
music by frank millward
Featuring:
Susie Hodder-Williams - Flutes
Chris Caldwell - Saxophones & Bass Clarinet
Harry Rylance - Piano
broken
words

Broken Words

Sonata for Concert Flute, Alto Flute and Piccolo

1 – Broken Words 6′ 14″

2 – and (conjunctionitis) 7′ 13″

3 - Pronouncing the Noun Baroque 4′ 53

Susie Hodder-Williams – Concert Flute – Alto Flute – Piccolo

Harry Rylance - Piano

_Ruptions

Sonata for Baritone Saxophone – Bass Clarinet - Alto Saxophone

4 – E 5′ 45″

5 – Ab 4′ 38″

6 – Inter 4′ 20″

Chris Caldwell – Baritone Saxophone – Bass Clarinet – Alto Saxophone

Harry Rylance - Piano

7 **#6 Bag of Tells**

Duet for Flute and Baritone Saxophone

***Barefoot – Seven – Roamer - Try ‘n’ Tell ‘em - I Said, You Said - Told 11′ 02″

Susie Hodder-Williams – Concert Flute and spoken word

Chris Caldwell – Baritone Saxophone

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The title, *Broken Words,* is used to describe the breaking of words into prefix, base word and suffix while simultaneously implying the undermining of trust. The musical structure of these three works borrows from the poetic practices of shattered syntax, enjambment and fragmentation.

Consider the second piece *_Ruptions*, each of the three movements is titled: 'E', 'Ab' and 'Inter'. At the end of the first movement, 'E', a low-pitched piano cluster sounds a distant E-ruption. 'Ab' follows, where particular sections of the music break away, or are ab-rupted from the established direction, the rhythmic patterns broken up. In the last movement, 'Inter', a Tarantella, where the persistent triplet rhythm is inter-rupted.

The relationship between the soloist and the accompaniment is similarly structured. For example, during the Flute Sonata (tracks 1 to 3), the dialogue between players can be heard as negotiating fragmentation, while also pointing to the sounds of dialect or accent, signified by stylistic shifts. Before each movement of *#6 Bag of Tells*, are short spoken poems. These are positioned to break the fourth wall, speaking words directly to the listener, designed to reposition the music that follows, relative to the poetic dialogue.

This structuring idea comes from observations of our current social condition. We live in times where communication media is transforming us into multi-media translators. Words, emojis, texting, colour charts, maps and so on. We are being asked to translate combinations of signs to interpret meanings. We move from texting to email to abbreviated phone messaging to image transfer. Sometimes all within the same single conversation. At the same time, we are living in a 'fake news' world where trust has been eroded. Words are broken in a multitude of ways.

Instrumental music communicates beyond words and directly addresses the subconscious, where the ultimate emotional or narrative meaning is almost always open to the listener's interpretation.

Frank Millward
June 2026



Chris Caldwell
saxophones and clarinet

Paul Honey
producer

Harry Rylance
piano

Susie Hodder-Williams
flutes



Ebby Acqauh
engineer

Images from the recording sessions at Visconti Studios – Kingston Upon Thames in 2026
Information about the artists is available here: ***move.com.au/disc/broken-words***

#6 Bag of Tells

Barefoot
There are folk who have no shoes
When they walk in the cold
They get more than the barefoot blues

Seven
The seven wonders, the seven seas
The seven days, the seven bees
The seven sins, the seven signs
The number 7 now seals its fate
When marked upon a garden gate

Roamer
They are the type who like to roam
But then some days they stay at home
If they find a place not seen before
It's straight out that door to roam some more

I Said, You Said
It was wrongly reported
A made-up name
You said what I said
But not the same
The rest was silence

Try 'n' Tell 'em
If you listen to what they're trying to say
It would be best to say it another way
Or if they mean we really should go
Don't bother telling what they already know

Told
You were, on a number of occasions.
Don't pretend you did not know
It's past, gone, has been, and you were

All three works were recorded and engineered by Ebby Acquah at Visconti Studio, Kingston Upon Thames, London – May 2026
Produced by Paul Honey - Mixed and mastered by Geoff McGahan and the composer

With thanks to Susie Hodder-Williams and Chris Caldwell with whom I have a long-standing association from my time as a member of staff at the Kingston University School of Music, where Chris was in residence with the Delta Saxophone Quartet; to Ebby Acquah and Paul Honey for the skills and experience they brought to recording this project; special thanks to Scott Davie and Sally Walker for their input and work in shaping the first performance of the Flute Sonata; to Harry Rylance for his wonderful playing; Heather Keens for text editing; Emmeline Millward for cover design;

*Scores available at Wirripang: https://www.australiancomposers.com.au/search?q=Frank+Millward&options%5Bprefix%5D=last