

62. If Lewis Capaldi was a classical musician

Rebecca Toal 00:00

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Hattie Butterworth 00:47

Hello, and welcome to Things Musicians Don't Talk About with your hosts Hattie Butterworth

Rebecca Toal 00:53

And me Rebecca Toal.

Hattie Butterworth 00:55

Within our vibrant musical world, it can often feel that the struggles and humanity of the musicians is lost and restricted.

Rebecca Toal 01:03

Having both dealt in silence with mental physical and emotional issues. We're now looking for a way to voice musicians stories, discuss them further and to connect with the many others who suffer like we have.

Hattie Butterworth 01:14

The personal issues we may face with our mental health, performance injury, work pressure and finances can be overlooked as the airbrushed persona of musicians is sadly maintained.

Rebecca Toal 01:26

So join me, Hattie and guests, as we attempt to bring an end to stigma by uncovering the things musicians don't talk about.

Hattie Butterworth 01:47

So everybody, welcome back to our voices radio segment.

Rebecca Toal 01:52

Segment? An hour-long segment.

Hattie Butterworth 01:55

The hour-long segment,

Hattie Butterworth 01:55

And also if you're listening on the main channel...

Hattie Butterworth 01:59

Welcome.

Rebecca Toal 01:59

Welcome.

Rebecca Toal 02:00

Hello, again.

Hattie Butterworth 02:01

It's lovely to be back. I hope you've all listened to last month's with Rebecca and Stuart and Rebecca on her own.

Rebecca Toal 02:07

Yes.

Hattie Butterworth 02:07

It was very good. It was really good, actually.

Rebecca Toal 02:09

Thanks, mate.

Hattie Butterworth 02:11

The highlight ironically, for me, was when you answered my question,

Rebecca Toal 02:17

Which was ...? Oh, about missing my eating disorder.

Hattie Butterworth 02:19

It was very interesting.

Rebecca Toal 02:21

Yes, I think I do a better job about answering people's questions in writing on Instagram rather than in talking.

Hattie Butterworth 02:28

No! I don't agree at all.

Rebecca Toal 02:30

Aw thanks, babe.

Hattie Butterworth 02:31

I think you gave some stellar advice...

Rebecca Toal 02:33

Stellar.

Hattie Butterworth 02:33

...in a very, like, non-preachy way, which is hard to do.

Rebecca Toal 02:37

Yeah.

Hattie Butterworth 02:38

... as one who likes to preach.

Rebecca Toal 02:40

You are Christian after all.

Hattie Butterworth 02:41

This is true.

Rebecca Toal 02:43

Right.

Hattie Butterworth 02:43

Let's just end it there.

Rebecca Toal 02:45

The end.

Hattie Butterworth 02:46

Christianity's always a bit of a cock block for the podcast. So today, we were thinking of doing a sort of wider musical world chat. I'm making it sound really boring actually.

Rebecca Toal 03:04

Yeah, we should just jump into it rather than trying to introduce it.

Hattie Butterworth 03:06

Okay. So basically, before ... since we did our last chat...

Rebecca Toal 03:12

Yes.

Hattie Butterworth 03:12

...and stuff...I mean, the last few months, we've kind of been interested in the world of Lewis Capaldi...slightly.

Rebecca Toal 03:17

Yes.

Hattie Butterworth 03:18

Because the documentary came along on Netflix...?

Rebecca Toal 03:22

Yes.

Hattie Butterworth 03:22

Yeah. And obviously, he is someone who we love because he is just so unfiltered online.

Rebecca Toal 03:29

So honest and hilarious.

Hattie Butterworth 03:31

And hilarious.

Rebecca Toal 03:32

So fits both of our briefs.

Hattie Butterworth 03:34

It's the truth.

Rebecca Toal 03:34

He takes inspiration from us, I'm sure.

Hattie Butterworth 03:36

Absolutely. But I feel like one thing that kind of stared me in the face last weekend was Glastonbury...

Hattie Butterworth 03:48

...And, you know, his awful experience on the stage, but how it kind of turned into something really emotional. And it kind of just made me think like, obviously, there's all the conversations about, like having a mental sort of issue on stage, but also like how our fear as classical musicians comes from, like not being allowed to experience beauty in that ever. Like his experience of a negative stage performance turned into something really kind of touching, but I just don't see how that could ever happen.

Rebecca Toal 03:48

Mhmm-hmm.

Rebecca Toal 04:26

In classical ...?

Hattie Butterworth 04:27

...music.

Rebecca Toal 04:27

Yeah.

Hattie Butterworth 04:28

I dunno.

Rebecca Toal 04:29

Yeah, cuz I was thinking about it on the way here, obviously, which took hours from north to south London...

Hattie Butterworth 04:36

Don't you dare.

Rebecca Toal 04:36

...as I will continue to complain about. Yeah, if somebody ... I don't know whether it's to do with the types of audiences or the types of institutions that classical musicians work for, in that I don't know ... I guess the equivalent would be if a soloist had to like stop mid-performance or something, and said "look, I'm really struggling,"...

Rebecca Toal 05:00

...Like first off, because it concert etiquette, everyone would be deadly silent. Nobody would like ...

Rebecca Toal 05:01

You used to get told off for stopping in a music lesson. If I ever stopped...

Hattie Butterworth 05:01

Mhmmm.

Rebecca Toal 05:03

Yeah! "Keep going, keep going!"

Hattie Butterworth 05:03

Yeah, it'd be like "you can't ever do that..." It was like a such a kind of like ...

Rebecca Toal 05:16

"You can't stop."

Hattie Butterworth 05:19

"Never ever stop!" like...

Rebecca Toal 05:20

Yeah.

Hattie Butterworth 05:20

And that is terrifying because if you feel like you just can't continue, like, what do you do?

Rebecca Toal 05:24

Yeah, if you're a soloist, you might often have like an orchestra accompanying you so it feels like, you've got 100 people behind you and however many hundreds of people in front of you as well. So I don't know... I just can't ... I've never heard of it happening.

Hattie Butterworth 05:39

It's only ever happened when someone's broken their string.

Rebecca Toal 05:42

Yeah. And then everyone fucking loves it. They're like, "Wow, what a hero!" for like...

Hattie Butterworth 05:46

Yeah!

Rebecca Toal 05:46

... borrowing somebody else's violin and keeping going. Or there's that video of that oboist that like, swapped oboes with somebody like mid-solo in the orchestra.

Hattie Butterworth 05:55

Oh, I haven't seen that.

Rebecca Toal 05:56

It's actually pretty cool. But like, yeah, all the comments are like, "Wow, what a hero!" like "Kept going! Amazing."

Hattie Butterworth 06:04

Do you want to give people an overview of what actually happened onstage?

Rebecca Toal 06:09

Mhmm well ...

Hattie Butterworth 06:10

Like, I haven't actually said. I mean I'm sure most people kind of know.

Rebecca Toal 06:12

Yeah, well, so, Lewis Capaldi was performing on the main stage, I think, and started to... I think, like, lose his voice and also, his Tourette's was flaring up.

Hattie Butterworth 06:27

He was having like a tick attack.

Rebecca Toal 06:28

Yeah. So I think the audience sang his songs in place of him. And it became this very, like, magical, communally, like supportive experience, I think. Yeah, I think it was very much like reported as a very positive thing.

Hattie Butterworth 06:51

Prompted a lot of discussion about music and Tourette's. And ...

Rebecca Toal 06:54

Yeah, and actually, I read an amazing Guardian article... I've got a few quotes here. One of the quotes said, "non-disabled people are taught from an early age that disabled people are either tragic or inspirational. If they're not overcoming what holds them back, they're miserably failing." And I think this is a really interesting thing of, you know, in those terms, I guess, Lewis, like "failed" in quotation marks because he didn't keep going. Yet, it was seen as quite a big triumph, because it not only advocated for his openness around Tourette's and anxiety and everything, but it kind of brought people even more together. And I think in the light of the recent documentary, it felt even more eye-opening that ... I don't know, there was a continuity of the documentary into real life which ... I don't know, I also saw, like quite a lot of comments on, I think it was a Daily Mail article of people being like ...

Hattie Butterworth 08:00

My favourite journalism!

Rebecca Toal 08:01

Yeah, exactly. ...of people being like, "he's pretending for the like attention." And this kind of thing.

Hattie Butterworth 08:07

People always say that about Tourette's, but it's so hard to fake a tick. How would you do that? How would you keep it up? Like...

Rebecca Toal 08:14

But also why would you like...

Hattie Butterworth 08:16

What are you gonna gain from that?

Rebecca Toal 08:18

Yeah, he's having to take so much time off to focus on his health. Why is that ... gainful? So I thought that was interesting.

Hattie Butterworth 08:26

It's so interesting. And the other thing, I guess the side maybe that wasn't reported on as much is also why did he feel he had to perform. Because I think he was saying, like, he'd been struggling for a while. What was it about the pressure of Glastonbury and like, all of that, and, you know, letting people down and everything.

Rebecca Toal 08:47

But also, how do you know when you're ready? Sometimes you can't know until you do it. And this was another quote... It's umm...

Hattie Butterworth 08:56

She's here with the quotes.

Rebecca Toal 08:57

I was really like loving this article is they said, "yet it's important to guard against the idea that disabled people in the public eye should be permitted to be visible when only at their best." And I totally agree, to an extent that, you know, as long as you're not harming yourself, then it's great to be a little bit messy in the public eye. You know, as we are. We're very honest and very, not perfect. Yeah. First of all, at what point do you know that you're ready to perform again, but also, why does it matter if it's not completely... If you are okay with being that vulnerable on stage, then is there anything wrong with doing a less than perfect performance? And being very real?

Hattie Butterworth 09:42

No. It's just we wouldn't have the beauty I guess of someone singing along.

Rebecca Toal 09:48

Haydn Trumpet Concerto. Audience being like "dahhh dahh dahhh".

Hattie Butterworth 09:53

"Third movement's coming. Everyone knows how this goes! [singing]" But can you imagine if Lewis Capaldi was in classical music? Like, he wouldn't be allowed to perform?

Rebecca Toal 10:07

No, they'd ... he'd be dropped.

Hattie Butterworth 10:09

He'd be dropped. And that's kind of what I'm thinking is like, are we .. Are we, are we missing out on performers like him?

Rebecca Toal 10:18

Well, also where, you know, a lot of the pressure in commercial music comes from the manager or whatever, as well. So it's interesting to me, ... well, I guess also for artists managers in classical music, but like, where is the majority of the pressure coming from and that kind of a situation? If, you know, for

example, Lewis Capaldi's fans are so supportive, is the pressure to perform coming from his agent? Is it coming from his own feelings of like, fear of failure? Like ...

Hattie Butterworth 10:51

Letting people down.

Rebecca Toal 10:52

Yeah.

Hattie Butterworth 10:53

Because there was another kind of 360 ... or 180 ... whatever ... different example um...

Rebecca Toal 11:01

Yeah, 360 would just be the same.

Hattie Butterworth 11:01

Would be the same. Yeah I realised that. The editor of International Piano, Perry, who is ... he works with me in my office and I love him a lot. He's great. He went to see a performance by the pianist, Maurizio Pollini. Don't know if you've heard of him?

Rebecca Toal 11:02

No.

Hattie Butterworth 11:09

He's about 82 now.

Rebecca Toal 11:19

Pohf!

Hattie Butterworth 11:21

He's a pianist. And he's like, very famous, if you haven't heard of him.

Rebecca Toal 11:25

Thank you.

Hattie Butterworth 11:26

Basically did a performance at the Festival Hall, I think. And Tim went. And he said, it was just the saddest thing because he couldn't get through... He like, his music was far too hard for him, he was trying to play all this stuff that he'd been playing in his like, heyday. And he would like get like struggle to the end of a movement, go offstage, get the music, bring it back. But then he wouldn't have a page turner. So he'd have to keep stopping god. Um, it just made me think about like...

Rebecca Toal 11:53

Is that the equivalent?

Hattie Butterworth 11:54
The artist manager thing ...

Rebecca Toal 11:55
Yeah.

Hattie Butterworth 11:55
As well, though, of like, it's also a duty of care.

Rebecca Toal 11:59
Yeah.

Hattie Butterworth 12:00
But for someone like him ... has everyone kind of like neglect-...Is everyone neglecting him? Like, it's a question of, you know, Tim was saying he's clearly got a health ... some kind of health problem that means he's, you know, he was struggling to know where he was in the music. And ...

Rebecca Toal 12:15
Yeah.

Hattie Butterworth 12:16
...things like that. You'd think that the part of the care of a manager would be to say, like, you know, you really should take your programme right down or, you know...

Rebecca Toal 12:24
Take some time off.

Hattie Butterworth 12:25
Take more breaks or yeah, exactly. But where is that pressure of like, this huge Festival Hall concert, which was completely sold out.

Rebecca Toal 12:31
Yeah.

Hattie Butterworth 12:31
And I mean, at the end, like, everyone did give a standing ovation. But in a weird way.

Rebecca Toal 12:37
Yeah, it's almost pitiful.

Hattie Butterworth 12:39
Yeah, it's like...

Rebecca Toal 12:41

I wonder whether part of it has to do with the fact that as a classical musician, you're not performing your own music, so it's not coming right from like, your soul. Whereas like, you know, it means even more for - I presume - Lewis Capaldi that like, people are singing his songs. If people are singing your songs at you, it feels like a gesture of support and like, "we hear you, we love your work," you know, "we'll carry..."

Hattie Butterworth 13:08

"We're here no matter what."

Rebecca Toal 13:08

Yeah, we'll carry this with you. Whereas when it's maybe somebody who's performing pieces by somebody else, it's like, "argh you couldn't do the music justice. So like.."

Hattie Butterworth 13:19

Or how you used to do it.

Rebecca Toal 13:20

Yeah.

Hattie Butterworth 13:21

Ooh. Horrible. Not nice. This is why I ... I'm really kind of struggling, like, the more I kind of play again, the more I'm like, I just get kind of flashes into imagining myself in a massive stadium or auditorium ...

Rebecca Toal 13:36

Yeah.

Hattie Butterworth 13:37

...or whatever, playing solo. And I just like, want to die.

Rebecca Toal 13:40

Yeah.

Hattie Butterworth 13:41

And I'm just really interested in the psychology of that.

Rebecca Toal 13:44

Somebody said on one of the comments that like, it was basically like, "why is he doing it if he's not enjoying anymore?"

Hattie Butterworth 13:52

Yeah, I saw ones like.

Rebecca Toal 13:53

And it's like, nobody said that he wasn't enjoying it. Like, yes, there, there are things that are preventing him from like, being able to get through the performance, but like, what is his reason for keep ... keeping coming back to it? You know, it doesn't. I mean, obviously, we don't know him personally. But like, doesn't seem like it's the money, it seems like, because he loves making music, and that's the impression that I got from the documentary. Again, I don't know him personally. But ...

Hattie Butterworth 14:22

I heard him say that it's like, the live ... like, all the kind of residual stuff like recording and photoshoots and interviews and stuff, like that's the stuff he doesn't really enjoy. Like...

Rebecca Toal 14:33

Yeah.

Hattie Butterworth 14:33

The thing that sets him on fire is the like ... the live vibe from an audience.

Rebecca Toal 14:37

Yeah.

Hattie Butterworth 14:38

And I guess this is part of the kind of paradox of being a musician is like, people really find some incredible sense of purpose to be doing that, even if it can also...

Rebecca Toal 14:51

Yeah.

Hattie Butterworth 14:51

... be like the end of you sometimes, or bring you to the edge of like panic experience. And it's really hard to ... I think in people's minds. It can be really hard to, like, find any kind of equilibrium with that.

Rebecca Toal 15:05

And it's also interesting that a lot of those parts of being a performer that he doesn't like, like the recording and the photoshoots, are things that you can kind of battle through with Tourette's or anxiety or something, because you can edit it, you can...

Hattie Butterworth 15:22

No one's gonna see it.

Rebecca Toal 15:23

...take breaks, whatever, but the stuff that he really likes doing, and, and is the kind of place where people notice when he's not doing so well, is the thing that he really loves. That must be really heartbreaking.

Hattie Butterworth 15:38

Then it also makes you think, like, how many classical musicians have found themselves in that place and have had to give up.

Rebecca Toal 15:46

And the number of people that we've spoken to that are like, you know, and you've said, as well that you don't, you didn't used to enjoy the performing, you enjoyed the relief of it.

Hattie Butterworth 15:55

I hate that fact. But a lot of people replied to that Instagram and like, even really great performers ... Like that resonated.

Rebecca Toal 16:03

Yeah.

Hattie Butterworth 16:04

I just didn't really know what to think about that. It was like ... I felt sort of relieved, but at the same time, kind of sad...

Rebecca Toal 16:11

Yeah.

Hattie Butterworth 16:12

...That there can be not a lot of enjoyment if we're really honest with ourselves about solo performing. Like that doesn't bring much enjoyment for people. It brings a lot of like, terror.

Rebecca Toal 16:26

Yeah!

Hattie Butterworth 16:28

And I was just a bit like, "Oh, my God, like I ... even if you're as good as some of these people that were replying to me..."

Rebecca Toal 16:35

Yeah.

Hattie Butterworth 16:36

You still have that experience, like for some reason that made me kind of sad. It was just like... Oh lord.

Rebecca Toal 16:40

And that's, that's the point where you're most vulnerable, and where your... any kind of cracks in, you know, your mental health or whatever are going to show.

Hattie Butterworth 16:52

Yeah.

Rebecca Toal 16:52

It's no wonder people fear it so much, because it's like, I've got to be completely, like, watertight. And sometimes ... Yeah, and sometimes you don't know if you are until you're onstage, which is fucking terrifying.

Hattie Butterworth 17:07

Awful.

Rebecca Toal 17:08

Wooooo.

Hattie Butterworth 17:08

We were also going to talk about saying no.

Rebecca Toal 17:11

Umm. Why? Tell me why this came up recently. With us.

Hattie Butterworth 17:15

Was it you or me that brought it up?

Rebecca Toal 17:17

I think it was you.

Hattie Butterworth 17:17

Oh, I was like, I think I texted you, didn't I? Being like, I think we should do an episode on saying no. I think it's a lot of like ego stuff intertwined, but it basically came up because I was realising that... I think that my 'no' is going to be a massive emotional burden on someone. And whether that's a no of like, a work thing, or whether that's a 'no' of a personal life thing or, or just like setting a boundary, I always feel like saying no equals hatred of Hattie.

Rebecca Toal 17:49

Yeah. Of you as a person.

Hattie Butterworth 17:50

Of me as a person. Yeah, exactly. But then I was...so then I had this kind of complete sort of pulling apart of myself where it was like "but I can't go on if I don't start saying no to people", because I'm doing too much.

Rebecca Toal 18:04

Yeah.

Hattie Butterworth 18:05

And I'm not enjoying myself, I'm not ... it's not sustainable. So I was like, there's gonna have to be a risk here of like, risking people hating me. That's what it felt like, in my mind.

Rebecca Toal 18:15

Yeah. You have to risk a lot of ... well, at least I feel like I'm at risk of coming across as selfish.

Rebecca Toal 18:23

Yeah. Whereas ... I don't know. I mean, it depends what you define as selfish, but sometimes the only way to actually keep going is to just look after the self.

Hattie Butterworth 18:36

Yeah. And I think like, I'm also really trying to think about when people have said no to me, like how it's made me feel. And it's often been a case of like, I've tried to learn to trust that they said no for a reason, that it's not just kind of malicious thing.

Rebecca Toal 18:57

Yeah.

Hattie Butterworth 18:57

You know?

Rebecca Toal 18:58

Most people struggle to say no, so if they have said no, it's not because they feel like it.

Hattie Butterworth 19:04

No, most of the time no. Sometimes it comes out of laziness - I'm talking about myself.

Rebecca Toal 19:08

Yes. But then often the laziness is through, like, just being exhausted because of burnout or something anyway.

Hattie Butterworth 19:17

Yeah.

Rebecca Toal 19:18

It's very rare to find somebody that's not at all affected by living in a capitalist society and feeling like you have to say yes to everything.

Hattie Butterworth 19:25

Yeah. I had a really good chat recently, actually, with the editor of the BBC Music magazine.

Rebecca Toal 19:32

Woah!

Hattie Butterworth 19:32

Charlotte Smith.

Rebecca Toal 19:33

Ting ting ting! Clang, clang, clang!

Hattie Butterworth 19:35

No but she is genuinely a legend.

Rebecca Toal 19:37

Nice.

Hattie Butterworth 19:38

And she was saying, and I really liked this. She was saying, "if people get me on the phone, I can't say no. But if they email me, then I'll have had time to like..."

Rebecca Toal 19:50

Yeah.

Hattie Butterworth 19:50

And she like ... it came out of such a place of self knowledge. Like she's been editing magazines for like 20 years.

Rebecca Toal 19:57

Yeah.

Hattie Butterworth 19:58

And still, she just knows about herself, "if I'm in a room with a publicist or something, like I will really struggle to say no."

Rebecca Toal 20:05

Yeah.

Hattie Butterworth 20:05

And that really resonated with me. I was like, "oh my god, I also can't say no in person."

Rebecca Toal 20:08

Yeah, I'm the same. And as much as I get overwhelmed by how many like unread messages and stuff I have in my phone, I do leave replying to them a lot of the time until I'm in a place where I can actually put thought into my response.

Hattie Butterworth 20:25

Totally.

Rebecca Toal 20:26

Which often takes weeks and months.

Hattie Butterworth 20:30

What about saying no to like work, though? Because I feel like that's not something I deal with.

Rebecca Toal 20:37

I haven't said no to any work in so long, partly because I've been completely free and extremely poor, so I've just been taking everything and anything I can get. But I have ... I remember there was a festival, like an opera festival I said no to ...

Hattie Butterworth 20:55

Oh, last year?

Rebecca Toal 20:56

Yeah, or it would have been this coming summer.

Rebecca Toal 21:01

Because it was just so underpaid, and I knew that I'd be really just tired and exhausted. And I would rather have no money from it and not go.

Hattie Butterworth 21:01

Ohhhh.

Hattie Butterworth 21:13

Yeah, also, ethically.

Rebecca Toal 21:15

Ethically I... Yeah, I didn't want to perpetuate that kind of work.

Hattie Butterworth 21:18

Was it a country house thing?

Rebecca Toal 21:19

Yeah.

Hattie Butterworth 21:20

Yeah. I think that that's such a good idea. Because...

Rebecca Toal 21:23

Yeah, and ...

Hattie Butterworth 21:23

there's so much money flying around those places.

Rebecca Toal 21:25

Exactly! And they were asking me to fix the brass section. And like, I did ask a few people and then, the more people I asked, the more I was like, "I really don't feel comfortable asking people to ..."

Hattie Butterworth 21:35

Yeah.

Rebecca Toal 21:35

...do this work.

Hattie Butterworth 21:35

You don't want to be the one to bear the bad news.

Rebecca Toal 21:38

Yeah. And also, I can't... In my head, I was like, "why am I saying yes to this work and, you know, trying to get other people involved when I do such public... Like, I have these conversations on like the podcast, being like, you know, pay people better and this kind of stuff."

Hattie Butterworth 21:57

It really does hold you accountable this bloody podcast.

Rebecca Toal 21:59

This fucking podcast!

Hattie Butterworth 22:01

I can't do anything self destructive anymore!

Rebecca Toal 22:03

Well, I can, I just I can't get anyone else involved. Which is probably a good thing.

Hattie Butterworth 22:08

So funny.

Rebecca Toal 22:10

But yeah, saying no to work is hard. Because you feel like it's a butterfly effect of, "well, if I say no to this, then they won't ask me and then ... what if I meet somebody on that gig?" Or like, "what if I...you know, do this one gig and it leads to more work with that orchestra?" Or...

Hattie Butterworth 22:26

But what's the probability of all those things?

Rebecca Toal 22:27

No, like, completely...

Hattie Butterworth 22:29

It's so funny.

Rebecca Toal 22:30

Such a small percentage chance.

Hattie Butterworth 22:32

Because it ... as you said in like the Can Music Make You Sick, like it's gambling, it's luck.

Rebecca Toal 22:37

Yeah.

Hattie Butterworth 22:37

So much of it. And yet, then we ... our inability to say no comes out of disbelief of like...

Rebecca Toal 22:43

This time might be the one.

Hattie Butterworth 22:44

...gives it so much power, this little piece of work has so much power.

Rebecca Toal 22:48

Yeah. And actually seeing, like my friends and colleagues and peers that are doing amazing, amazing, amazing work with like, really top tier orchestras and ensembles and organisations, and they still feel like they have to take shigs.

Rebecca Toal 23:04

But how are you feeling like saying no to stuff when you're in full time employment and like within a bigger organisation? Does that feel different than like saying no as a freelancer?

Hattie Butterworth 23:16

Yes, I think, I think that my 'no' has a bigger impact than it actually does. But often, my 'no' ... to be completely cutthroat, often, I have to say no to things because they come to me last minute, too last minute. And people haven't actually done their own preparation.

Rebecca Toal 23:34

I see. So it's through other people's incompetence.

Hattie Butterworth 23:36

It sometimes really annoys me, because it'll be a really amazing thing that I want to do something for. But it'll be too last minute and the stress of trying to get something together. And I've done a lot of that where it's been a gig ... a "gig" - an opera project that I've really loved...

Rebecca Toal 23:55

Yeah.

Hattie Butterworth 23:55

But it's been too last minute, and obviously, they don't have a massive budget and, and then I feel guilty, but also really want to cover it.

Rebecca Toal 24:01

Yeah. And if you said ... if you tried to fit every one of those ones in, you'd just burn out.

Hattie Butterworth 24:08

Totally, totally. So I am still really struggling with it, like... I've even got, I've got so many things to write that I've promised. Because I just didn't know how to say no. And it's ... it's also out of like, because I'm not paid per article, like ... I don't know how to put it... I should, I think I should be saying no. Like, this isn't in my capacity. This isn't in my work contract and we don't have the budget to pay a freelancer to write it, so I just have to say no. And I have said ... I have sent a few emails saying like "our resources are very low at the moment. I'm the only editorial person on the team," people have been so understanding to be fair. It's not like I've had horrible replies. I've had one quite horrible reply to a 'no' where I'd ... I'd basically said I was going to an opera that I then couldn't go to and said to the publicist, like, "I'm really sorry, can I go later in the month?" And the publicist was like, "you've really messed us around here." And I was like ... That was awful, but that's the only time that's ever happened.

Rebecca Toal 25:19

Yeah. And considering your, like, the fear around it is that people are going to be like that every time.

Hattie Butterworth 25:24

Yeah, exactly. So it's ... I don't really know, I'm still feel like such a baby of saying no, like...

Rebecca Toal 25:31

Do you think also because you get like a monthly salary, you feel obliged to do the same amount of work every month? So even if you're having a tougher month like personally, you still feel like you have to live up to last month's expectations?

Hattie Butterworth 25:45

I'd say that's like, on and off actually, because ... I don't know what it is, I think I've become a lot more relaxed about like, this is, you know, I'm doing this in work hours like that's probably not allowed. But some ... I'm quite an intuitive worker, like...

Rebecca Toal 26:07

Yeah

Hattie Butterworth 26:07

...and sometimes, I think I've got to a point where that is a good thing, where sometimes I will have a lot of motivation late at night, and I just piggyback on that motivation, because I have to, and then I'll just

lie in longer in the morning. I'll go for coffee with someone and not stress about it. And then some days, I'll put aside a whole day just to meet people and have coffee.

Rebecca Toal 26:28

Yeah.

Hattie Butterworth 26:29

So...

Rebecca Toal 26:31

I definitely find that harder living with a partner, to feel not so guilty about like working late into the evenings or like, putting stuff off. Like, sometimes, I'll be like, "oh I'm just gonna do some editing this evening." And he'll be like, "oh, like, I thought we were gonna watch a film or something."

Hattie Butterworth 26:50

Yeahh, I'd not thought about that.

Rebecca Toal 26:51

And there's like more personal obligations in the home.

Hattie Butterworth 26:55

That's so true. And I bet it's the same when you have kids and stuff as well.

Rebecca Toal 26:59

Yeah, having cats is completely the same... no.

Hattie Butterworth 27:03

Having Dobby job is just a full time job.

Rebecca Toal 27:05

But also like, I would feel bad to like, stay up and work in bed with the light on, if some ...

Hattie Butterworth 27:10

God, yeah!

Rebecca Toal 27:10

...like if somebody else is there. And those kinds of things.

Hattie Butterworth 27:13

You're really turning me off a relationship. It's wonderful, thank you.

Rebecca Toal 27:15

That's my plan. So I can have you all to myself.

Hattie Butterworth 27:18

It's so true though, because like, I know a lot of people really love spending the evening with their partner, but I think...

Rebecca Toal 27:27

Yeah.

Hattie Butterworth 27:27

I need the evening on my own like...

Rebecca Toal 27:29

Yeah.

Hattie Butterworth 27:30

... It's absolutely sacred time. Like...

Rebecca Toal 27:32

I think if I wasn't in a relationship now, I would do more of that, even though I haven't been that person before.

Hattie Butterworth 27:39

But then there's also the like, issue of work and leisure...

Rebecca Toal 27:43

Yeah.

Hattie Butterworth 27:44

...merging, and I'm always trying to kind of ask myself about that. But I just don't think ... I think I'm always going to be the kind of person who does have a bit of that. Who does have a bit of the old merge-y merge-y, because I love talking to people, I love meeting people, like, that doesn't feel like work.

Rebecca Toal 28:07

But do you plan ...

Hattie Butterworth 28:08

Some days I do, some days I don't.

Rebecca Toal 28:09

Do you plan your downtime?

Hattie Butterworth 28:10

Ummmm. No.

Rebecca Toal 28:15

Is that a problem?

Hattie Butterworth 28:17

Is this a therapy session?

Rebecca Toal 28:19

Is this ... Is this paid work?

Hattie Butterworth 28:21

In therapy with Rebecca Toal. Um...So at the weekend...

Rebecca Toal 28:26

Oh yeah, I guess you have the weekend.

Hattie Butterworth 28:28

You forget about the old weekend.

Rebecca Toal 28:29

I forget.

Hattie Butterworth 28:30

So at the weekend, I'm very good at being like...

Rebecca Toal 28:33

"No."

Hattie Butterworth 28:34

"No", and even sometimes I'll feel tempted to do stuff, and I'll just say "no", because I know the feeling of the leakage.

Rebecca Toal 28:41

Yeah. Hot.

Hattie Butterworth 28:43

From one thing to the next.

Rebecca Toal 28:44

A lovely leak.

Hattie Butterworth 28:45

The work leakage from one day to the next. And then you get to Monday, and you're like, "I have not had a day off..."

Rebecca Toal 28:50

Yeah.

Hattie Butterworth 28:51

Kind of feeling. But then, you know...there are days like after the magazine goes to press, where there...

Rebecca Toal 28:58

You'll text me all day.

Hattie Butterworth 29:00

And I'll just be like, "d'you know what? I'm going to take today off." And it's like, I can just do that. And that is a lovely freedom of being my own boss kind of.

Rebecca Toal 29:10

Yeah, kind of.

Hattie Butterworth 29:11

Kind of. But no, yeah, I'm still really shit at saying no. I don't know if we even found any real...

Rebecca Toal 29:21

We're not here to find solutions.

Hattie Butterworth 29:22

No. That's fine.

Rebecca Toal 29:23

We're just here to complain about stuff.

Hattie Butterworth 29:25

We're just here to complain like the good therapists we are.

Rebecca Toal 29:28

Wooo.

Hattie Butterworth 29:29

Oh yeah! When are you starting your your therapy course?

Rebecca Toal 29:32

September.

Hattie Butterworth 29:33

Oh my gosh, do you get to be a replacement now? Do you get to therapise anyone?

Rebecca Toal 29:37

I will be on a placement at some point. I just need to ...

Hattie Butterworth 29:40

This year?

Rebecca Toal 29:41

I think so. Yeah.

Hattie Butterworth 29:43

That's so cool.

Rebecca Toal 29:44

Let out into the wild. It's a bit like when you pass your driving test, and you're like, "ohhhh, everyone stay off the roads." And it's like, "everyone stay out of therapy. You don't know where I'm gonna pop up."

Hattie Butterworth 29:57

Rebecca again.

Rebecca Toal 29:58

Yeah. So next up, we have a bit of a

Hattie Butterworth 30:03

Are we not winning of the weeking?

Rebecca Toal 30:04

Oh shit. Yes. Sorry. Off you go.

Hattie Butterworth 30:06

So this week, I've got a win right away. It's an absolute I do not. Oh, I guess I started the bass guitar this week.

Rebecca Toal 30:14

That is cool. Why? Tell us more about that.

Hattie Butterworth 30:19

Ah, because I wanted to have like a renew relationship with an instrument. I've got really into like, some 80s bangers recently. And all of them have a really sticking hot bass line. So I was just like, "I would love to be that bitch who can play the baseline to things." And it's amplified, and I look a bit more bisexual than I do when I play the cello.

Rebecca Toal 30:44

Do you feel like you're like pushing yourself to be, like, improve all the time on it?

Hattie Butterworth 30:51

Ummm, no, I am really quite bad. But I think it's just hilarious.

Rebecca Toal 30:57

Nice.

Hattie Butterworth 30:57

And I find it very funny. And I find it very fun. And I just want to play it all the time.

Rebecca Toal 31:02

So where can we catch your next live performances?

Hattie Butterworth 31:05

Well, this is it you're gonna have to come...

Rebecca Toal 31:07

The O2.

Hattie Butterworth 31:07

... to my bedroom.

Rebecca Toal 31:08

Oh! Hot.

Hattie Butterworth 31:11

So yeah, that that felt like a big win because it was like ... this might sound like I'm being cocky bitch, but I don't care. There's a sense in which like, so much of what I've learned on the cello in terms of like reading the bass clef and like knowing what rhythms are like...

Rebecca Toal 31:24

Being a legend.

Hattie Butterworth 31:25

... I do you feel a little bit smug being like, "look how many steps I can skip."

Rebecca Toal 31:29

Yeah. That's yeah, that was what it was like with clarinet for me.

Hattie Butterworth 31:34

So good.

Rebecca Toal 31:35

Even though I didn't...

Hattie Butterworth 31:35

Grade one...

Rebecca Toal 31:36

Yeah.

Hattie Butterworth 31:36

Grade eight, babe.

Rebecca Toal 31:37

Yeah, let's go there.

Hattie Butterworth 31:38

You know.

Rebecca Toal 31:39

Concerto with an orchestra coming up.

Hattie Butterworth 31:41

Oh, my God. Your win of the week, please.

Rebecca Toal 31:43

My win of the week is that I started with a new therapist.

Hattie Butterworth 31:47

Oh, yeah!

Rebecca Toal 31:48

Who is great. And it's my first online therapy.

Hattie Butterworth 31:53

Oh right!

Rebecca Toal 31:54

I had a few online sessions with one of my last therapists just as we were going into the pandemic, but this is online from from the beginning, because it's... it's like this low cost therapy service through a place in Hackney. So it's about 100 pounds a month. So 25 a session, which is amazing.

Hattie Butterworth 32:12

That's so good. Do you live in Hackney?

Rebecca Toal 32:15

No.

Hattie Butterworth 32:16

Really!

Rebecca Toal 32:17

So it's, yeah, obviously still, like a good chunk of money. But it's definitely, like, four times better than it could have been.

Hattie Butterworth 32:27

Well, I mean, one session could be 100.

Rebecca Toal 32:28

Well, exactly. That's, that's what I was trying to say, if I couldn't figure out how to translate maths to English.

Hattie Butterworth 32:33

Yeah, well it's always been difficult.

Rebecca Toal 32:35

It's always hard. So that was good. And I was very honest, like our first session, I...

Hattie Butterworth 32:43

Did you cry?

Rebecca Toal 32:44

No, but I asked her if she was okay like four times.

Hattie Butterworth 32:47

Oh, my God.

Rebecca Toal 32:48

I like I have a big thing that I want to know that my therapist is like, okay, and you know, like, very, like people-pleasing tendencies.

Hattie Butterworth 32:54

Is my stuff too much for you?

Rebecca Toal 32:55

Yeah. Like how, you know... because I think she might be in training as well.

Hattie Butterworth 32:59

Ohhhh.

Rebecca Toal 32:59

So I definitely projected onto her like, being a student and like...

Hattie Butterworth 33:04

Yeah.

Rebecca Toal 33:05

And also I didn't...

Hattie Butterworth 33:07

Does she know, you're in supervision sort of thing for your own?

Rebecca Toal 33:10

Yeah, so I was very open about like, being a student from the beginning, because I didn't want her to ... well, I didn't want her to feel like I'm like trying to catch her out or like...

Hattie Butterworth 33:21

Yeahhh.

Rebecca Toal 33:21

...a bit like a magician, like, I know how this works that kind of like vibe. So we were very transparent. It was actually amazing how much ...

Hattie Butterworth 33:29

That's so good.

Rebecca Toal 33:29

...she like self-disclosed as well about how she was feeling.

Hattie Butterworth 33:33

Awwww we love that!

Rebecca Toal 33:33

So that was quite interesting. And I think this is going to be a good ... a good therapeutic relationship.

Hattie Butterworth 33:40

That's such a blessing.

Rebecca Toal 33:41

Yeah.

Hattie Butterworth 33:42

Aww.

Rebecca Toal 33:43

Especially after the last eating disorder therapist. Anyway, yeah so it's a pretty good win of the week and also that I started it before I needed to, because I would only need to be in therapy from September from when my course starts. But I felt like I'd want to get it started over the summer.

Hattie Butterworth 33:59

That's very wise of you.

Rebecca Toal 34:01

Even though it'd be more money, obviously.

Hattie Butterworth 34:03

Yeah.

Rebecca Toal 34:03

But I wanted to...

Hattie Butterworth 34:04

An investment.

Rebecca Toal 34:05

... yeah, make sure that I had a therapist that I was clicking with before the course started.

Hattie Butterworth 34:09

Yeahhh.

Rebecca Toal 34:10

Because it might take a few different people...

Hattie Butterworth 34:13

Yeah.

Rebecca Toal 34:13

...before you settle.

Hattie Butterworth 34:14

You never flippin know do you?

Rebecca Toal 34:15

You never flippin know. So they're our wins of the week.

Rebecca Toal 34:19

So next up, we have a little bit of a chat that I had with Paul Denegri, who is the ... well he's all sorts of things: he's a musician, he's a composer, an arranger, educator...

Hattie Butterworth 34:33

who is he to you?

Rebecca Toal 34:35

He was my old Head of Brass at Wells Cathedral School.

Hattie Butterworth 34:39

Awww.

Rebecca Toal 34:39

And we were both...

Hattie Butterworth 34:41

So supportive of you.

Rebecca Toal 34:42

So supportive and also really honest about his own journey. And whilst I was going through my stuff, he was also going through quite a lot of stuff. So it's an amazing chat like I can't wait for you to hear it Hattie and also our listeners. So it'll only be a bit of it and if you want to catch the rest of it, head over to our main feed for when ever the second part drops. I can't remember when that'll be, or it might already be out...

Hattie Butterworth 35:11

Probably sometime.

Rebecca Toal 35:12

It'll be some time. We'll let you know.

Hattie Butterworth 35:13

Look out for Mr. Paul Denegri.

Rebecca Toal 35:15

And yeah, thanks so much for now, and see you again next month.

Hattie Butterworth 35:20

Bye guys!

Rebecca Toal 35:20

Bye.