

# TMDTA 49 Katy Ehrlich

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## SUMMARY KEYWORDS

orchestra, people, flute, feel, katy, academy, realised, flute players, music, thought, play, teacher, year, practising, ensemble, sound, podcast, teaching, department, talk

## SPEAKERS

Rebecca Toal, Katy Ehrlich, Hattie Butterworth

**Rebecca Toal** 00:00

We are with Katy Erlich our audio editor and producer.

**Hattie Butterworth** 00:06

Woo!

**Rebecca Toal** 00:06

Big title.

**Hattie Butterworth** 00:07

And legend.

**Rebecca Toal** 00:08

And legend. And dog mum and general lovely dressmaker.

**Katy Ehrlich** 00:15

Ah, thank you.

**Rebecca Toal** 00:16

Hi.

**Katy Ehrlich** 00:16

Hi.

**Rebecca Toal** 00:17

How you doing?

**Katy Ehrlich** 00:18

I'm feeling very cool in my fancy new dress.

**Hattie Butterworth** 00:20

Yeah, it looks so nice.

**Katy Ehrlich** 00:22

Thanks guys.

**Katy Ehrlich** 00:22

If you, if you want an audio description, it is a beautiful ...

**Rebecca Toal** 00:26

dress.

**Hattie Butterworth** 00:26

Petrol green ...

**Rebecca Toal** 00:27

Petrol green?!

**Hattie Butterworth** 00:28

Sage green. No, bottle green ... between a petrol and a bottle green.

**Rebecca Toal** 00:33

I'd say green.

**Hattie Butterworth** 00:34

Oversized flowy, tea dress, which is ...

**Rebecca Toal** 00:39

We said we'd paid £200 for it.

**Hattie Butterworth** 00:41

It's very ... if you know the brand Toast ... not sponsored...It is very similar to Toast.

**Katy Ehrlich** 00:48

Thank you.

**Hattie Butterworth** 00:48

I would say there are other beautiful clothing companies available, but there aren't that many.

**Rebecca Toal** 00:53

I can't think of any off the top of my head.

**Hattie Butterworth** 00:54

Yeah, Toast is so nice. But yeah, welcome. We're so excited to welcome you into the podcast family. We've been working together for a few months, getting things started, but this is like the first time we've properly sat down together and...

**Rebecca Toal** 01:06

Recorded.

**Hattie Butterworth** 01:07

...recorded, which is just ...

**Rebecca Toal** 01:08

Had all the cables out.

**Hattie Butterworth** 01:10

And your beautiful husband has been really helpful and ...

**Katy Ehrlich** 01:13

Yeah, he's a seasoned professional.

**Hattie Butterworth** 01:15

He is.

**Katy Ehrlich** 01:17

As I'm sure we're gonna get into later in the episode, I am fairly new ... pretty new to sound engineering, and setting up cables usually. My experience of it is having other people do it for me, and then I have to make sure I play perfectly.

**Hattie Butterworth** 01:35

Do you think that it was his interest and, like, expertise that got you into it?

**Rebecca Toal** 01:39

Oh, we're going straight here are we?

**Hattie Butterworth** 01:40

I'm just interested. No, we're gonna introduce her properly, I'm just...

**Rebecca Toal** 01:43

Okayyyy.

**Katy Ehrlich** 01:44

That's a really good question actually. I think that, probably the short answer is yes. But also because when I was really investigating jobs that I found exciting, the main person I spoke to who inspired me was a connection I knew through Dan.

**Hattie Butterworth** 01:59

Awhhh.

**Katy Ehrlich** 01:59

Yeah, so I wouldn't be here if it wasn't for people that Dan is connected to.

**Hattie Butterworth** 02:03

Yeah.

**Katy Ehrlich** 02:04

Which I think is ... I think it's a very normal thing.

**Hattie Butterworth** 02:07

That's how I feel with with you. Cos I wouldn't know you if I didn't know Rebecca.

**Rebecca Toal** 02:12

Mhmm, that's me.

**Katy Ehrlich** 02:13

Yeah.

**Hattie Butterworth** 02:14

And I only know you because you over-share on Instagram.

**Rebecca Toal** 02:17

Instagram, yeah. And everyone's like, "mate, you need to talk to this person. She is not good."

**Hattie Butterworth** 02:22

"I know the perfect over-sharer for you."

**Rebecca Toal** 02:24

I think we should start with ... I mean, it sounds obvious, but why we were looking for an audio editor, why we're expanding... Yeah, well, firstly, because it's exciting and we love talking to more cool people. But also, if you listen to our episodes ... I can't remember how many episodes now we've had to record a little spiel at the beginning being like, "Look, guys, we know the audio quality is not good. And that is our fault."

**Hattie Butterworth** 02:50

It was the one I did yesterday was probably the funniest, just being like, "and here we are, again."

**Rebecca Toal** 02:57

With noises.

**Hattie Butterworth** 02:58

And there are so many different ones. Like a game of bingo.

**Rebecca Toal** 03:00

And also, we also forgot to say that we hate editing, so we palmed it off to Katy.

**Hattie Butterworth** 03:06

I think when you start a podcast, it's just expected that you're gonna do everything I think, especially when you're in the beginning stages. And I did kind of enjoy it for a few episodes because it was new. But I think very quickly, it felt like "I want this to be a more pleasurable experience for the listener." And me!

**Rebecca Toal** 03:29

And you were like "no more of this."

**Hattie Butterworth** 03:30

Yeah. So it's, it's a really amazing thing to be able to find someone like you who like, is ... into it.

**Katy Ehrlich** 03:41

That's the thing, I think that's super admirable about the way you started, because you're just like, "right, that's it, I'm doing it." And that's the thing I think is the most important is you have an idea, and you want to put it out in the world. But what people don't realise is that editing your own voice really sucks.

**Hattie Butterworth** 04:00

As you're gonna find out.

**Katy Ehrlich** 04:01

Yeah, we probably won't do too many of these. I definitely prefer being behind the scenes. It's actually really fun. And I love being able to craft sound without being on stage.

**Hattie Butterworth** 04:16

I thought she was gonna say cry.

**Rebecca Toal** 04:18

We love crying.

**Hattie Butterworth** 04:19

I love being able to cry, and no one hearing it.

**Katy Ehrlich** 04:22

I don't think I've cried on stage. I've almost fallen asleep on stage but it wasn't performing, it was page turning.

**Rebecca Toal** 04:29

I've cried on stage loads of times.

**Katy Ehrlich** 04:31

Mhmmm, Becca.

**Rebecca Toal** 04:32

And in exams.

**Hattie Butterworth** 04:33

We'll get into that.

**Rebecca Toal** 04:35

Different episode.

**Katy Ehrlich** 04:36

Yeah.

**Hattie Butterworth** 04:37

So in terms of your past life, I don't know... It's not really how ...

**Rebecca Toal** 04:41

Your current life.

**Hattie Butterworth** 04:41

Your current life as well, yeah.

**Rebecca Toal** 04:42

You are the same person as you always were.

**Hattie Butterworth** 04:43

Give us a an introduction to the Katy.

**Katy Ehrlich** 04:47

Yeah.

**Hattie Butterworth** 04:48

The Katy, the Katy.

**Katy Ehrlich** 04:49

Yeah! So, where to start? I am a flute player. And I really, really wanted to be an orchestral musician. I decided this when I was like 14, and my dad took me to the BBC Proms. And we prommed it. And we stood almost at the very front of the arena. I say we were really lucky because it was the Berlin Philharmonic. So I have no idea ... we must have got there early or like, maybe ... I don't know why

more people weren't there, but we were really near the front. And people get very passionate about being at the front of the arena at the BBC Proms, so yeah, it was really cool.

**Rebecca Toal** 04:49

Nailed it.

**Katy Ehrlich** 04:58

And they were - the Berlin Philharmonic were playing with Rattle, they were playing Bruckner 7, which I think it's really good. But I also have this memory so this is why I think it's good. And I remember that wall of sound because it... Bruckner is kind of like a cathedral in terms of his writing. It's like mega. I just thought "I need to be in that. I need to be at the centre of that sound."

**Hattie Butterworth** 05:50

Oh, wow.

**Katy Ehrlich** 05:50

Yeah. And at that time, I was learning how to play piano and having lessons with that. But I had given up the flute years ago.

**Hattie Butterworth** 05:59

Wow.

**Katy Ehrlich** 06:00

Yeah, I wasn't playing the flute at the time. And piano was actually a very private thing for me anyway, so I was performing, but maybe with choir and very musically involved in school, but not with the flute. I picked up the flute again, played a bunch, and then went and asked our local flute teacher if she would teach me, and kind of went from there. I ended up getting into the youth orchestra, and we had an incredibly inspiring conductor: Peter Curry. He was wonderful. And I had these amazing friends, and yeah, from there, I just decided I really wanted to play in an orchestra. I don't know if you guys were in a county ensemble, but I just feel like they're very special places. But I think I'm biased. Becca were you in...?

**Rebecca Toal** 06:44

I was first in Hampshire County Youth Wind Band. So ...

**Hattie Butterworth** 06:50

I don't know that's funny.

**Rebecca Toal** 06:51

It was kind of inspiring, but a lot of sea shanties and like Malcolm Arnold.

**Hattie Butterworth** 06:56

I was gonna say, I just have this vision of you playing with the thatched roofs all around you.

**Rebecca Toal** 07:02

Yeah, I was like, fourth trumpet in that. And then I very quickly moved on to the main orchestra, which was pretty exciting. But yeah, it was like, definitely the reason why I got into music was being around those youth orchestra people. You were in Hertfordshire...?

**Hattie Butterworth** 07:19

Herefordshire.

**Rebecca Toal** 07:20

Sorry, sorry.

**Hattie Butterworth** 07:21

You dare get it wrong!

**Rebecca Toal** 07:22

I got it wrong.

**Hattie Butterworth** 07:23

Everyone gets it wrong, it's fine.

**Hattie Butterworth** 07:24

Yeah, actually, it's funny - I don't think my early orchestral experiences were very positive. Because I had a set of very traumatising conductors, and, you know, had some instances of being like singled out in the orchestra and feeling very like weird about it. And it wasn't until I got to Cheethams and College where I had like positive orchestra experiences, actually, which is interesting. I can imagine why would be a positive experience, but it matters so much who's leading it. Like, as you say, like you're remembering this conductor as being such like a positive inspiration.

**Rebecca Toal** 07:24

Yeah.

**Katy Ehrlich** 08:01

He was so inspiring. He always had a story to tell us about the piece.

**Hattie Butterworth** 08:04

Aw!

**Katy Ehrlich** 08:05

And told us about its history... he got so excited about ...

**Hattie Butterworth** 08:09

That's so great!

**Katy Ehrlich** 08:10



...different members of the orchestra and how they were playing. Like I remember doing Romeo and Juliet.

**Hattie Butterworth** 08:15

Oh, yeah.

**Katy Ehrlich** 08:16

Prokofiev's Romeo and Juliet. There was this one moment, he was just like, "the horns! The horns are the most amazing! Everyone listen to the horns at this point!" You know, and just, he really ...

**Hattie Butterworth** 08:27

Like real love.

**Katy Ehrlich** 08:28

Real love and passion for the sound of the orchestra and how he had such a clear vision.

**Hattie Butterworth** 08:33

That's who should be teaching kids. I just ... I've felt so angry at like, looking back that I was so fearful of people who really didn't deserve to have that kind of control or like power?

**Katy Ehrlich** 08:47

Because it is a very powerful position to be in.

**Hattie Butterworth** 08:49

Yeah, isn't it?

**Katy Ehrlich** 08:50

With great power comes great responsibility.

**Hattie Butterworth** 08:53

You say it how it is.

**Rebecca Toal** 08:53

Yeah, I mean, I was in an orchestra at my school before that, and that was the antithesis. It was like ...

**Hattie Butterworth** 08:59

Really?

**Rebecca Toal** 08:59

...This really shouty music director that was like trying to assert control over this...

**Hattie Butterworth** 09:04

So following on from youth orchestra, where did you go next?

**Katy Ehrlich** 09:10

So I think because I came to everything just a little bit too late, that's ... I think that's kind of ...

**Hattie Butterworth** 09:17

The theme.

**Katy Ehrlich** 09:18

Like the theme of my of my experience so far, because I came to the flute and really taking it seriously, like age 15. And I caught up really quickly and my teacher was like, "great, like, let's take your grade seven, and let's take your grade eight." Like, I was like, I really was passionate, and we can talk about this as well, but I was passionate about taking exams. I was like, "right, this is going to tell me I'm good enough." So when I got into sixth form, I then realised that junior departments existed.

**Katy Ehrlich** 09:39

Yeah, and I do think ... because I have so many friends who had the most amazing time at the junior department, and I did live close enough that it would be possible...Yeah, so I just missed that.

**Hattie Butterworth** 09:44

Urgh, I've heard that so many times from people.

**Hattie Butterworth** 09:45

Oh, that's so shit.

**Katy Ehrlich** 10:00

And then, because of that, I didn't really feel like I was good enough to apply for music college. But also, I've always been a very academic person, and it seemed very important to me to go to university and to follow my academic self. And that, because it felt like an uncertainty that I would ever be good enough to play in an orchestra, because I had come to it so late, I thought, "okay, it's really important I go to university. This is the advice everyone's telling me. I should go to a university where there's a really good flute teacher", so I was really focussed on that. I made sure I had a teacher lined up, I studied with a teacher at the Royal Northern. And they were actually very nice to me, the whole Northern flute department, and they would let me kind of sneak into the back of their classes and just watch.

**Hattie Butterworth** 10:50

Aww!

**Katy Ehrlich** 10:51

Yeah, so I went to the University of Manchester, so that I was close to the Royal Northern and again, I didn't know that the the joint course existed until after I got there.

**Hattie Butterworth** 10:59

Oh, that was the other thing in my head, I was like...

**Katy Ehrlich** 11:01

Yeah, yeah, no, mmmm-hmm. So I met some amazing people at Manchester. My whole time there, I was thinking "right, I'm going to apply for music college for my post grad. And then if I get into music college, I will be good enough to play in an orchestra." That was my mentality, my whole mentality. And so I worked my butt off. And I auditioned for the College and the Academy, just because the amount of time I had, I only had enough time to prepare like one set of repertoire, and I could play the same thing for both places. And I thought "I'm never going to get into the Academy, but College is my dream." Somehow I got into both, which was an insane moment. I remember receiving the phone calls, and just... and the letters and just like crying that I had this option. And I...my teacher advised me to go to the Academy, because I ... she got a phone call from the person I ended up studying with saying that he really enjoyed my playing, and so she thought I should study with him, and it was actually a really great pairing. I also felt very personally connected to the Academy, because my Nan and my Grandpa went there.

**Hattie Butterworth** 12:11

Awww!

**Katy Ehrlich** 12:11

Which I feel is worth mentioning.

**Rebecca Toal** 12:13

Definitely.

**Katy Ehrlich** 12:13

My grandpa was a professional violinist. And my nan was an actress or drama teacher.

**Rebecca Toal** 12:22

That's so lovely.

**Katy Ehrlich** 12:24

Yeah, so they met there. And so I was like, "oh, I need to go." And it's actually kind of funny because my now-husband and I met at the Academy, so a very long winded way around, but I really felt like I needed to go to the Academy. This is where we get to the tricky stuff.

**Rebecca Toal** 12:37

Ooh welcome.

**Hattie Butterworth** 12:38

It's fine.

**Katy Ehrlich** 12:38

Yeah.

**Rebecca Toal** 12:38

The gates are wide open, baby!

**Katy Ehrlich** 12:40

Thanks guys! Yeah, I definitely went in massively naive. I was not prepared for the Academy, partly because I'd spent three years studying for an academic degree, doing as much playing as I physically could, but I was not playing with the ... and practising with the intention of that being my whole day and my whole purpose to learn the most as I could of how to play my instrument. But my naivety came from the fact that I thought if I get into the Academy, I'm going to graduate from the Academy with all of the skills I need to get an orchestra job, like I'm definitely going to win an orchestra job. And when you're there as well, they tell you, whether it's purposeful, that this is the message that's sent to you or not, at least within the flute department, that your whole worth like relies in winning that orchestral job. And if you don't do that, after you've graduated, you have failed. It's not that what you learnt maybe wasn't right for you, or that you have more learning to do or so many endless reasons why you might not win a job as soon as you graduate or whilst you're studying. But I feel like that is so much of what the message that is sent to us. Did you guys have the same experience at college, like that orchestra was kind of the epitome of your purpose?

**Hattie Butterworth** 14:00

Definitely think that's a brass thing a bit more.

**Rebecca Toal** 14:03

Yeah.

**Hattie Butterworth** 14:04

But I, as well, it was with strings... it was either ... yeah, orchestra job, you're going to be in a great quartet, or, you know, the only other thing open to you is teaching I guess.

**Katy Ehrlich** 14:20

And you say, "I guess" with teaching because I do think there's a lot of negativity as well....

**Hattie Butterworth** 14:24

Exactly.

**Katy Ehrlich** 14:25

...towards young musicians.

**Hattie Butterworth** 14:28

With that vocation.

**Katy Ehrlich** 14:28

Yeah, I think "oh, awh..."

**Katy Ehrlich** 14:31

"Awh, that means that you didn't win that orchestral job or you're not busy enough." And actually, no, it might be that you just love being with young people and you're very passionate about sharing your instrument and your skills and your love for music with them.... It doesn't... Yeah, it's so detached from the reality of what it is to be a young musician living, especially living in London, but a young musician in this country today.

**Rebecca Toal** 14:31

You're a teacher.

**Rebecca Toal** 14:57

Yeah, I get that when I see my old teachers now at gigs or when I go to Academy and they're like, "Oh, what are you up to now?" And I'm like, "oh, like I'm doing a lot of teaching." And they go, "oh." And I'm like, "can you be happy about that for me?"

**Hattie Butterworth** 15:15

This is the moment where you say "how good".

**Rebecca Toal** 15:17

Yeah, this is like, "Oh, that's great. Who are you working for?" So ... but yeah, in brass, it's very much all of the exams, you have orchestral excerpt exams... I mean, it's the same for so many instruments and departments that you're essentially funnelled into orchestral playing, whether that's through projects or exams, or encouraged to do orchestral auditions or whatever, and then, yeah, it's either kind of that or if you're going to be a soloist, you kind of need to already come to music college with that intention otherwise... I mean, I remember having lessons in Sweden when I was at school, and people were really like, "oh, Rebecca could be a soloist." And I went to this teacher and he was like, "No, you're far too old to be thinking about being a soloist."

**Katy Ehrlich** 16:04

Wait, sorry, lessons in Sweden?

**Rebecca Toal** 16:06

Yeah.

**Katy Ehrlich** 16:07

That's ... Siri?!

**Hattie Butterworth** 16:10

Lessons in Sweden?! Sweden Siri just...

**Rebecca Toal** 16:13

"Would you like me to find you some lessons in Sweden?"

**Katy Ehrlich** 16:16

That's really amazing you had lessons in Sweden!

**Rebecca Toal 16:18**

Yes. But then they were awful. Like, they were very traumatising.

**Katy Ehrlich 16:21**

Oh, no!

**Rebecca Toal 16:22**

And ...

**Katy Ehrlich 16:23**

Is this when you were at Wells?

**Rebecca Toal 16:25**

Yeah, maybe like 16. He was not enthusiastic about teaching me. Yeah, every lesson was like, "You're not good enough. Like, you're too old to be thinking about a soloist, so what's the point? What are you doing here?" But yeah, so music college, especially as a brass player, it's like, "well, you either come as a soloist or you do something else."

**Katy Ehrlich 16:44**

Yeah, I think it's worth mentioning that during the middle of my time at the Academy - I was there for two years - so this was in the summer between my first and second year, I had a very kind of big traumatic family event happen. And looking back on it, so I was gonna say I didn't handle it very well. I don't mean handle the emotional side of like that event. I think, I mean, I didn't handle the situation with my studying and how it impacted my studying very well. But I also wasn't set up to succeed at that. I wasn't put in an environment at the Academy where I felt like I could fail in any way. And although I had the loveliest teachers, I did have really kind teachers, who I felt comfortable with, but I didn't feel comfortable enough that I could ever show that I was either struggling with something in my playing, let alone struggling with something in my personal life. And so I remember coming back in September, which was even my ... everything was up in the air, I didn't know whether I was gonna get funding or afford it or be able to live in London, I genuinely, I was striving to come back, desperately but I didn't even know I was gonna get to be able to do it until I came back in September and it was ... I finally sorted it out. And I remember coming back and thinking, "Oh, my gosh, I have so much to hide now." And I probably, looking back on it, I probably should have taken a year out. But I felt like I couldn't. I felt like I had to put on a brave face, show that I was completely fine. There was nothing going on. Nothing to see here. "I'm still a really strong flute player, and you should put me in all the projects and I'm absolutely fine." I'm still very grateful, super grateful that I did stay that year, because the people that I met - I met my husband - I started my wind quintet, and I'm sure I'll mention them again, because they are four of my favourite people in the whole world. But those four people made the next five years of my life the best, even though there was so much hard stuff going on. So I'm really grateful I did have that last year, but I graduated in such a difficult emotional place, personal place, I didn't get the training that I needed. Although I had the kindness loveliest teachers, I really needed a single teacher every week that was going to drag me up into the technical understanding I needed. And instead I got to the Academy, as a student expected to know how to play the flute and the Masters....It's almost like ... no

one told me that you need to be at this level where you can play everything, you know all the excerpts, you're just there to make contacts and impress people. That's what it felt like. And I only realised this in retrospect, because years later, I found a teacher who gave me all of the technical foundations that I needed, and I suddenly realised "that's why I'm not getting the jobs that I want." And he's also the person that said, "you have so much emotional baggage connected to the flute, that if you don't unpick that, you're never going to be able to play and actually, more importantly, you'll never been able to practise to your full potential." Because practising meant something very, very different for me before I went study with him than it did after I started studying with him.

**Rebecca Toal 20:21**

I don't know what you guys think, but I feel like most music college professors are set up to teach students that don't exist. Like, they're set up to teach people that have no problems, that can already play their instrument to the technical capacity that is required to win a job, particularly in Masters like you say, and yeah, that have no physical ailments, no mental ailments ... like just this blank slate of a student.

**Katy Ehrlich 20:54**

Mhmm.

**Hattie Butterworth 20:56**

Yeah, I think that's so true. I mean, that's just the string department all over. Because it's all about who the teacher is, which teachers accepted you ... because you bring glory to their name. And if you don't live up to that, then they're like, "this isn't my fault. This is your fault. You know, I'm a great teacher. Look at all my students. Look how great they are. Why aren't you living up to them?" Sort of thing.

**Rebecca Toal 21:20**

Yeah.

**Hattie Butterworth 21:20**

That was my experience with with my first teacher, who she would always have the best cellists in College, so I was like, it felt like a real privilege that I was among her students.

**Rebecca Toal 21:30**

And you have to keep that position.

**Hattie Butterworth 21:32**

I had to try and keep that, but it was so obvious that I didn't live up to them. Yeah, but I was sort of there like, "Yep, you're meant to help me get up there." And she was, she was sort of like, "well, they can do it. So why can't you?" So I think you're dead right.

**Rebecca Toal 21:48**

I wonder, Katy, whether, because doing a two year postgrad, after a three year academic course, did you feel like ... well you already said that you felt like you had catching up to do with technical stuff, but did it feel like a short time for you to be studying at the Academy?

**Hattie Butterworth** 22:06

Not short enough.

**Katy Ehrlich** 22:07

I think I was very ready to leave that building. And then I didn't. I didn't actually because I ended up going back for the next two years because my wind quintet got the learning fellowship and we did this incredible partnership with Wigmore Hall and that was fantastic. But it meant that we had a space to rehearse that was at the Academy. So I was I kept going back for two years. So I felt like I was there for four, but I was under pressure, a lot of pressure for two. Yeah, when I arrived, totally unprepared, I suddenly realised within the first month that I needed to learn how to play scales in thirds, fourths, fifths, sixths, sevenths, and I'd never done that in my life, and I suddenly had to do them in every single key, I had to play all of these excerpts perfectly, ideally memorised, and I've never even played those excerpts before in my life. I knew the pieces of music, cos I'd loved the music, but I'd never played them as excerpts and I didn't really have that understanding of, "oh, well, L'Après Midi is a very important excerpt. You have to make sure that you play it in one breath", and then the "Oh, wait, do you have to play it in one breath?"

**Katy Ehrlich** 23:25

Will you not get the job if you don't play it in one breath? Anyway, oh my god, don't even get me started. But...

**Hattie Butterworth** 23:25

Well some people don't.

**Hattie Butterworth** 23:32

I can't believe the like flute sub-culture.

**Rebecca Toal** 23:35

I mean you've been blown away by like brass culture, and I don't understand stuff do with strings, let alone ... it's like a whole nother world.

**Katy Ehrlich** 23:43

Actually, this is really awesome guys. We are a ...

**Rebecca Toal** 23:45

Diverse.

**Katy Ehrlich** 23:46

Yeah, we are many different sections of the orchestra.

**Hattie Butterworth** 23:51

Yeahhhh.



**Katy Ehrlich** 23:51

We have our different wealth of knowledge.

**Rebecca Toal** 23:54

Knowledge. Wealth of trauma.

**Katy Ehrlich** 23:56

I think if you imagine a child being given ... I say a child because I really did feel like a small child, completely overwhelmed by the world, being given textbooks that are double or three times the length of their height, right? So you imagine that little child and the books go right up to the ceiling, and they could only just hold them and you somehow have to memorise everything you're holding.

**Rebecca Toal** 24:20

And like, read it, and then memorise it and live it.

**Katy Ehrlich** 24:25

Yeah, it was really a complete whirlwind. I really felt like I was constantly chasing my tail. And then at the same time, had some really awesome moments where, like I came second in a big competition, I got put in the opera orchestra at the Academy, which was a big deal for me that year, my first year because I hadn't been put in orchestra before that, which was like a whole other thing. Can we please talk about the fact ... maybe they didn't do this when you were there, but they would put the names of who was in the projects up on a noticeboard and that's the only place that you could get that information so it was public. I know that this is how it used to have to be done pre-internet, -computers, -emails. When I really thought about it about a week ago, I realised this is a very traumatising experience, because if you were in a department of 30 flute players, and there are only four flute players that are ever picked for orchestra, and you kind of know who those people are going to be, this might not be the same anymore ...

**Rebecca Toal** 25:30

It's the same.

**Katy Ehrlich** 25:31

Mhmmm I know that the department has completely changed, so it might be different. But when I was there, there were very few selection of people that would generally be put in an orchestra. I don't like the way I sound when I talk about this, I feel like I turn into this kind of green, jealous monster. But we're all there to get experience and to learn, and it feels like such an honour to play in orchestra, and you're really made to feel like if you get into the orchestra projects, you've made it, like you're, you know, really, you're doing well. When I actually think it should be that "no, I'm paying to be educated, I should, we should all get a chance to be in orchestra." But you go to these noticeboards, and you search down the length of the corridor for your name and your name is not there, not once. And I remember being in my very last term at the Academy, and I was so sure that my audition had gone well. And that it's my last term, I'm going to get put in an orchestra project because I'm leaving, right? And I haven't had that opportunity. And I remember going down the corridor, searching for my name, and like tears welling up in my eyes, because I was getting to the end of the noticeboard and I knew

that it wasn't there and it probably wasn't going to be. I remember I found my name in flute ensemble, which at the time was like code for 'you failed'. Which is really mean, because flute ensemble was really fun, and we have a good time.

**Hattie Butterworth** 26:55

It's not the same thing.

**Katy Ehrlich** 26:55

It's not the same.

**Rebecca Toal** 26:56

I might start using flute ensemble as like a codeword for failure.

**Katy Ehrlich** 27:02

Really sorry to all of the wonderful teachers who ran flute ensemble, but yeah, so I saw that my name was in put in flute ensemble, and I was basically on the verge of tears and bearing in mind that everybody is so excited to see who's been put in projects, the corridor is rammed to the point you can't move. I was surrounded by 10s of people, I was on the edge of tears and I couldn't possibly be seen crying because that's embarrassing, and everyone would know that your name wasn't there. And I remember running to the toilets which were actually very thankfully close by, locking myself in a toilet booth and just bawling my eyes out and trying really hard not to be heard, because I was sobbing so hard. Like I really thought ... I was really having to hold it back because I was so intensely distraught that my last term at the Academy, I had been deemed 'not good enough' to play in orchestra ... Is that really necessary?!

**Hattie Butterworth** 28:01

What, putting the names up on the board?

**Katy Ehrlich** 28:03

Putting the names up ... it's like public humiliation, at least for the flute department, because I think, you know, in a different department, maybe in the strings department, you know, maybe you don't want to be sat at the back of the seconds but you've been put there anyway and it's like a waste of your time to go to the rehearsals. Hattie's nodding, just have to say that.

**Hattie Butterworth** 28:17

Different worlds.

**Katy Ehrlich** 28:18

But in the in the flute department, it is the cream of the crop. So it really is public humiliation if you don't find your name there.

**Rebecca Toal** 28:27

It's the same in brass.

**Katy Ehrlich** 28:28

It is?

**Rebecca Toal** 28:29

Yeah.

**Katy Ehrlich** 28:30

There are so many situations like that when I look back now and I'm so many years away from this institution now that I realise that created this incredibly traumatic, toxic experience for me. Was that really necessary? Did that help my education in any way?

**Rebecca Toal** 28:50

I don't know if they have it a College ... do you audition for the projects, because at Guildhall we didn't audition.

**Hattie Butterworth** 28:56

We did one audition at the start of every academic year...

**Rebecca Toal** 28:59

I think it's every term at Academy.

**Hattie Butterworth** 29:00

... and they mark you A+ to D or whatever, and if you've got an A+, you were principal, and if you got anything else, I don't know what you were.

**Rebecca Toal** 29:10

I remember having a conversation with one of the staff members in their brass department who was considering putting a list up of like ranking everybody from the auditions on the noticeboard alongside the ensemble lists.

**Hattie Butterworth** 29:26

What the actual hell?

**Rebecca Toal** 29:28

I don't think it happened.

**Katy Ehrlich** 29:29

Is this because they had that ranking anyway privately?

**Rebecca Toal** 29:32

It was their ranking.

**Katy Ehrlich** 29:33

Yeah, because that was in the flute department. We were ranked by the Head of Department.

**Rebecca Toal** 29:36

Yeah, but they wanted to put it up.

**Katy Ehrlich** 29:39

But it was basically put up because it was, if you were in orchestra, you are in the top four. If you're not in orchestra, you're somewhere lower down the list. If you're not in anything, you're at the bottom of the list.

**Hattie Butterworth** 29:48

You're in flute ensemble.

**Katy Ehrlich** 29:49

No no no no, if you're not in anything, you're at the very bottom of the list because there are more flute players than there are positions to do and everything in every term.

**Hattie Butterworth** 29:55

Oh my god, can they just ... Oh, this just makes me so angry. It reminds as well at College, they had a thing for a while, which I think they stopped in like maybe my third year, where if you had a scholarship, and you were in a project in the programme, they put an asterisk by your name. So like, everyone that didn't have an asterisk by the name, they'd like judge them "oh, they're not very good then are they? They don't have a scholarship, blah blah blah."

**Rebecca Toal** 30:21

That's so weird. Yeah, especially when you know that getting into the orchestra is like a bit of a prestigious thing and then they still add another level of like, "Oh, and also these people have scholarships."

**Katy Ehrlich** 30:33

Yeah, well, that's the interesting thing about music college, isn't it? That when we get there, we usually arrive - and I'm talking about this in the context of someone who didn't go to a music school beforehand - you arrive having been someone who is probably one of the most musical people in your school or in your area, and you've often been the only person or one of the very few people performing at that level. And then you get to music college, and it's a very good place to be reminded that you are a small fish in a big pond.

**Katy Ehrlich** 31:08

I don't think that's a bad thing. I think that's a really good lesson for life, and for the real world, but I think you should be made to thrive while you're there, not many do. I think you should be given the opportunity to thrive.

**Hattie Butterworth** 31:08

Yeah.

**Rebecca Toal 31:21**

"You will thrive!"

**Katy Ehrlich 31:24**

Rather than, "Hey, guys, you are a tiny fish in a big pond, and if you don't tick all these boxes, and if you, if you're not one of these very few people, given these very special opportunities, you're nothing. You're not going to succeed, you're not going to be able to swim."

**Rebecca Toal 31:40**

I definitely still felt that coming from a music school as well, that even though everybody, you know, was pretty good at music school and I went to music college with quite a few people, or I got there and there were lots of people I already knew, it was still this very, like, "you're on your own now." Like "we're in a clique, but like, you're on your own." Small fish.

**Hattie Butterworth 32:07**

That's why it can be so easy to live with something personal, to feel like, "why would I bother sharing this with anyone, because no one's thinking about me anyway? I don't have to be there, I don't have to..." I mean, at least in my undergrad, it felt like, "no one's gonna miss me if I didn't show up." Maybe it was different in the flutes, but like, I felt like one of so many that it was just kind of like, I could very easily get by without anyone picking up on it. So that was even more of a reason for me not to make it a big deal, or find help.

**Katy Ehrlich 32:40**

And that's really interesting when I compare it to the training I've been given to work as a one-on-one visiting music teacher in a school environment, because you have that one-on-one time with the child in a way that they might not have anywhere else in their life, and because of that, you're probably going to notice changes more than a teacher who cares just as much but has 30 kids in the room. And I have been a person that children have confided in, I take that responsibility very seriously, and you then have this whole set of processes that you need to make sure that you write down exactly what happened, tell them that you can't keep it secret, that you're worried about them, so you're gonna share it with someone that can help them ... like it's a whole very well thought-out and constantly developing and changing system of making sure that you're looking after every child. I just don't think that that same thought and process is necessarily put into place or if it is I don't think that instrumental teachers at music colleges are given either the training or have the time or I don't even know the reason why, but I just don't feel like they're given the same...

**Hattie Butterworth 33:58**

Safeguarding.

**Katy Ehrlich 33:59**

Yeah.

**Hattie Butterworth 33:59**

Well, they're not given any.

**Rebecca Toal** 34:00

Well, I was gonna say I wonder whether it's like just the technical thing of because everybody's over 18, you should be an adult and you should be able to look after yourself, but in reality, we know that's not the case. And also you're made to feel like a child at music college, and you're still in this teacher-student relationship.

**Katy Ehrlich** 34:17

But I think, I think people battle this throughout their careers, no matter what industry they're in. It really depends on who your boss is, what company you're working for, as to whether you think you can share that you're having a hard time. And this is why I really love what you guys are doing and why I'm so passionate

**Hattie Butterworth** 34:36

And you.

**Katy Ehrlich** 34:36

...about this podcast.

**Rebecca Toal** 34:37

Yeah, you're doing it too. You're part of the fam.

**Katy Ehrlich** 34:40

That's true. Well this is why I wanted to be part of the family, because I think it's so important that we're talking about these things so that young musicians can realise they're not alone and that there are options, but also more people need to talk about the fact that we're not always okay.

**Hattie Butterworth** 34:57

Yeah.

**Katy Ehrlich** 34:57

I could get into a whole spiel about how capitalism but I won't, but I do think we need to be able to be put in a position where we can say, "I am having a really tough time. I can't do my job today." And that's okay, because we're not productive for eight hours a day if you're being paid for a full time job. Or if you're a freelancer, just because I'm having a tough time today doesn't mean I'm going to not going to play incredibly in a week's time.

**Hattie Butterworth** 35:29

Yeah.

**Katy Ehrlich** 35:30

But we don't have that across the board, so I think it's really important that we're talking about these things.

**Hattie Butterworth** 35:39

Thank you.

**Rebecca Toal** 35:40

Yeah, thank you Katy.

**Hattie Butterworth** 35:40

It means so much to us that we've found someone, or you reached out to us that like, and we so clearly have the same passion. Because I think it's, it would have been difficult to bring someone on who maybe just wanted to edit the audio, you know, like...

**Katy Ehrlich** 35:59

And there's nothing wrong with that.

**Hattie Butterworth** 36:00

Exactly.

**Katy Ehrlich** 36:01

That actually is very standard in the industry.

**Hattie Butterworth** 36:04

Yeah, for sure.

**Katy Ehrlich** 36:05

...in the podcast industry, for the audio editor, to really just be told what they need to cut.

**Hattie Butterworth** 36:12

Yeah.

**Katy Ehrlich** 36:12

...and make it sound good, and I think that's also how we've ended up coming to me having the role of producer... and I think.

**Rebecca Toal** 36:21

Ding, ding, ding. Bingo!

**Katy Ehrlich** 36:23

And we're still figuring out what that means, exactly what it looks like, and I'm sure it will change with how the podcast grows, and what is needed. And Becca and Hattie have so much on their plates, and they're incredible at juggling everything, and I feel very lucky that I get to share that with them, because we can all, between the three of us, we can all get everything done.

**Rebecca Toal** 36:44

That would be nice.

**Katy Ehrlich** 36:44

And sound really good. Ideally, that's the idea. So although it's very normal in the podcast industry to have a person who is not necessarily in that field, I mean, podcasts get super niche, right?

**Rebecca Toal** 36:58

No, classical music trauma.

**Katy Ehrlich** 37:02

But they do, and so you're not always gonna be able to find someone that has the skills to edit and understand recording techniques, and also know about horses. I say that because I know someone who's doing an equestrian podcast, but you're not necessarily gonna put those people together, right?

**Hattie Butterworth** 37:20

Yeah.

**Katy Ehrlich** 37:20

So I also got very lucky that you guys were looking for someone at the same time that I was building my skills to do this work. And I think that brings us around to ...

**Rebecca Toal** 37:30

That was my question.

**Hattie Butterworth** 37:31

That was MY question!

**Rebecca Toal** 37:32

Oh, my God. You can just answer the question.

**Katy Ehrlich** 37:35

What was your question?

**Rebecca Toal** 37:36

I was gonna ask ...

**Hattie Butterworth** 37:38

...about the current life of Katy.

**Rebecca Toal** 37:40

The current affairs.

**Katy Ehrlich** 37:41

How did I go from crying in the Royal Academy of Music bathroom...



**Rebecca Toal** 37:45

Which everyone does by the way after ...

**Hattie Butterworth** 37:46

I've done that and I didn't even go there. I actually did. Oh, my God.

**Rebecca Toal** 37:51

I'm not surprised!

**Hattie Butterworth** 37:52

It's all coming back now.

**Rebecca Toal** 37:52

It encourages that emotion. I would say those bathrooms.

**Hattie Butterworth** 37:55

It's a disgusting place that loo.

**Rebecca Toal** 37:58

I've left my phone in there so many times. Anyway, sorry.

**Katy Ehrlich** 38:01

The amount of people that eavesdrop into conversations in that toilet. Anyway, how did I go from there to here?

**Rebecca Toal** 38:09

Let me tell you.

**Katy Ehrlich** 38:10

Yeah. Well, let's talk about a little thing called COVID.

**Rebecca Toal** 38:16

Wait, what's that?

**Hattie Butterworth** 38:17

Wait, what? I don't know what's she on about.

**Rebecca Toal** 38:19

Is it co-parenting? Co-...?

**Katy Ehrlich** 38:22

Go back to 2019, no one would have any idea what we're talking about.

**Rebecca Toal** 38:26

That's true, if you're listening to this in 2019...

**Katy Ehrlich** 38:28

Yeah.

**Rebecca Toal** 38:29

What up?

**Katy Ehrlich** 38:32

Yeah, so we can go back to the pandemic, the very first lockdown, I was working basically seven days a week. I was freelancing as a performing musician, playing in orchestras, weddings, events, I was running two chamber ensembles ... that was one hat. And another hat, I was also working as a workshop musician, as a supporting musician with people of all ages, right from babies all the way up to people in care homes, and working with people living with dementia. And then I was also teaching privately one-on-one flute. And then I was practising my butt off for any audition that was coming up next. And the pandemic hit and everything except for my teaching work was cancelled. And I was teaching all day every day because teaching online sucks. I split my teaching into five days with breaks in between and, yeah, it was an incredible moment for me to go "do I want to be doing this?"

**Rebecca Toal** 39:47

Sounds kind of inevitable, actually.

**Katy Ehrlich** 39:49

Yeah. And I have to say that teaching online made me feel like I never want to teach again.

**Rebecca Toal** 39:57

I got that as well.

**Hattie Butterworth** 39:58

I got that 100 times over.

**Rebecca Toal** 40:00

With your one student,

**Hattie Butterworth** 40:01

Do you want to calm down, Rebecca?

**Rebecca Toal** 40:03

No, I do not. I'm furious.

**Hattie Butterworth** 40:05

I had one student. That was enough.

**Katy Ehrlich** 40:08

And this is the thing as well, like, I really like all of my students.

**Hattie Butterworth** 40:10

Yeah.

**Katy Ehrlich** 40:10

I think they're really awesome humans.

**Hattie Butterworth** 40:15

It's not about their humanity.

**Katy Ehrlich** 40:17

It's not about them. It's about the fact that even my most experienced flute players sounded terrible. So, I got to question do I want to teach full time? Do I want to perform? Do I really want to be practising this much?

**Hattie Butterworth** 40:37

The answer is never.

**Katy Ehrlich** 40:39

I think questioning whether what you have spent your what feels like your entire life working towards, questioning do I want to have this freelance portfolio career in order to finally win a job in an orchestra - that's what it was for me anyway, because I know a lot of people want to have that freelance portfolio career for what it is for itself. For me, it was a means to an end of being able to get a job in an orchestra. I realised it was not worth sacrificing my day to day happiness in order to strive for this potentially never going to happen goal. And when I realised that, it was really, really, really hard.

**Rebecca Toal** 41:23

Yeah.

**Katy Ehrlich** 41:23

Yeah.

**Hattie Butterworth** 41:24

It's a grief, isn't it? Like... yeah.

**Katy Ehrlich** 41:26

What what am I going to do?

**Rebecca Toal** 41:27

Who am I, also?

**Katy Ehrlich** 41:29

Yeah! Am I a person without my flute?

**Rebecca Toal** 41:33

And without this goal that...

**Katy Ehrlich** 41:34

Yeah.

**Rebecca Toal** 41:34

...even when you were at university you are working towards.

**Hattie Butterworth** 41:38

It's that sunk cost ca-....

**Rebecca Toal** 41:40

Your favourite!

**Hattie Butterworth** 41:41

Sunk cost fallacy again, of like, "if I've put all this energy into something, and then I decided I don't want it", it's enough to know that you've put that energy into it to keep you going, to keep you on that road, just because the thought of letting that go is so painful because of the amount of hours and money and...

**Rebecca Toal** 42:02

And what other people say.

**Hattie Butterworth** 42:03

And what other people say.

**Rebecca Toal** 42:04

"Awh, what a shame. Isn't it a shame?"

**Hattie Butterworth** 42:06

"You're really gonna throw it away? All that hard work?"

**Katy Ehrlich** 42:09

I actually kept it very private for a long time.

**Hattie Butterworth** 42:12

Good for you.

**Katy Ehrlich** 42:12

And it's, it feels like a very big deal in some ways to be talking about it here because it's not something that I have necessarily shared with my students who, if they're listening, you rock for listening to this podcast.

**Rebecca Toal** 42:27

Yeah, well done.

**Katy Ehrlich** 42:28

Yeah.

**Rebecca Toal** 42:28

You can be our friends.

**Katy Ehrlich** 42:29

But why should... Their lessons are not about me, it's about them. I don't need to share that. I am there to teach them. And I'm still 100% invested in that. But to actually then, outside of their lessons, like my whole time I'm thinking, "okay, just about getting by by making sure I still teach" and I'm so lucky to have that work, because it has meant that I can spend time exploring what I want to do, but I genuinely thought "I want nothing to do with music. I want ... I'm gonna go and be a civil servant. I'm gonna go and ... I don't even know ..."

**Hattie Butterworth** 43:01

Your mind goes everywhere doesn't it though?

**Katy Ehrlich** 43:02

Everywhere but music.

**Rebecca Toal** 43:03

Yeah, kind of everywhere, but also nowhere. You're like, "okay, I could do...uh, uh....Oh, no."

**Hattie Butterworth** 43:09

I even thought I was gonna be a priest at one point.

**Rebecca Toal** 43:12

Hattie.

**Hattie Butterworth** 43:13

Literally like, a year and a half ago. Can you imagine?

**Rebecca Toal** 43:16

No.

**Katy Ehrlich** 43:16

That's amazing.

**Hattie Butterworth** 43:16

Me with a dog collar, sat here right now.

**Katy Ehrlich** 43:18

Yeah, I realised that if I spoke to someone who was passionate about their job, I then wanted to do their job.

**Hattie Butterworth** 43:23

Yes.

**Rebecca Toal** 43:24

Yeah.

**Hattie Butterworth** 43:25

That's so true!

**Rebecca Toal** 43:26

I even had that when I was waitressing, I was like, "Oh, my God, this could be me!"

**Katy Ehrlich** 43:30

Yeah.

**Rebecca Toal** 43:30

No.

**Katy Ehrlich** 43:30

Yeah, I then realised after a lot of soul-searching and talking to people who love their job, but it's very boring to me, that I needed to do something in music. What I am saying now and what we're about to talk about, this was a process that took the full like, year and a half, two years of from the beginning of the pandemic to now or however long ago it was ... I don't even know when...how long ago was it since the pandemic started?

**Rebecca Toal** 43:59

A lifetime.

**Hattie Butterworth** 44:00

Two and a half years?

**Katy Ehrlich** 44:01

A lifetime. I then realised not only do I need it to be in music, but I would like to be involved with the making and the shaping of sound. And I think going back to that experience of standing in front of the Berlin Philharmonic and have a wall of sound hitting me, it was that sound of the orchestra that I loved. When I was in youth orchestra, I would write programme notes for my mum who isn't super into classical music. I mean, she is for me, but she ... I don't think she would listen to it outside of my passion for it. I would write programme notes for her that weren't about the history of the piece or the composer. They were narrations of what I imagined would be happening if they were a film score.

**Hattie Butterworth** 44:54

I love that.

**Rebecca Toal** 44:54

I love it more than anything.

**Katy Ehrlich** 44:57

So from those programme notes and realising that I loved the orchestra and I love that sound, I put two and two together and I thought, "You know what? Having a job in music for picture would be incredible." And I started to ask people who I knew or who I thought might know other people that worked in the industry: "What is it that you do?"

**Hattie Butterworth** 45:20

Mhmmmm.

**Katy Ehrlich** 45:21

I spoke to a music editor shortly after asking around, and they were so inspiring. They gave me like three hours of their time, which I don't think they really had...

**Hattie Butterworth** 45:35

That's amazing.

**Katy Ehrlich** 45:35

...And told me everything that they do, inside out, and they passed on the details of another person I could talk to, and from there, it just ended up spinning, and alongside this, I had my husband's aunt supporting me. She is an incredible person. She is careers coaching me, even still now. Like, I say even... like this has actually been a really long time that she's been supporting me through this process. She encouraged me to ask people when I'm talking to them about their jobs, if they know anyone else that I should speak to, which feels really nerve racking, you know like "I'm asking for so much!" No you're not, you're just asking for an email, and they don't have to give it to you. Like I've asked people and they're like "no, I can't think of anybody." And you're like "Okay, that's fine. No problem. Like, it was really nice to meet you." But I have been very proactive but also very, very lucky that the people I've spoken to have been generous with their time, and willing to share with me their knowledge and what they think I need to do in order to get to a role in music for picture. And earlier this year, I wrote the music and music edited for a short film called Duet.

**Hattie Butterworth** 46:47

I didn't know that.

**Rebecca Toal** 46:48

Oh, sorry, I forgot to tell you.

**Katy Ehrlich** 46:51

It's directed by Floris Driebergen. That week of working with Floris and the whole Duet team was probably one of the most exciting work weeks of my life. I didn't realise that I could get so excited about sound, and about how emotional music can make you feel and how you can manipulate it to completely change the scene. It really was confirmation for me that I'm going down the right path.

**Hattie Butterworth** 47:16

Oh, that's incredible.

**Katy Ehrlich** 47:17

It turns out if you want to work in this field, you also need to know a lot about audio engineering.

**Rebecca Toal** 47:26

Here we are.

**Katy Ehrlich** 47:26

Yeah.

**Hattie Butterworth** 47:27

But also, if you hadn't, if you didn't know, the intro to our podcast ...

**Rebecca Toal** 47:32

True.

**Hattie Butterworth** 47:32

...was composed by you.

**Katy Ehrlich** 47:34

Yes.

**Hattie Butterworth** 47:35

Do you think that makes you more desirable as an editor as well, if you can say you have that skill?

**Katy Ehrlich** 47:41

I've been given the advice that I should definitely practise writing for picture as a way of understanding what to hit, like what moments in the scene need to be brought out, and that's definitely helped me. I do not want a career as a film composer. That would be for me, like going from the frying pan to the fire.

**Hattie Butterworth** 48:05

Yeah.

**Katy Ehrlich** 48:05

I go from being someone who's one flute player in 300 for a single job, to being one composer out of so many people who could all do an incredible job of writing for a film that's coming out. It's equally as



competitive, and I really am looking for a job that will combine my love of music for picture with behind the scenes post-production, much more steady income.

**Hattie Butterworth** 48:32

Yeah.

**Katy Ehrlich** 48:32

And I think once I have the technical skills, which is what I'm building here on the podcast as well, you guys are so patient with me. Thank you.

**Rebecca Toal** 48:40

We're patient with you?! Jesus Christ!

**Katy Ehrlich** 48:44

We... I'm definitely learning as I go. I knew a fair bit beforehand, but I've already learned so much while working with you guys. But yeah, that's how that's how we got here.

**Rebecca Toal** 48:53

So would you say that you're ... ultimately would you say that flute ensemble has led you to this moment?

**Hattie Butterworth** 49:01

Don't give flute ensemble any credit, please?

**Rebecca Toal** 49:03

I'm not, I'm just asking a question.

**Katy Ehrlich** 49:06

It's definitely been a part of my journey.

**Rebecca Toal** 49:08

Flensemble. Toot toot. Sorry, phu phu.

**Katy Ehrlich** 49:12

Heyyyy. Okay, so I'm just gonna give you an image of what Hattie just did to make that sound. She was pretending to play the flute, but making a face while she did it like it was a terrible experience.

**Rebecca Toal** 49:27

Like she was crying actually.

**Katy Ehrlich** 49:28

Yeah.

**Hattie Butterworth** 49:29

That's what they all do though.

**Katy Ehrlich** 49:33

Heyyy.

**Rebecca Toal** 49:33

Awwww, poor Katy.

**Katy Ehrlich** 49:33

We have to make a funny face when we play, okay?

**Rebecca Toal** 49:37

Have you seen pictures of you playing the cello?

**Hattie Butterworth** 49:39

Oh! Have you seen videos of me playing the bloody cello.

**Rebecca Toal** 49:44

Yes, I have.

**Hattie Butterworth** 49:45

Do we want to do our Win of the Week?

**Rebecca Toal** 49:46

Well, yeah, I was gonna say...

**Katy Ehrlich** 49:47

Yeah, we should do our Win of the Week. Is it Win of the Week? Or is it little win, or...? What do you want to call it?

**Rebecca Toal** 49:52

Well, I feel like the Wins recently have been varying sizes, so it's whatever size win you want really, as long as it's not too braggy. And it can be ... it can be the week, it can be your life.

**Hattie Butterworth** 50:05

So, my win has been slightly inspired by Rebecca actually.

**Rebecca Toal** 50:09

Ooh!

**Hattie Butterworth** 50:10

I had a weird time on Saturday night, after we'd had that interview, I just felt very like, emotionally, like, just not in a good place. And I was just like, "before this gets any worse, I'm going to text a crisis line."

**Rebecca Toal 50:29**

Did you?!

**Hattie Butterworth 50:29**

Yeah.

**Rebecca Toal 50:30**

Maybe it was you I was talking to.

**Hattie Butterworth 50:31**

I've never I've never used any kind of crisis service before. I've always been like: Family.

**Rebecca Toal 50:37**

How's that been?

**Hattie Butterworth 50:39**

Yeah, it's really hard to talk to your family in a crisis actually. I was given the recommendation from a therapist of like, "you should try out a crisis line when you're not massively having a hard time, because then when you are having a really hard time, it won't feel as daunting." So I was like, "Well, this is a really good example of that, like, I'm not having a brilliant time, but also I don't feel at risk or anything. I just feel like it'd be great to get some of my emotions out in that way." And I think it was a massive win, because it did feel really scary. And I think you never hear about people that have actually texted a crisis line or used one or called one. So I just really wanted to, like, say I did on Saturday.

**Rebecca Toal 51:20**

That's great.

**Hattie Butterworth 51:21**

And it felt like I woke up the next day, I felt really grateful that it was there, and that I kept myself safe. Everything was good.

**Rebecca Toal 51:29**

Yeah, well done.

**Hattie Butterworth 51:30**

Thank you.

**Rebecca Toal 51:31**

That's amazing.

**Hattie Butterworth 51:31**

Yeah. Thanks also for the inspo.

**Rebecca Toal 51:34**

No, I mean, thanks for ...

**Hattie Butterworth** 51:35

I was really trying not to not sort of text you.

**Rebecca Toal** 51:38

Oh, being like, "I'm texting someone!"

**Katy Ehrlich** 51:41

Does everybody know why we're talking about Becca?

**Rebecca Toal** 51:44

I don't think so. So I volunteer for a crisis text line for a organisation called Shout.

**Hattie Butterworth** 51:54

And that's the text line that I texted.

**Rebecca Toal** 51:56

It's a good one.

**Hattie Butterworth** 51:57

I'll tell you now text Shout to 85258.

**Rebecca Toal** 52:02

That's the one. And yeah, it's amazing. Like it was this free training, and you have to commit to between two and four hours a week. But you do it from home, on your compute. And yeah, I would really recommend, of course, it's quite intense, but it's incredibly rewarding.

**Katy Ehrlich** 52:22

I only had to wait about 10 minutes, 5, 10 minutes?

**Rebecca Toal** 52:26

Yeah. When it's really, really busy people ... because there's just... it's so oversubscribed at the moment, which shows obviously how much it's needed, but we've ... yeah, you often, on like a Friday night, we'll get people that have been waiting for two hours, so they really desperately need volunteers.

**Katy Ehrlich** 52:42

I think that my Win of the Week, would probably be saying out loud, that I sobbed my heart out in the Royal Academy of Music bathroom. It comes with so much weight and sadness. I really feel like I've got to a place where I can understand where that came from, and I feel a lot stronger. And I think it would be very upsetting for anyone who knows me and cares about me to know that that happened because I haven't really told anyone other than, like my partner. And my therapist.

**Rebecca Toal** 53:20

Shout out to all the therapists out there.

**Katy Ehrlich** 53:23

I think that's my Win of the Week.

**Hattie Butterworth** 53:25

That's massive.

**Rebecca Toal** 53:26

Yeah, that's huge.

**Katy Ehrlich** 53:27

Thanks, guys.

**Hattie Butterworth** 53:28

It's very... it feels very exposing when you...

**Rebecca Toal** 53:31

Say it out loud.

**Hattie Butterworth** 53:31

...Have the courage to like, yeah, admit to a really intense emotional experience. Especially in that disgusting lavatory.

**Rebecca Toal** 53:40

I think ...

**Hattie Butterworth** 53:40

Thank you for sharing.

**Rebecca Toal** 53:41

Thank you... oh, I thought you were gonna say thank you to the Royal Academy of Music for providing such great toilets.

**Hattie Butterworth** 53:46

Yeah, and Rebecca's win will come at another time.

**Rebecca Toal** 53:48

No, I've found it. I think mine, yeah, kind of inspired by what Katy's just said about saying things out loud, like I've been having some difficult stuff come up from my time at school with past friends and stuff. And just being really honest, in conversation with Stu about how I'm feeling about it. And yeah, there's quite a lot of things that I'll be like, "I really don't like how I sound when I say this, but I think it's important for us to communicate how we're feeling entirely." And just being really honest with that, which has been quite big.

**Hattie Butterworth** 54:23

And not always saying what you think they want to hear or what's the most like...

**Rebecca Toal** 54:26

Yeah, yeah.

**Hattie Butterworth** 54:27

The least kind of provocative ... is that a word?

**Rebecca Toal** 54:29

Yeah. Yeah. Not just people pleasing.

**Hattie Butterworth** 54:32

Yeah. All the time.

**Rebecca Toal** 54:33

Yeah.

**Hattie Butterworth** 54:34

That's amazing.

**Rebecca Toal** 54:35

Thanks.

**Hattie Butterworth** 54:35

That's really hard.

**Rebecca Toal** 54:36

Thanks.

**Hattie Butterworth** 54:37

Oh, my gosh, these are big wins. A big fat win.

**Rebecca Toal** 54:40

A big fat win of the week!

**Hattie Butterworth** 54:41

Well, thank you, darling Katy, for your expertise, time and for sharing your story with us because it's ...

**Rebecca Toal** 54:47

And your equipment.

**Katy Ehrlich** 54:50

Aww, thanks for having me. I will shuffle back into being an 'editing behind the scenes person' for the majority of our podcasts.

**Hattie Butterworth** 54:59

But not until we've done our spooky...

**Katy Ehrlich** 55:01

Yeah, we have a spooky Patreon episode coming up, which I will also be on. Aren't you guys lucky?

**Hattie Butterworth** 55:09

It's gonna be so spooky and terrifying.

**Katy Ehrlich** 55:11

Yeah. Talk about the horrors of feedback forms.

**Rebecca Toal** 55:15

Yeah, spooky scary feedback, and a reminder as always, you can find us on the interweb @tmdtapodcast on all of the socials. Our website is [www.thingsmusiciansdonttalkabout.com](http://www.thingsmusiciansdonttalkabout.com) and our email address is [thingsmusiciansdonttalkabout@gmail.com](mailto:thingsmusiciansdonttalkabout@gmail.com) And you can also join our Patreon, as you've heard, there are many many treats on there for your ears and your mind ...

**Hattie Butterworth** 55:39

We've made out there are loads of tiers. There aren't.

**Rebecca Toal** 55:41

No there's one tier, three pounds a month. And you can also buy us a coffee on kofi.com. But that... it's all in our link tree. You know where to find it.

**Hattie Butterworth** 55:49

There are stickers as well.

**Rebecca Toal** 55:50

There are stickers but we're running out. And yeah, you know where to find us because you found us here today.

**Katy Ehrlich** 55:57

And if you wanted to send anything our way about what you thought of the episode or just wanted to share a story...

**Hattie Butterworth** 56:05

Or you want to offer Katy a spot on your next big blockbuster...

**Rebecca Toal** 56:10

Soudtrack.

**Katy Ehrlich** 56:11

You can send us an email or drop us a DM on socials.

**Rebecca Toal** 56:14

That's cute.

**Katy Ehrlich** 56:15

It would be so great to hear from you guys. We really do. We love it when we read your posts and we read all of your comments. It means so much that we are reaching people and we're making a difference like, this is the reason why we're here.

**Rebecca Toal** 56:29

Mhmm hmm. Amen. Oh, if you could leave a review and if you have time to leave a little rating, we're trying to trying to get our word out there even further. So really, really, really helps. If you could just click them stars. Bye!