

# Simon Höfele

## SPEAKERS

Simon Hoefele, Rebecca Toal, Hattie Butterworth

### **Rebecca Toal** 00:00

Hi again. Welcome back to the podcast. It's me Becca. This time we have a fantastic interview, as always ...don't want to toot our own horn. But no, it's a good one with Simon Höfele, the trumpet soloist and barista. The fact that we start off talking about how incredibly warm is where he is, might indicate that we did this some time ago, kind of in the, early days of summer 2023. It's very, very chilly right now so it's kind of hard to imagine sitting in the same room kind of sweltering. But yeah, it was this year, just a few months ago.

### **Rebecca Toal** 00:37

It was a pleasure to speak to Simon. I mean, obviously, he's one of my trumpet idols. I'd always kind of seen him floating around on the old Instagram or albums or whatever and he always seemed a bit kind of, I don't know, just like adventurous! And I was always excited to hear him play, let alone excited to talk to him on Zoom. I admit, I was, unfortunately, very hungover so you don't hear very much from me suspiciously.

### **Rebecca Toal** 01:05

Anyway, yeah, a little life update from me, things are busy. I feel like I always say that. Yeah, things are busier this term because I've started by level four diploma in counselling, which means I'm doing a bit more kind of ... my hours are a lot more packed in for less money or no money. So I'm trying to kind of make up where I can by working, teaching or cat sitting or whatever. So it's a bit busier there but there also have been some really lovely experiences. This week, I was recording in Stroud and kind of the Bristol area, Gloucester area with an artist called Cosmo Sheldrake, who I hadn't really been that familiar with his work before but it was just such a different experience for me, you know, as a classically trained trumpet player, to go and do a more... I don't even know how you describe the genre of music, but definitely not classical. There was even some improvisation! Oh, my goodness. So it was definitely outside my comfort zone, mixed in with the fact that I was being hosted by somebody that I didn't know, very generously, and I was working with people that I didn't know, in an area that I didn't know ... all these things that can tend to make me a little bit on edge or kind of socially a bit burnt out. And I am really proud of myself for just saying yes, going along, doing the job and I had a really great time, and you kind of forget that you don't have to be the best at the thing that you're doing. You just have to do a good job and get along with people there. It was just so much more about how you're getting along with other people and working with people than, you know, the tone or the articulation or the tuning. I mean, of course those things are important, but it was just such a good reminder of "Oh, my goodness, music can be so fun! And I am qualified to do this! Maybe not a massive jazz solo, but I am qualified to do some \*bop bop bops\*, or whatever it is." Maybe a bit reductive, but I had a great time.

**Rebecca Toal** 03:19

Yeah, there have been a few awful things happen in life and some really, really great things happen in life and I'm just trying to balance my emotional roller coaster in life at the moment. So hopefully the next time you hear from me life will be a bit more 'middle of the road', no surprises thank you. So that's probably enough from me to be honest. There'll be a chatty episode with me out at some point and Hattie, but for now let's hand over to me, Hattie and Simon. Enjoy.

**Rebecca Toal** 03:54

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**Hattie Butterworth** 04:40

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

**Rebecca Toal** 04:45

And me Rebecca Toal.

**Hattie Butterworth** 04:47

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

**Rebecca Toal** 04:55

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

**Hattie Butterworth** 05:06

No topic will be out of bounds as we're committed to raising awareness for all varieties of struggle.

**Rebecca Toal** 05:12

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

**Rebecca Toal** 05:42

Hi, everyone, we're here today on Zoom, very excitingly, with the amazing Simon Höfele.

**Simon Hoefele** 05:48

Great to be here.

**Rebecca Toal** 05:49

And Hattie is here as well. We were just saying it's rather warm where you are in Karlsruhe.

**Simon Hoefele** 05:53

Way too warm. Yeah.

**Hattie Butterworth** 05:54

We've had some chilly times times recently. It's been lovely.

**Rebecca Toal** 05:57

I can't believe we're starting with Hattie.

**Simon Hoefele** 05:59

Yeah. I mean, you have a German on your podcast. We have to talk about the weather.

**Hattie Butterworth** 06:03

Maybe part of this is going to have to be in German. Can you tell us a bit about like what you've been up to at the moment? Like, what's the summer looking like for you? Are you out and about trumpeting everywhere or? What's going on?

**Simon Hoefele** 06:15

No.

**Hattie Butterworth** 06:16

Okay!

**Simon Hoefele** 06:16

I do have some concerts before my summer break. But it's pretty chill actually. I do have two more concerts coming up. I'm basically free. I have some other projects in August, but it's not really something that I... where I do play. So it's pretty relaxed. One recital in one and a half weeks or something like recorded now. Then some some other concert after that. So it's it's fine. But I was too late now to the recording here because I was practising so...

**Rebecca Toal** 06:43

Awwwwhhhh. Is that like, you have a bit of like a more relaxed summer is like on purpose? Like you wanted to give yourself a break or was it just by accident?

**Simon Hoefele** 06:53

Something ... A bit of both, I guess. I'm not a big fan of festivals. I hate to play outside. Open Air things is just a killer for the chops for anyone who's wondering why that guy is hating to play outside. I mean, it's nice to have a chill summer evening. But personally, I think classical music does not work really well outside. If you don't have the acoustics, it's not about the music anymore. And then I couldn't care less actually, because I don't want to play the trumpet because I love the trumpet, because I actually don't love the trumpet so much. It's a good tool to make music. I prefer not to play open air. I'm always very

happy if I'm not very busy in the summer. Also, if it's like 3000 degrees outside, I just don't want to play my heart out. Die on stage. That's not what I want to do.

**Hattie Butterworth** 07:42

Mhmm-hmm. I feel like you've already given us so much to draw on. It's like "yes, the honesty is just like right there from the start." We love it. That's really interesting though about the like, not loving the trumpet as an instrument but more as like a vessel to make music with, because I feel like Rebecca's said similar things before. How like, it's not as if it's something that you like your heart and soul is like ... you know, your whole identity is kind of surrounding it. How did Simon and the trumpet come together, end up in this incredible, multifaceted solo career? Can you tell us the kind of journey of that?

**Simon Hoefele** 08:19

The journey. The journey is pretty boring, actually.

**Hattie Butterworth** 08:21

Yeah, go go on. I don't mind boring.

**Simon Hoefele** 08:23

In front of a big mirror, I have a small trumpet, which is basically like a fanfare instrument thingy, which my father bought when it was basically mid of the 90s. And it was basically just a decoration for hanging on the wall and that's it, like 10 bucks from eBay or something. I was like five years old and grabbed this instrument and played on it. And I was like, "yay! I want to play the trumpet!" So and from there on, I just wanted to be a trumpeter. And it helped through my school time into the puberty that I was a pretty weird child. I was that weird dude who make music. I basically had no friends, went to all of the orchestras, youth orchestras in Germany, and later on, and the Gustav Mahler Youth Orchestra which is international. And I loved it. And I played it and my goal actually was to be an orchestral trumpet player. Because I think most of the time if you're studying music, that's the normal goal to be an orchestral trumpet player or a music teacher. I never wanted to be music teacher. That was clear from the beginning. I aimed to get a job and of course, everybody dreams to be a solid trumpet player, principal trumpet in a great orchestra. That was my goal too. And that changed through some competitions. I won...I think the last one was The Deutscher Musikwettbewerb - German music competition - in 2016. I thought "okay, if I want to try actually continuing to play those solo pieces," which each and every competition is just made out of solo pieces, which I really enjoyed and I actually felt for myself, "I do enjoy that more. And I think I am better at that than being an orchestral trumpet player. I'm less nervous, I do ..." somehow that that was my thing. And I thought, "okay, if I want to try it, to be a proper soloist, I should look out, get an agency, or someone to help me, basically, to pursue my goals and my career goals and whatsoever." I had no idea by the time, but I thought, "if I want to try, I need an agency. I need a manager." That's what I looked out for. And I found ... and I really luckily found a very small and very, very good manager. Not that my manager is small, but you know, the...

**Rebecca Toal** 10:44

That's a brilliant image.

**Hattie Butterworth** 10:45

A teeny tiny manager.

**Simon Hoefele** 10:48

Exactly. I have it always in my pocket here.

**Rebecca Toal** 10:51

That's terrifying!

**Simon Hoefele** 10:53

Oh, yeah. He's fantastic. He's, he's really cool. And I couldn't be more happy with him today and in the last years, which is incredible luck. And I also had just incredible luck with my teachers. I had incredible luck with everything. It's not about if you're the very best, and then anything ... it's just like if you ... who has the most luck, basically. Yeah, I mean, of course, you have to be good. It's fun to play and I wouldn't play it if I hate it. So ...

**Hattie Butterworth** 11:21

Yeah, yeah.

**Simon Hoefele** 11:22

It's not like my my whole personality surrounds ...

**Hattie Butterworth** 11:26

The brassness.

**Simon Hoefele** 11:26

Yeah! Which mouthpiece and blah blah blah. I couldn't care less.

**Rebecca Toal** 11:31

It's good for them.

**Simon Hoefele** 11:32

I have to remind myself...

**Rebecca Toal** 11:33

I'm glad they have it.

**Simon Hoefele** 11:35

I have to do just remind myself to clean the trumpet each and every five years kind of says... "like, oh, yeah, maybe I should give them a little bit love."

**Rebecca Toal** 11:42

Yeah.

**Simon Hoefele** 11:43

Right? You're nodding.

**Rebecca Toal** 11:45

Yep. Yes, too many trumpets.

**Simon Hoefele** 11:48

I'm very thankful to be able to make music, and to make a good living out of that. But I couldn't do just that, so I need other stuff, so when you asked me what I was about to do in the summer, just maybe I should add that because it is pretty, pretty busy, and I'm going to release a new podcast.

**Hattie Butterworth** 12:06

No way!

**Rebecca Toal** 12:08

Eyyyy! Welcome to the world!

**Simon Hoefele** 12:09

I'm going to have my own podcast, which is released end of this month. So this was a lot of work.

**Hattie Butterworth** 12:15

Is it 'auf Deutsch?'

**Simon Hoefele** 12:17

It is auf Deutsch, so German listeners, you should check that out.

**Hattie Butterworth** 12:21

What's it going to be called? What is it called?

**Simon Hoefele** 12:23

It has a half-English name: Klassik Crush.

**Hattie Butterworth** 12:29

Klassik crush.

**Simon Hoefele** 12:29

"Classical crush," basically. So I'm talking with a guest always about music and about what they do love beside that, and we have a playlist accompany that, and it took so long to prepare because it's produced by the WDR, which is a like, like a huge radio station in Germany - Westdeutscher Rundfunk - and it took really long. But finally it's official and whew! Yeah...

**Simon Hoefele** 12:34

Well done.

**Hattie Butterworth** 12:35

I thought it was...

**Rebecca Toal** 12:45

When you said it was called...

**Hattie Butterworth** 12:59

Yeah! We both thought the same thing. Is it like ...

**Rebecca Toal** 13:02

Are you talking with your crushes?

**Hattie Butterworth** 13:04

Dating.

**Simon Hoefele** 13:05

Oh, yeah, exactly. It's, it's a tinder podcast.

**Hattie Butterworth** 13:10

Or, like, you describe who your crushes ... your classical crush, but no one says their name. And you just have to like, guess who it is.

**Simon Hoefele** 13:17

Damn. I see you are...

**Hattie Butterworth** 13:19

Maybe that 's season two. I don't know. That's all, you know...

**Rebecca Toal** 13:23

Like that game, you know, Guess Who? And you're like...

**Simon Hoefele** 13:26

Yeah.

**Rebecca Toal** 13:26

...do they have brown hair? And then do they wear glasses?

**Hattie Butterworth** 13:29

Even we could play that in German.

**Simon Hoefele** 13:32

You should, you should be guests, but it's in German. So...

**Rebecca Toal** 13:36

We can try

**Hattie Butterworth** 13:37  
It would be incredibly basic.

**Simon Hoefele** 13:40  
I mean, it would be fun. Just Duolingo over the summer, and then

**Hattie Butterworth** 13:44  
And then we're then we're invited onto Simon's podcast.

**Rebecca Toal** 13:46  
Yeah but Duolingo is like, "my elephant ate a sandwich."

**Hattie Butterworth** 13:52  
The Germans love that stuff, like come on. It's fine.

**Simon Hoefele** 13:56  
The Germans what?

**Hattie Butterworth** 13:57  
They love that sort of content.

**Simon Hoefele** 13:59  
Yes. Exactly.

**Hattie Butterworth** 14:00  
Yeah. Exactly.

**Rebecca Toal** 14:01  
Yeah.

**Hattie Butterworth** 14:01  
So Rebecca said well, when we were trying to arrange talking to you, she said "there are these days where Simon is working as a barista so he cannot partake."

**Simon Hoefele** 14:14  
That's true. I nearly had to work today, but I said "no! I can't."

**Hattie Butterworth** 14:19  
I want to know about this because we're both kind of coffee-obsessed. Am I right in thinking this is not necessarily a means of making money? Is it more of a passion?

**Simon Hoefele** 14:30  
Yeah, exactly.



**Simon Hoefele 14:31**

So basically, it got a passion when I started working on it, because in the first... I started working as a barista during COVID, during all those lockdown periods, and then a friend of mine told me "let's go to that new fancy specialty coffee, blah, blah, blah", and I was like, "I drink any coffee, basically", at that time. Now I'm a really big coffee snob, so ooooooh dangerous. So we went there and then they said, "Oh, we are hiring. You want to join?" I was like, "Yeah, sure, whatever, blah, blah, blah." And then I applied and thought, "haha yeah, I'm gonna be a ... fuck I'm going ... I'm a barista. Now I'm working there." And then they they offered me the job, I did it and I learnt everything and it was a bit terrifying because I never in my life worked in a cafe or anything like it so I never ... so many things you could do wrong like opening a shift, closing a shift and then .... what ... how is it going to work with the tips? And I'm so bad at math. Oh my god. Also just making latte of art. It was like "Yeah, we were happy to have you but it would be nice if latte works actually now." Yeah, sure. I mean, now it works. But...

**Hattie Butterworth 14:31**

Tell us about it.

**Hattie Butterworth 15:44**

"We want you to make swans Simon. We want swans."

**Simon Hoefele 15:48**

Yeah. Sometimes I can.

**Rebecca Toal 15:52**

You continued being a barista because of your love of it. Was there a point where you were like, "maybe I'll like, stop doing this and just focus back on music again or was it like no, like... what did being a barista give you outside of music?"

**Simon Hoefele 16:09**

Well, as you know, as a musician, you need to go on stage and pretend everything's so great. And not every time...

**Rebecca Toal 16:16**

Yeah.

**Simon Hoefele 16:17**

It's not great every time. But when I go to the cafe, it's just basically like a paid therapy. I have to really let go of anything which bothers me but because I have to think and do and be quick, and "next one. Okay, now I have to clean. Now I have to do that. And I have to do five laminates, three flat white. Blah. Boom. Da. Where ... where's the cinnamon bun? Oh, no, it's already there. Oh shit, I made twice. Ah, that's the wrong order." And so it's very stressful. It's great. It's fantastic, but it's so stressful ...

**Hattie Butterworth 16:49**

A different kind of stress.

**Simon Hoefele** 16:51

Exactly. It's a different kind of stress. And it's basically like pushing the reset button on your brain, and it wipes everything out, and then you come back. Of course you are physically done for the day. I'm not going to do sports after that. Phew, that's exhausting. But it's great. It's ... you feel so ... it's basically like coming from the gym and had a fantastic workout. And then you thinking "that's helped me physically and first of all, mentally." So that's basically what I do. And I have lovely colleagues.

**Rebecca Toal** 17:23

Ah! That's so nice.

**Hattie Butterworth** 17:25

So so nice.

**Rebecca Toal** 17:26

Have you had any negative reactions to you being a barista alongside being a trumpet player?

**Simon Hoefele** 17:31

No, not really. I'm pretty sure that there are people who think "ooh, he needs to be barista now," but I think those people are the people who don't tell me that basically. But I don't care. I mean, they can think whatever they want. Sometimes... I mean, Karlsruhe is a small city. So sometimes there are people who recognise me. And then ... but they don't recognise me as a barista. And they look at me and they're like "why do I know you?" Yeah, we studied together or like...

**Hattie Butterworth** 18:02

Ahhh that's so funny.

**Simon Hoefele** 18:04

Something like that.

**Hattie Butterworth** 18:05

It's like you'll fall from... they think, "oh, has he fallen from fame? Like..."

**Simon Hoefele** 18:09

No, everybody recognises me because I'm so famous. Yes of course.

**Hattie Butterworth** 18:15

I mean, I think you're quite famous.

**Simon Hoefele** 18:17

I do have some people ... some trumpet players who who recognise me, which make me feel \*inhales\* of course, so great. It's not... how you say? A regularity ...

**Hattie Butterworth** 18:27

Mhmm.

**Simon Hoefele** 18:28

...to be recognised by someone, but I don't do that for that. I get to drink the best coffee during work - I get paid for that. I have lovely colleagues, new friends.

**Hattie Butterworth** 18:39

What's not to love, honestly?

**Simon Hoefele** 18:41

And I even get paid for that. Not much,...

**Rebecca Toal** 18:43

Wow.

**Simon Hoefele** 18:43

... but it adds up.

**Hattie Butterworth** 18:44

You're making me want to be a barista now.

**Simon Hoefele** 18:47

That's honestly the thing I would recommend to basically anyone. I have a good friend of mine who is so jealous of it from the beginning. Ryan Bancroft, he's...

**Hattie Butterworth** 18:59

Oh, yeah!

**Simon Hoefele** 19:01

"I want to... I haven't had coffee...next. I want to so bad. You think I can't do it?" I would love him to do it. So maybe...

**Hattie Butterworth** 19:09

I think Ryan is far too busy.

**Simon Hoefele** 19:12

Yeah, yeah, I'm pretty sure ...

**Hattie Butterworth** 19:13

He should make time.

**Simon Hoefele** 19:14

Far too busy.

**Rebecca Toal** 19:15

I think that Hattie ... you would be a bad barista.

**Hattie Butterworth** 19:19

I would. I was a barista... Well, I wasn't a barista but I worked in a hotel that had a coffee machine. So I had to make coffee but it was dreadful.

**Simon Hoefele** 19:27

Why would you be a bad barista?

**Hattie Butterworth** 19:29

I don't know. She likes to...

**Rebecca Toal** 19:30

She'd get stressed out.

**Hattie Butterworth** 19:31

Oh right.

**Simon Hoefele** 19:32

It's very stressful if there's a line, 10 people are waiting and being ... "where's my coffee?!" But ...and you know Germans can ... mhmmm.

**Hattie Butterworth** 19:40

"Wo ist mein Kafe?"

**Simon Hoefele** 19:42

Ja!

**Rebecca Toal** 19:42

Oh! Yessss. \*claps\*

**Hattie Butterworth** 19:45

So we actually - well, I don't know if this was the first time Rebecca saw you, but we saw you play last summer...

**Hattie Butterworth** 19:51

... at This Classical Life Live.

**Rebecca Toal** 19:51

Oh yeah.

**Simon Hoefele** 19:55

Oh!

**Hattie Butterworth** 19:56  
At Alexandra Palace.

**Simon Hoefele** 19:57  
With Jess, yeah.

**Hattie Butterworth** 19:58  
We were there.

**Simon Hoefele** 19:59  
You were there!

**Hattie Butterworth** 20:00  
We were there! And this...

**Simon Hoefele** 20:01  
Wooh!

**Hattie Butterworth** 20:01  
... kind of I think this is what kind of sparked the idea of talking to you. But also you've kind of, you've had some ... quite a lot of relationships with UK orchestras and even your latest CD is with the BBC Symphony Orchestra.

**Simon Hoefele** 20:18  
Even my first one.

**Hattie Butterworth** 20:19  
Your first one?

**Simon Hoefele** 20:20  
Like, not not my first one, but the first one with that label I'm working now. So...

**Hattie Butterworth** 20:25  
Oh! So what label is it?

**Simon Hoefele** 20:26  
BBC Scottish Symphony and the BBC National Orchestra of Wales. It's ... the labels called Berlin Classics.

**Hattie Butterworth** 20:31  
Oh, wow!

**Simon Hoefele** 20:33

It's a it's a pretty big independent label in Germany, but I think internationally, it's not that well known... something I guess, like, maybe like Naive Records from France, which is really big in France, but maybe not everyone abroad knows about it. I don't want to talk shit about Naive or any label. So if...

**Rebecca Toal** 20:52

You're not talking shit. You're just saying it's very hipster and cool. Yeah!

**Simon Hoefele** 20:58

I mean, I'm very happy because the CDs and the albums always look very good. So they have a very good distinguished style and they pay a lot of attention which not every label...

**Hattie Butterworth** 21:09

Yeah.

**Simon Hoefele** 21:10

...Does.

**Hattie Butterworth** 21:11

That's fair enough to say,

**Simon Hoefele** 21:12

Yeah! I'm very picky when it comes to to something like that. Because if I play my arse off, and do everything to make a good recording, and then it looks very bad, then I wouldn't be very happy

**Hattie Butterworth** 21:25

It doesn't represent like the project you want to...

**Simon Hoefele** 21:28

Sometimes it can be very, very easy to make it look fantastic and timeless. And I think they have a good sleek design language. They always try to produce the albums but of course, that's not the only reason. That's a nice side effect.

**Rebecca Toal** 21:44

You do photography as well, right?

**Simon Hoefele** 21:46

I do.

**Rebecca Toal** 21:47

Another thing!

**Simon Hoefele** 21:48

That was basically my thing before coffee came along. I can't do everything. Now also with the podcast and photography and being a barista, I'm just realising I'm checking all the hipster marks. I'm also into bikes. Ooh that's very...

**Hattie Butterworth** 22:06

Ooh!

**Rebecca Toal** 22:07

No!

**Simon Hoefele** 22:08

Jesus Christ. Red flag!

**Rebecca Toal** 22:11

It's like bingo.

**Rebecca Toal** 22:14

Hipster bingo, yeah.

**Hattie Butterworth** 22:17

It's just really interesting to me how, like you've introduced three new works, I guess, or like, lesser known contemporary works through this album rather than doing ... I mean, I think you've done like Haydn and that before, right?

**Simon Hoefele** 22:32

Yeah, that was the album with BBC Scottish and the BBC National Orchestra of Wales.

**Hattie Butterworth** 22:36

Okay, so this one is Christian Jost, who I love to, Toshio Hosokawa, who I also love, and Zimmerman, who I also love. So I was just like..

**Simon Hoefele** 22:50

Who you don't love. No.

**Hattie Butterworth** 22:50

... who I actually really hate. No. But can you tell us about like, contemporary music and the trumpet and why you wanted to showcase these composers who like, I only know because I worked for their publisher so ... with two of them anyway. Why do you want to bring this kind of contemporary trumpet music to the fore through this album?

**Simon Hoefele** 23:12

I do think basically a very plain explanation for these three pieces, I think these are the big three in the contemporary world for the trumpet, at least for me. There are many, many different ones but I think they work also very, very good together. And with this, Nobody Knows and you have the spiritual in your

head and then it comes from Christian Jost this Chet Baker thing and the 'being lost' thing from Hosokawa, which just makes much sense to put it together. I know it's very heavy music. It's very depressing in a way but it needs to be that. I think ... I mean, I do love Haydn and Hummel and stuff which is very uplifting, very nice music, so to say. But if you have that, you've got a need to have the other as well. So like when I go to the cafe, I come back and I'm refreshed to play trumpet. If I have concerts with Zimmerman, Jost, Hosokawa, Srnka, Simpson, you name it, it's basically ... any contemporary stuff. And I come back and play Haydn, it's a different thing. And I do feel refreshed on that side on, vice versa, to the other. It's basically, the same thing just scaled down or scaled up. I like to play different kinds of music and to be in touch with the composer to really know how the music is meant. And for some reason, music from today just gives me , right now, the music from today - contemporary music - just gives me so much that I just want to do it and I can't explain it really, really well. But each and every time I get the chance to meet a new composer, work with him or her and maybe even just the world premiere or the piece written for me. It's the most amazing thing. It's amazing. So...

**Hattie Butterworth 25:08**

Does it feel like a risk, though, sort of not going down the commercial route of recording and recording things everyone knows, and, or even doing, you know, film music for trumpet or something like that, you know, what was the risk? Was there a risk there or...?

**Simon Hoefele 25:22**

Yeah, I hate that, so ... it's an easy decision. So just music for commercial stuff, or being nice or looking nice or whatever... I couldn't care less. I don't listen to it, I don't care about it. I... the only thing, which this music does with me is I'm getting triggered if it's too much in my face. Imagine if my manager would say "ja, do that more!" I would say "no, I'm doing it even less. " Or if someone ... if some festival wants to do that I'm getting angry when I when I have to play like ... urgh!

**Simon Hoefele 25:22**

You're being put down a particular route that's like not you.

**Hattie Butterworth 26:00**

Who's that by?

**Simon Hoefele 26:00**

Yeah, no, I mean, I didn't I want to go to the contemporary route because I want to do something else and I want to "blah, blah, blah", being a protester. No, no. But the contemporary music gives me so much more than any other kind of music, and with any other kind of music, I mean this ... in my opinion, just very bland, and just, quote unquote, "nice music." I don't care if it sounds nice, or if it's Matthias Pintscher, like Matthias Pintscher, when you have this 'air tongue noises' and it's so much happening and so contemporary, and it's rough music. But in the end, you play the whole piece, like 12 minutes. And you go through that, and you really explore the area on the trumpet way. It's basically "Can you hear it? Is it there? Is there...? Urgh!" Really on that edge. It's just so much better than anything, any ... I don't know, those. I don't want to name certain pieces, because, but I think we all know the kind of



very nice music, which kind of Andre Rieu like ... oh, uh, let's name one piece, if you compare that to "Carnival of Venice", for example.

**Simon Hoefele** 26:04

I never played it, and I will never play it in my whole life.

**Hattie Butterworth** 26:13

Not for a million pounds.

**Simon Hoefele** 26:27

Most disgusting piece of music in the whole world.

**Rebecca Toal** 26:41

It's horrible.

**Simon Hoefele** 26:42

It's the worst. It's the absolute worst.

**Hattie Butterworth** 26:46

Wonderful!

**Simon Hoefele** 26:46

It's so refreshing to like, hear you talk so like bluntly, and like so honestly, about this stuff. I think often we come across people that are quite like hesitant to maybe say how they really feel.

**Hattie Butterworth** 27:43

To have an opinion as a musician is like...

**Rebecca Toal** 27:45

Especially as a soloist, I think.

**Hattie Butterworth** 27:47

Yeah, I'm not saying I'm not saying it to have an opinion, but it's just ... that's how I feel. I don't feel anything for this kind of just "nice music." It's very boring ... I mean, of course, it's nice if you play it once or twice. But I think from the third time on, it's getting just repeated noises basically. And then I want to make actually contemporary music where it's basically noises, literally noises. But there's so much more in that than in just playing Carnival of Venice.

**Hattie Butterworth** 27:47

Yeah.

**Rebecca Toal** 28:25

I think it's also refreshing to hear, I don't know you have these passions, you do them. You don't care what other people think. You're going to do what you like doing and I think that's very powerful. And

particularly I don't know, if it's the same as in ... in London and the UK, it feels like people are really having to do a lot of stuff that they don't want to do.

**Simon Hoefele 28:48**

I'm in a very fortunate position to be able to be picky. I'm basically always the boss. I have a great management who's asking me "Do you want to do that? Is that how you want to do it? You can say no if you just don't want to do it." And ... so I was incredibly lucky to have the exact right partners for what I want to do and what I want to play. And I don't have to worry about money. Everything's fine. So if I don't want to play a gig because they want me to play Carnival of Venice, I don't play it. I know if it would live in London and my expenses would be like 10 times higher, I'm pretty sure I would have played...

**Hattie Butterworth 29:24**

It's all you would do is Carnival in Venice.

**Simon Hoefele 29:26**

Yeah, all of ... exactly.

**Rebecca Toal 29:30**

Every day!

**Hattie Butterworth 29:32**

It would be every day. The Albert Hall. Simon again. Fucking Carnival of Venice yet again.

**Simon Hoefele 29:38**

Okay, if it's the Royal Albert Hall, we could we can talk about.

**Hattie Butterworth 29:40**

We can change our minds! When you were studying and everything, did you always have this innate sense of "I'm going to do what I believe in"? Or was there ever a time when you really felt you had to conform to like the expectations of your teacher or classical music in Germany or any of that?

**Simon Hoefele 30:02**

Speaking again about being lucky, like my whole family are classical musicians. I always had the support of them. And it's never been something I had to do, not from my parents when I was young, not from anyone when I was a bit older, not from my teachers. I do live in Karlsruhe and I do live in Karlsruhe because I studied here with Reihold Friedrich and I met him when I was 12. And I had the incredible luck and honour to be his student from age 12 on. And Reinhold is basically a big child himself. He's just so interested in anything, and is doing anything and is basically soaking up every idea of anyone like a sponge, basically, and gives it to his students, and everybody is just ... it's very inspiring to have lessons with Reinhold. And I think that that's why I never felt bored in my 13 or 14 years with him as a student. He was basically my only teacher. So ... we had a lot of masterclasses from other people. And he was like, "yeah, go there, go there, or come to my masterclass in the summer. There's also Kristian Steenstrup or Luis Gonzalez or Gabor Tarkorvi or whatever. So like,

really great teachers as well. It's great but it was just very inspiring to even just have only Reinhold as a teacher because he kicked open every door. And it was like, "wanna do it? Check it out."

**Hattie Butterworth** 31:31

Wow.

**Simon Hoefele** 31:32

"I don't care. Next one, bam. Next one." So it was really, it was really fun. It was never about "mhhh yeah, you have to do more Hadyn and more Probespielesten and then you have to do that. And only that and how dare you to play Hindemith or something." It's never been like, "oh, vice versa. Of course, you should play a bit of Haydn, you should play orchestral excerpts if you want to get a job in orchestra." But he always searched out new pieces and like, "you know Karl Amadeus Hartmann? You know, blah, blah, that composer? You know that composer? Do that, do that!" Or he took me with him - 2012 -when we played the world premiere of Matthias Pintscher's Double Concerto. And he just ... he asked me, "Simon, what are you doing in the summer?" I was like "pfff I'm not doing anything. I'm in my first semester. What do you think I'm doing this summer?!" So he was like, "Yeah, then you come in with me to the Schleswig Holstein Musik Festival and we're going to play a world premiere by a contemporary composer."

**Rebecca Toal** 32:36

Wow.

**Simon Hoefele** 32:37

Which was ... I mean, it's fucking Matthias Pintscher! So it's not ... it's not any ... It's not some random guy. No.

**Hattie Butterworth** 32:45

He must have really trusted you. And like vice versa.

**Simon Hoefele** 32:48

Yeah!

**Hattie Butterworth** 32:48

That's so huge.

**Simon Hoefele** 32:49

He gave me so much trust. And he was like, "oh yeah, you coming with me, you play the other solo part."

**Hattie Butterworth** 32:53

Ahhh! I'm gonna cry, this is so cute.

**Hattie Butterworth** 32:54

I mean, that just shows why you're able to do these recording projects with such like freedom, and ...

**Simon Hoefele 32:54**

And I've never played any contemporary stuff up until then, I think I played a bit of Henze or something. But, I mean, that's not really contemporary. And I played it, just like I played it, not because I think "wow, I do love Hans Werner Henze." Mhmmm no, I had absolutely no idea. I was just like "okay, whatever." And then I went there, or I saw the scores first, and I was just completely freaking out because I've never seen anything like that. And I was ... it was of course, pushed into cold water. It was like swim or don't. And then from there, I just realised that I love it so much. So he was saying ... Can you save maybe 'pushy' in a good sense. He gave me so much trust and he just said, "Yeah, you're going to do it, and it's going to be amazing." And since then, I first had very good connections to Matthias Pintscher. And secondly, of course, I got to be in love with contemporary music, which is phenomenal. Stuff like that doesn't happen with many other teachers, I'm sure. So Reinhold really poured over buckets of inspiration each and every day.

**Rebecca Toal 34:06**

And confidence.

**Hattie Butterworth 34:07**

And confidence. Yeah.

**Simon Hoefele 34:08**

Yeah.

**Hattie Butterworth 34:08**

And I think, sadly, that is just so rare, that a musician has that kind of like sensibility to just be themselves and be free in what they love to play and what they want to show the world.

**Rebecca Toal 34:21**

To round off our episodes we usually do a 'win of the week.' So it's like a small something that you're like, proud of or happy about or something. Hottie, do you have any...? Do you have your win of the week?

**Hattie Butterworth 34:38**

Yes. I think my win of the week has been ... I've been like really focusing on detaching this week from sort of like that forced mindset we can get into of like really wanting something to happen, and the more you kind of beg for it to happen, that desperate energy can be quite off-putting I think and it can, like, hold us back a lot of the time. And I've had that kind of desperate energy towards quite a lot of projects in my life and people in my life and stuff. And I've kind of just been focusing this week on like detaching from that and being like, "if it's right, it'll feel ... the energy will feel more magnetic and less like desperate from me." So I've been like ... yeah, I feel like it's been a win that I've discovered that I need to find more space to detach from that, like, desperation. And ... I mean, nothing miraculous has happened yet, but it just feels more free to live like that. So it's quite a kind of spiritual one. But...

**Rebecca Toal 35:38**

Deep.

**Simon Hoefele** 35:39

That is quite miraculous though if you're...

**Hattie Butterworth** 35:41

If it works out, we'll see. Simon Do you have anything that comes to mind?

**Simon Hoefele** 35:47

I do have a book actually where write down each night what I liked about the day.

**Hattie Butterworth** 35:53

Awww! So you're perfectly equipped to answer the question.

**Rebecca Toal** 35:57

...Prepared.

**Simon Hoefele** 35:58

So the win of the week from me... something similar like you, basically. I just thought, "Okay, I'm not too stressed about practising each and every day, like, like, absolutely crazy." So I'm trying to relax a bit more. I don't have to practise crazy, crazy, crazy right now. It's a bit more relaxed. So I need to tell myself "dude, chill out on the trumpet. It's not the end of the world if piccolo trumpet doesn't work each and every day or something." And also, like a few days ago, like my podcast got released. So that's why that's ... that's pretty big win. But that's just happened so that was just random that ...

**Rebecca Toal** 36:34

Oh it "just happened".

**Simon Hoefele** 36:34

This week, yeah.

**Hattie Butterworth** 36:35

Klassik Crush.

**Simon Hoefele** 36:37

Klassik Crush, yes.

**Hattie Butterworth** 36:38

Klassik Crush.

**Simon Hoefele** 36:40

Leave a like. Ooh, five stars.

**Rebecca Toal** 36:42

Subscribe!

**Simon Hoefele** 36:44

You can cut that out.

**Hattie Butterworth** 36:46

No we want everyone to know...

**Simon Hoefele** 36:48

No promotion for others.

**Rebecca Toal** 36:50

No we love promoting other people's stuff!

**Hattie Butterworth** 36:54

It's very exciting. Rebecca, do you have a win?

**Rebecca Toal** 36:57

I guess like kind of similar to you guys it's more of like a mindset thing. But I've just been spending a bit of like, time by myself, trying to sit with my feelings and thoughts and everything and not trying to ... I don't know, just enjoying the space as the kind of summer arrives just being like, "I'm just gonna sit and write or read or just do nothing."

**Hattie Butterworth** 37:24

Like, not fill it with stuff.

**Rebecca Toal** 37:26

Yeah.

**Hattie Butterworth** 37:27

Yeah.

**Rebecca Toal** 37:27

And also, I've had quite a lot of time by myself because my partner's away at the moment, so that's quite big for me to be able to spend time by myself in like a healthy way. That's been pretty nice.

**Hattie Butterworth** 37:39

You're amazing. Look at us!

**Rebecca Toal** 37:41

Aww. Everyone... We're...we're all good. We're all good.

**Hattie Butterworth** 37:47

Well, this has been such a good chat. I mean, I didn't know what I expected, but I didn't expect to be this good for some reason.

**Rebecca Toal** 37:53

Another trumpet player!

**Hattie Butterworth** 37:54

Another amazing, open, incredible trumpet player. So Simon...

**Simon Hoefele** 37:59

Thanks so much for the invitation. It was was very fun indeed.

**Hattie Butterworth** 38:02

Nah, it's been really great and so nice to learn more about you and your other things and everybody go listen to Klassik Crush when it's out on ... when's it out?

**Simon Hoefele** 38:11

Our first episode is going to be out on 30th of July. So ... there's also going to be a lot of music in it. So you can ...

**Hattie Butterworth** 38:18

There you go!

**Simon Hoefele** 38:19

...and then we listen to a lot of music in the podcast and there's going to be a playlist and stuff so...

**Hattie Butterworth** 38:24

And how can people find you on Instagram and stuff? What's your socials?

**Simon Hoefele** 38:28

It's my very German name: Simon Hofele. @simonhofele.

**Hattie Butterworth** 38:32

Amazing. Well, thank you so much.

**Rebecca Toal** 38:35

Thank you!

**Simon Hoefele** 38:35

Thank you so much.