cannot be said with certainty whether they were students at Suzin's school.

## Composing Opus

Our knowledge of his composing activity is indirect, since there is no data on Suzin's possible legacy. Several printed scores have been preserved, mostly arrangements of folk and Jewish songs for voice and the piano, and we have learned

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14

Alfred Pordes (Sarajevo, 1907–1941 or 1942) first learned music at Albert Suzin's School of Music and at the Oblasna muzička škola [The District School of Music], where he studied violin and acted as a member of Sarajevo Philharmonic Orchestra. He studied conducting in Frano Lhotka's class in Zagreb, in 1928. Upon his return to Sarajevo, he took the position of choirmaster of the Jewish singing society *Lira* (November 1928–July 1929) and of conductor of the National Theatre Orchestra (1927/1928–October 1929). In October 1929, he took became the conductor of the Theatre in Cetinje, and then in Belgrade, where he performed the standard opera repertoire. There is no accurate data on the time and circumstances of Pordes' death, although it is known that, in 1941, he was arrested and taken to the Jasenovac concentration camp where he died in 1941 or 1942. He composed operettas, an opera, a ballet, several pieces with singing and music for stage, for film, and had a significant opus of popular music (see: Hadžić, 2018, 104-105).

15

In the period between the two wars, Hella (Helena) Regel, married Křenek (conductor Eduard Křenek) and worked as a teacher at the District School of Music, as well as a soloist and accompanist at Sarajevo Philharmonic Orchestra (see: Hadžić, 2018).

16

Fritz Pinto often performed as a guest at concerts by *Lira* and the Sarajevo Philharmonic Orchestra (see: Hadžić, 2018). There is no reliable data on the place and year of his birth, although Sarajevo press refers to him as a "fellow citizen". Pinto completed studies in the violin at the conservatory in Brussels, where he won several awards as the best student (Pregled [M.], 1930). The review of the concert where Suzin's *Bagdadski Kalif* (see below) was performed mentions the twelve-year old boy Fritz Pinto. Since the article was published in 1913, Fritz Pinto was probably born in 1901. One can find data online on a Fritz Pinto who was born in Sarajevo on 25 September 1901 and died in the town of Arnhem, Gelderland in the Netherlands on 25 December 1969 (Geni, 2016).

17

Riki Levi (Sarajevo, 1906–New York, 1958) was the first professional ballet dancer from Sarajevo. Originating from a modest Sephardi family, Riki Levi began her education in Sarajevo and continued in Zagreb and Vienna, owing to her great dancing talent and aid of *La Benevolencija*. From 1920 to 1923 she studied with Carl Raimund in Vienna. From 1923, she worked as a member and soloist for the Ballet Ensemble of the National Theatre in Belgrade. Her dancing career came to an end in 1932, due to a hip injury during a performance. During the Second World War she hid in a small Serbian village. After the war she moved to New York, where she became a modiste (Anon, 1984, 510; El Mundo Sefarad, 2011).

about his other compositions through the press. Suzin's composing opus (for which sources have been found) includes compositions for voice and the piano, and stage music with singing roles: *Dječji San*, *Bagdadski Kalif* and the allegory-ballet *Veseli Svečari*.

The fairytale *Dječji San* [Children's Dream] premiered on 14 December 1912 to a full hall at the Community Centre, and was performed by the 40-member children choir. The music was based on Slavic motifs – which was explained in the press as a result of the composer's Bulgarian origins (Bosnische post, 1912b).<sup>18</sup> The press described the overture as, “nicely instrumented”, “a melancholic lullaby” and “dashing gavotte” and a particularly successful part of Suzin's piece (Bosnische post, 1912b).<sup>19</sup> It highlighted the composer's outstanding diligence, which was reflected in the good performance, and which can be achieved only by great effort and persistence with children. The performers included Riki Kabiljo, Fritz Pinto<sup>20</sup>, Sida Levi, Rahela Pinto, Bukica Sumbulović, the six-year old B. Eskenazy, and Mr. Jakob Montiljo. The participants were rewarded by repeated ovations from the audience (Bosnische post, 1912b). The performance, which was the last item in the program, was preceded by performances by Jakob Montiljo (voice) and Klemens Menschik (piano), Bianka Salom and Rosika Pinto (piano), *Lira's* women's choir and the garrison orchestra.<sup>21</sup> The piece *Dječji San* was performed again on 29 December (Bosnische post, 1912c).

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18

[“Der Musik liegen viel slavische Motive zugrunde, was ja angesichts des Umstandes, dass die Wiege des Komponisten in Bulgarien stand, erklärlich ist.”]

19

[“Besonders gelungen ist ihm die Ouverture, die auch durch die Schöne und sinnige Instrumentierung auffällt. Ein etwas schwermütiges Wiegenlied end eine flotte Gavotte prägen sich dem Zuhörer ins Gedächtnis ein.”]

20

The newspaper article refers to him as Fritz Pinto (Bosnische post, 1912b).

21

The announcement of the concert and its program can be found in: Sarajevoer Tagblatt, 1912.

*Bagdadski Kalif* [The Caliph of Bagdad] premiered before the full hall of the Community Centre<sup>22</sup> in December 1913.<sup>23</sup> The main roles were performed by Suzin's students, Sida Levi (Caliph), Rachela Pinto (Grand Vizier), Estera Kampos (Selim), and Bukica Kamhi (Mizza). The press praised the good performances, particularly singling out Sida Levi, whose pure soprano "sounded pleasant even in high registers", and the twelve-year old boy Fritz Pinto, who "behaved as if he had been on the stage the whole life", while Suzin was described as the "master of harmony". The particularly successful sections included the Caliph's solo, the Caliph, Grand Vizier and Magician's trio, the Night Owl's solo, and the Frogs' Ballet in three-quarter measure. The only objection pertained to occasional instances when the wind section was louder than the soft voices of the children (Bosnische post, 1913).

The performance of *Veseli Svečari*, an allegory based on the text by Isak Samokovlija that Suzin composed music for was, according to the press, a great success. Directed by Ernest Loewy and conducted by Suzin, the allegory was performed at a major jubilee party celebrating the 25<sup>th</sup> anniversary of *La Benevolencija*, on 1 March 1919. The allegory was performed as the seventh and last item of the program (see: program announcement according to Židovska svijest, 1919a). Motifs of the Bosnian round dance and a waltz performed by Rikica Levi were singled out as particularly successful (Židovska

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22

The newspaper article briefly described the plot of the *singspiel*: The Caliph of Bagdad is bored and sends the Grand Vizier to find something for his entertainment. The Vizier finds a box with a document which can be read only by the sage Selim. The sage interprets the documents, which says that anyone who pronounces the magic word "mutabor" and turns toward the east three times will turn into an animal, and when he pronounces the magic word once again he will return into a human being. The Caliph and Vizier decide to test the magic word and turn into storks. For a while, they had fun understanding the language of birds; however, upon pronouncing the magic word again, the magic did not work. In the meantime, Mizza took the Caliph's throne. One day, on a lake where they stayed as storks, the magician Kaschnur was passing by pronouncing magic words. Caliph and Vizier uttered the same ones, and became humans again. As punishment, the fake caliph was turned into a stork and closed in a cage, and the Caliph lived happily ever after, without the need for adventures (Bosnische post, 1913).

23

The accurate date of the performance is probably 27 December 1913. The review of this event was published in the *Bosnische Post* on Monday, 29 December 1913, and said that the event had been organized on Saturday, which was most probably the last Saturday, i.e. 27 December.

svijest, 1919b). Suzin's *Veseli Svečari* was reviewed by Jovan Palavestra (Mostar, 1893–Sarajevo, 1959) a writer, publicist, literary and theatre critic:

“Mr. Suzin's music is without unnecessary complications, without frictions or musical riffs. It perfectly corresponded to the text: serious and appropriate. All together: the gentle and serious music, voices of innumerable boys and girls (or girls alone), lively colours of the setting, it had an extremely pleasant effect on man's two most precious senses. (...) Mr. Suzin managed to harmonize the seriousness and fragile parts of the text with chords that accompanied the rhythmic bending of slim bodies.” (Palavestra, 1919)

He collaborated with Rabbi Šabtaj ben Josef D'Jaen (1883–1947), who, during his service in Sarajevo (?–1924) wrote several theatre plays for which Suzin composed the music (and choreography). D'Jaen's plays *Jefiah* in four acts, *Debora* in three acts and *Kći Sunca* [La iža del Sol / Daughter of the Sun] were printed in Vienna without music examples in 1920–1922 (Union Druck 5681, 5682).<sup>24</sup> Suzin also composed music for pieces with singing that were based on the texts by Laura Bohoreta Papo (Sarajevo, 1891–1942) and performed in *Matatja* (El Mundo Sefarad, 2010b). Unfortunately, except for the indirect data on the performances of these works in Sarajevo, it is not known if their scores have been preserved.

Suzin composed music for *Šefka Hasanova*, a tragedy in four acts based on the text by Vladislav Tmuša (1888–1954), which was performed in the National Theatre on 23 May 1926 under the direction of Fran Novaković (1882–1957). Except for information on the premiere of the work in monographs of the National Theatre in Sarajevo,<sup>25</sup> there is no data on Suzin's engagement at the National Theatre.

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24

*Debora* is a play in three acts with singing and ballet written by D'Jaen, supervisor of catechism in primary schools, the music for which was composed by Suzin. It was performed on 22 December 1918 by the society *La Humanidad*, in the sold-out hall of Napredak's Centre (Ing. O. G., 1918).

25

Performers: Jelka Matić (Šefka), Draga Milojević (Zaima), Jelena Kešeljević (Zineta), Nikola Jovanović (Hasanaga), Fran Novaković (Husinaga) (Sarajlić-Slavnić, 1998, 76; Begić, 1971, 526).

Suzin also composed miniatures for voice and the piano, as well as arrangements of folk and Jewish songs for voice and the piano. The following individual compositions were published by J. Studnička i dr. in Sarajevo:<sup>26</sup> *Tuguj Violino!...* (“*Crna Ponoć Kad Se Spusti*”) arrangement for voice and the piano, *Čika Pera Jaši Konja Bela* for four hands piano, *Haremski Ples* for the piano, *Hatikva* Zionist anthem for the piano<sup>27</sup>, *Šegrtsko Kolo* from the allegorical play *Veseli Svečari* for the piano, *Srbijanka* round dance for the piano, *Oj Daj da Umrem!* arrangement of a Macedonian song for voice and the piano, *Album Kola* for the piano, *Šivat Cijon* for choir (1920)<sup>28</sup>, and the Spanish romance *Durmi la Nočada* for the piano (1926).<sup>29</sup>



Figure 3.

Front page and first page of the score *Tuguj Violino!...* (“*Crna Ponoć Kad Se Spusti*”) (Suzin, n.d.)

26

The Sarajevo Historical Archives has the scores for *Tuguj Violino!...* (“*Crna Ponoć Kad Se Spusti*”) and *Oj Daj da Umrem!*, and we have learned about Suzin’s other compositions mainly through the contemporary press.

27

Suzin’s piano arrangement for the *Hatikva*, Zionist anthem, i.e. the anthem of the Zionist movement, was published by the bookstore J. Studnička i Drugi Sarajevo in 1919, and is currently being kept at the Jewish Historical Museum in Belgrade (Mihalek, 2018).

28

Sarajevo Jews had a Hebrew school named *Safa B'rura*. The school had a choir named *Šivat Cijon*, which also performed outside the school. At the great-Beulah ceremony held in the Community Centre on the evening of 1 July 1920, the mixed school choir also performed *Šivat Cijon* by A. Suzin (Židovska svijest, 1920b).

29

The Spanish romance *Durmi la Nočada* was published in the paper *Narodna židovska svijest* (Mihalek, 2018).

The scarce data on Suzin's composing activity does not allow a thorough analysis of the composer's opus. Except for several scores of piano pieces and solo songs, most of which are arrangements and harmonization's of Jewish and folk tunes, our knowledge is all indirect. It is assumed that possible sources were destroyed during the Second World War in the destruction of the archives of Jewish Singing Society *Lira*, and of other Jewish societies under whose auspices Suzin's stage pieces were performed.

## Departure from Sarajevo

In September 1932, two Belgrade papers, *Pravda* and *Vreme*, published several announcements indicating that A. Suzin, former principal of a music school in Sarajevo, was opening music courses for piano, violin, and singing for a reasonable price in Belgrade (Pravda, 1932; Vreme, 1932a, 1932b, 1932c, 1932d). It is not clear if Suzin permanently moved to Belgrade, where he attempted to start a private music school, or he returned to Sarajevo after a while. The last (known) source which mentions Suzin is the *Almanah Adresar Grada Sarajevo* [The Almanac Directory of the City of Sarajevo] which was published in 1937. It writes that one of the four music stores in Sarajevo, located at 6 Štrosmajerova Street was owned by Albert S. Suzin (*Almanah adresar grada Sarajevo*, 1937, 52). It remains unclear if he returned to Sarajevo after his stay in Belgrade, or even whether his music store in Sarajevo still operated.

Thus, there is no reliable data on when Suzin left Sarajevo. According to Mihalek, Suzin – as had many Jews – set off toward the United States of America before the upcoming disaster that was the Second World War. However, it is highly likely that he never arrived there, and that he instead died in Italy (Mihalek, 2018).

Despite all the objective difficulties of the research, it can be concluded that Suzin was a prominent figure of musical life in Sarajevo, whose hard work contributed to the formation of the city's musical life in the period between the two world wars.

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