

# Strelhau, Nelly

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## Ecological introduction to improvised counterpoint

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

## Ecological introduction to improvised counterpoint

If someone wanted to be malicious and point out a word that reappears in AVANT editorial comments particularly (or even irritatingly) often, the word they would likely choose is “counterpoint.” Yet, even were the word to be taken at its most literal, as in the Latin *punctus contra punctum*,<sup>56</sup> it is difficult to find a better description for the basic rule guiding the journal structure. Two forms equally (but differently) adequate and in their ways, equally authentic. What is created between them, however, is entirely up to the Reader. So it is in this case, where it is not us but the Readers who can apply the music researchers’ skills to those of musicians themselves.

Having invited two eminent representatives of improvised avant-garde, the brothers Marcin and Bartłomiej Oleś, our interviewer let himself conduct a (perhaps pretentious) experiment: he asked the two brothers (separately) mostly identical questions. The result did not resemble that of a simple poll. The musicians’ personalities defined the form and direction of the answers. One cannot force the way into their musical work and thought, but can only ever be allowed to enter, in a process both peaceful and thoughtful.

Let us finally follow with a short biographical note of our guests. The Oleś Brothers: Marcin (Double Bass) and Bartłomiej Brat (Drums). Born in 1973, composers and jazzmen as well as authors of film and theatrical scores. They have collaborated not only with each other, but also with a lineup of true stars of jazz, such as Theo Jörgensmann, David Murray, Chris Speed and Eric Friedlander. The first album they recorded together is *Mr. Nobody*, which was published in 1999 by their group Custom Trio, which included also the saxophone player Krzysztof Kapel. Since then, they have performed at a number of international festivals and collaborated on more than ten albums, among others under the name of Marcin & Bartłomiej Brat Oleś Duo and as Oleś|Jörgensmann|Oleś. They are responsible for soundtracks for four film and many theatrical plays, staged by Teatr Polski in Wrocław, Teatr Narodowy in Warsaw, Teatr im. J. Słowackiego in Cracow as well as Teatr Telewizji (Polish Television Theatre); their compositions could be heard during the performances of plays by such Polish playwrights as Grażyna Trela and Marcin Wrona (*Pasożyt* – Eng. *Parasite*), Daniel Odi-ja (*Tartak* – Eng. *Sawmill*) as well as in contemporary stagings of Shakespeare’s *Othello* or Ibsen’s *Nora*. Their newest albums include 2010 *Other voices, other scenes*, containing aforementioned film and theatre compositions, and 2011 *De Profundis*, co-recorded with Andrzej Przybielski. Both of them were published by Fenommedia Records, a recording studio in whose establishing Oleś brothers participated in 2005, together with the Fenommedia studio. Additional information can be found on the brothers’ website: <http://www.oles-oles.com>

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<sup>56</sup> Note against note.