C.SAHASRA
(b.2005)

Shards

Composed in 2025

(For solo piano)

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About the Composer

Sahasra Chakkirala (b.2005) (She/Her/Hers) is a composer, classical guitarist, pipe organist, and educator based in Tucson, Arizona. Known for blending innovation with emotional depth, her music transports listeners into rich, multi-layered sonic worlds. With a distinctive voice that combines narrative-driven storytelling, minimalist textures, and inventive instrumental techniques, Sahasra invites audiences to experience music as a journey.

She is currently pursuing studies in Composition and Classical Guitar under the mentorship of Dr. Pamela Decker, Dr. Kay He, and Professor Tom Patterson at the University of Arizona. Throughout her academic career, she has showcased her versatility through solo and ensemble performances, as well as conducting choral ensembles across a range of skill levels. She has arranged and directed repertoire for middle school choirs, serving as a guest conductor and fostering musical growth in emerging musicians.

On classical guitar, Sahasra has performed extensively and participated in masterclasses with the renowned David Russell. She has premiered works by leading contemporary composers, including Olga Amelkina-Vera, and has been an active member of the Tucson Guitar Society Orchestra. As a composer, her original works for guitar orchestra have been performed nationally and internationally, including by the Glendale College Guitar Orchestra and the Essex Classical Guitar Society Orchestra in the United Kingdom. Her acclaimed trilogy *Stars*—featuring *Tracing Orion*, *Constellations*, and *The Sky Remembers*—exemplifies her immersive, story-driven approach to music.

A passionate educator, Sahasra operates a private studio teaching guitar across a wide range of styles and to students of all ages. She provides private composition lessons for K–12 students, emphasizing both the history and craft of music, and offers specialized instruction in counterpoint, focusing on 16th-century techniques. As a mentor and tutor, she cultivates creativity, technical skill, and artistic expression in her students.

Looking forward, Sahasra continues to expand her compositional horizons through collaborations with visual artists and multimedia projects while writing for guitar orchestras and solo instruments worldwide, establishing herself as a dynamic and visionary voice in contemporary music

Program Notes

Shards for solo piano is built around the idea of brokenness—fragments of melody, rhythm, and harmony that splinter, scatter, and reassemble into new shapes. Rather than presenting a continuous, polished line, the piece embraces discontinuity: short gestures emerge like glints of light off fractured surfaces, each revealing a different angle or texture. The title reflects both the sharpness and the delicacy of these musical fragments.

Throughout the work, the pianist navigates contrasting materials that collide and overlap. Jagged, percussive strikes interrupt quiet, introspective intervals; abrupt rhythmic jolts dissolve into sustained, resonant sonorities. These shifts are not meant to resolve neatly but to highlight the expressive potential of fragmentary thought—how incomplete ideas can still carry emotional weight. The piano's full range becomes a field of scattered pieces, each contributing to the evolving mosaic.

As the piece unfolds, certain fragments begin to echo one another, hinting at an underlying unity beneath the surface. Small motifs recur in altered forms, suggesting the process of piecing together something once broken. The closing moments offer neither full restoration nor collapse but a sense of acceptance: a quiet acknowledgement that beauty can live in the imperfect and the incomplete. Shards invites listeners to hear the poetry within rupture, and the resonance that remains after something has been shattered.

Instrumentation -

Solo Piano

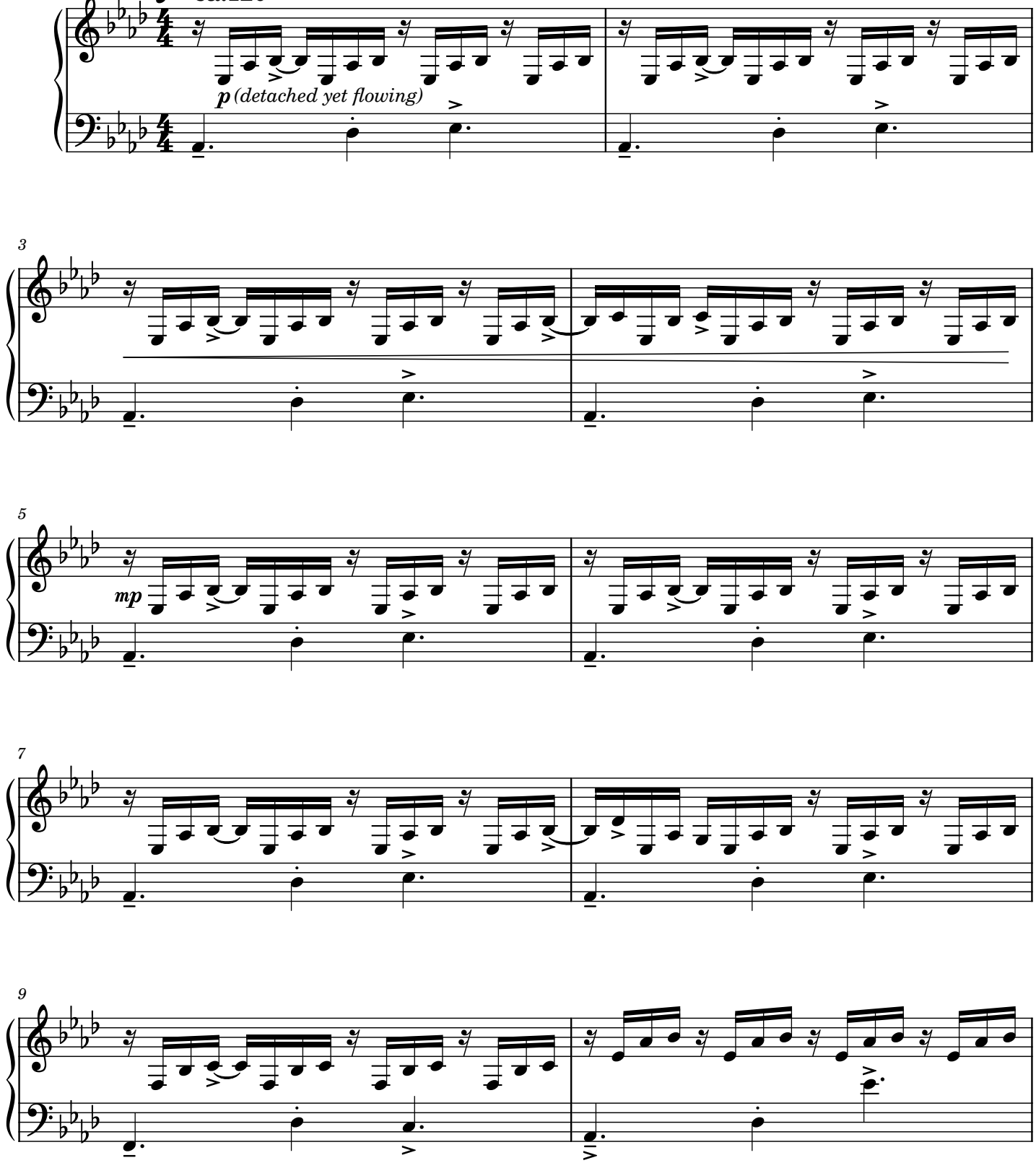
Shards

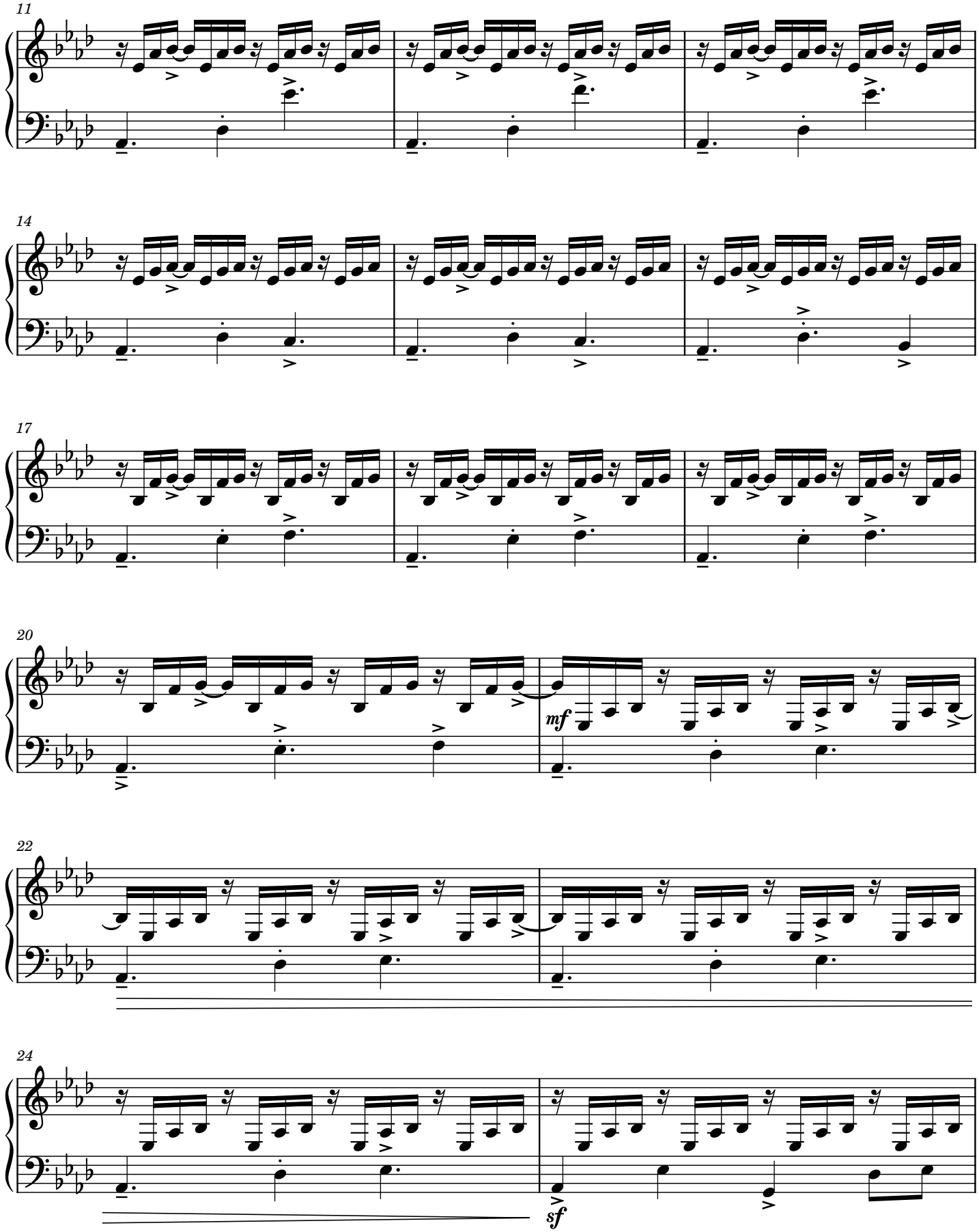
(for solo piano)

Composed by C.Sahasra
Composed in 2025

Delicately Fragmented

♩ = ca.120

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mf
22
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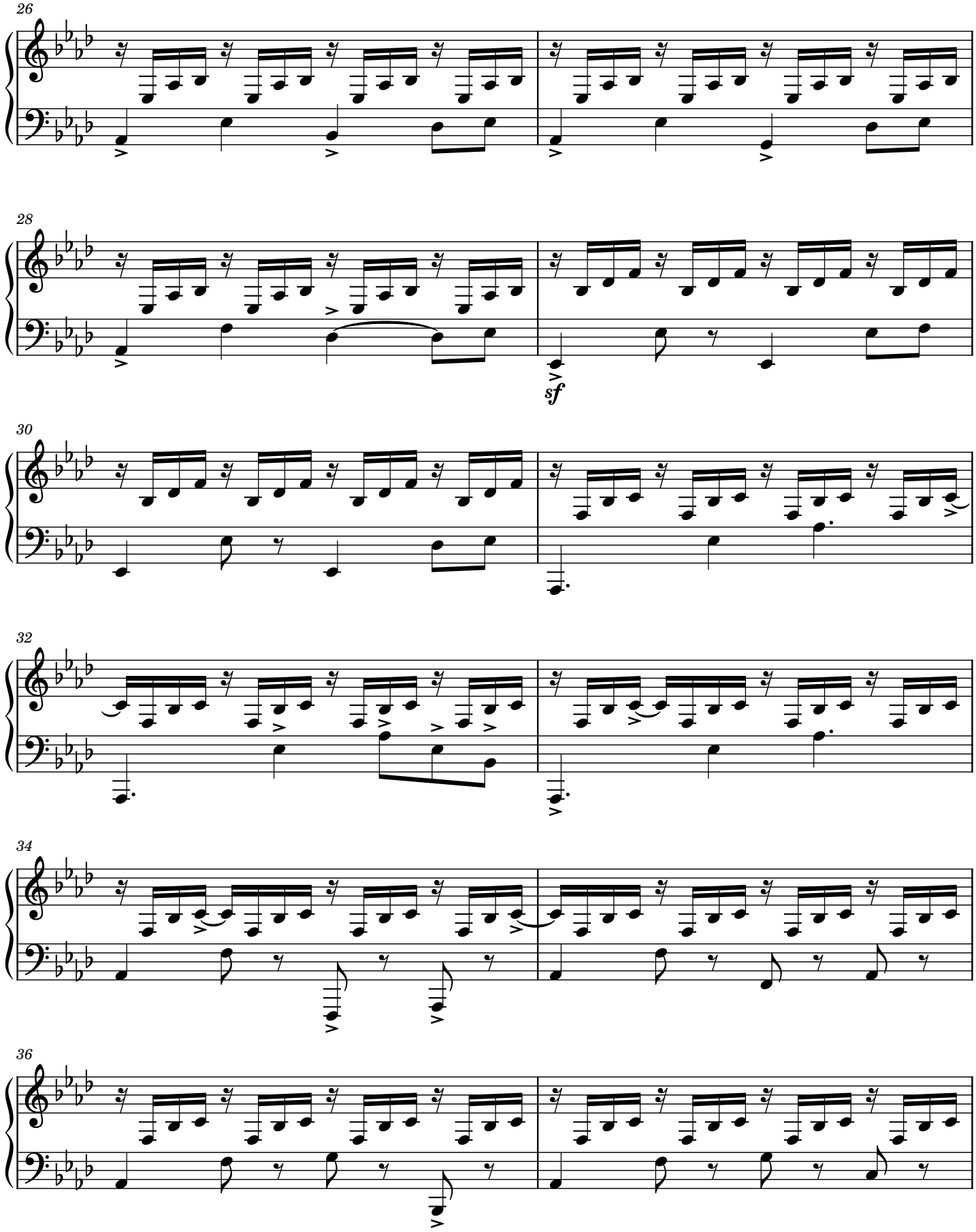
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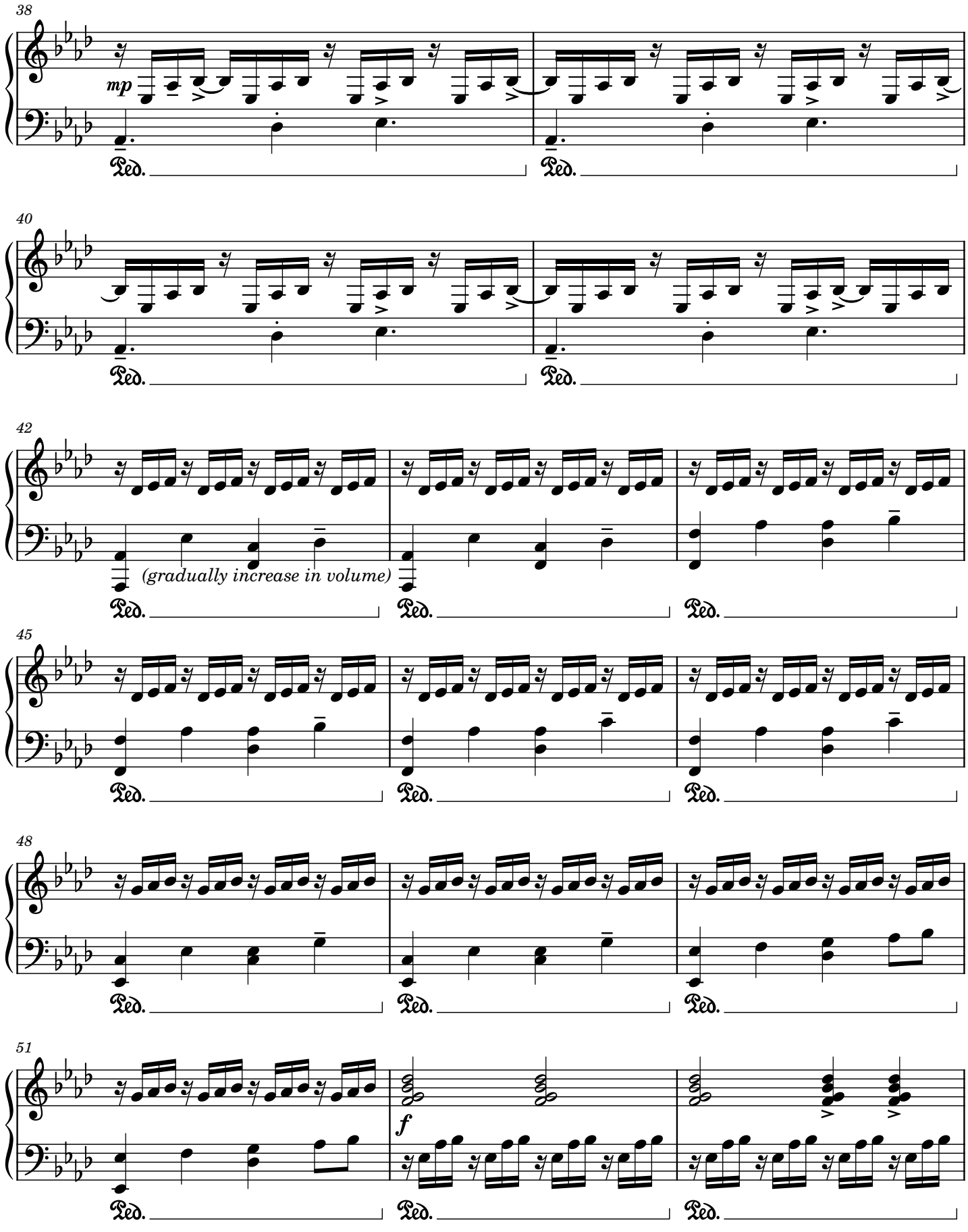
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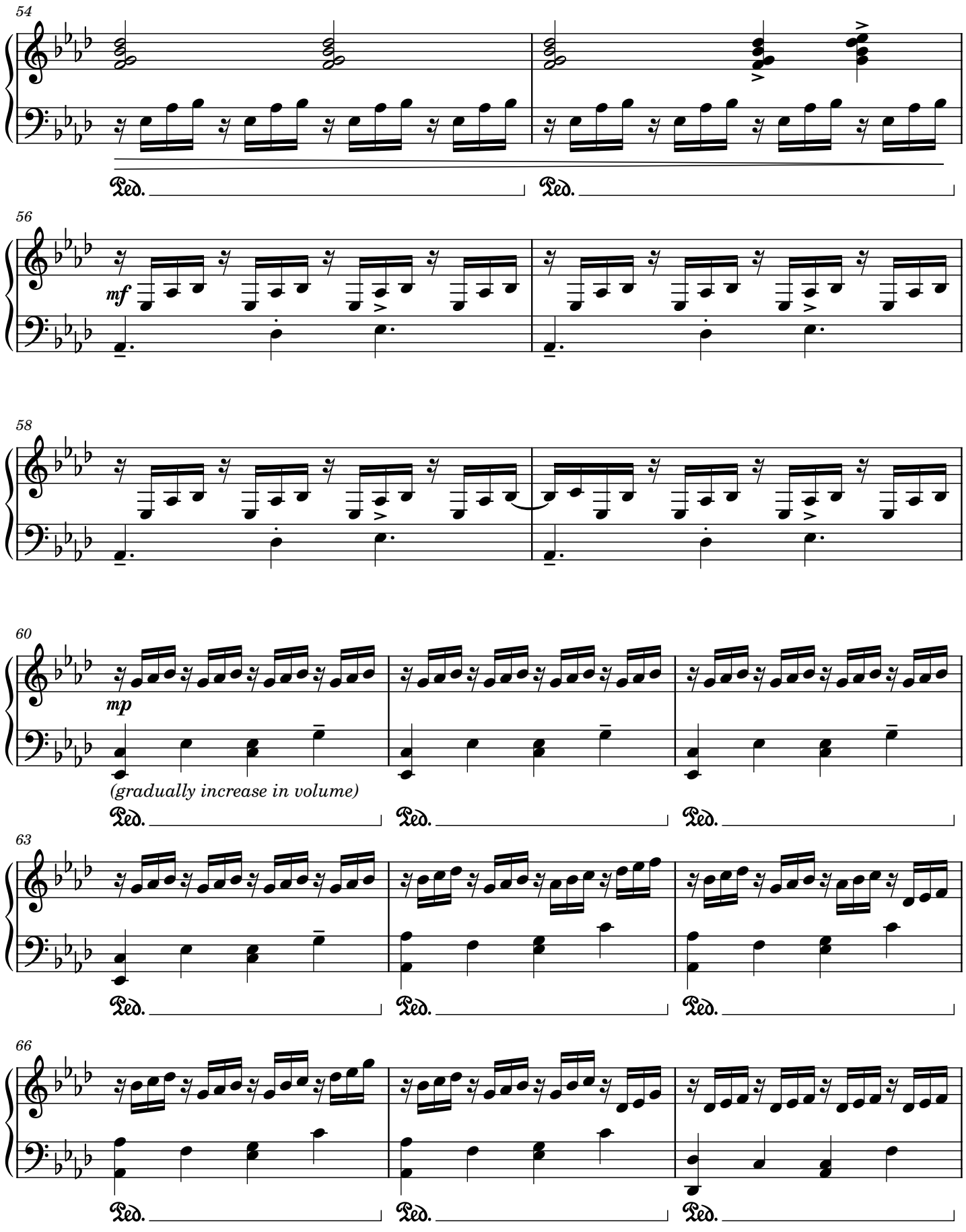
mp
Ped.
40
42
(gradually increase in volume)
45
48
51
f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Ped.
Ped.
56
mf
58
60
mp
(gradually increase in volume)
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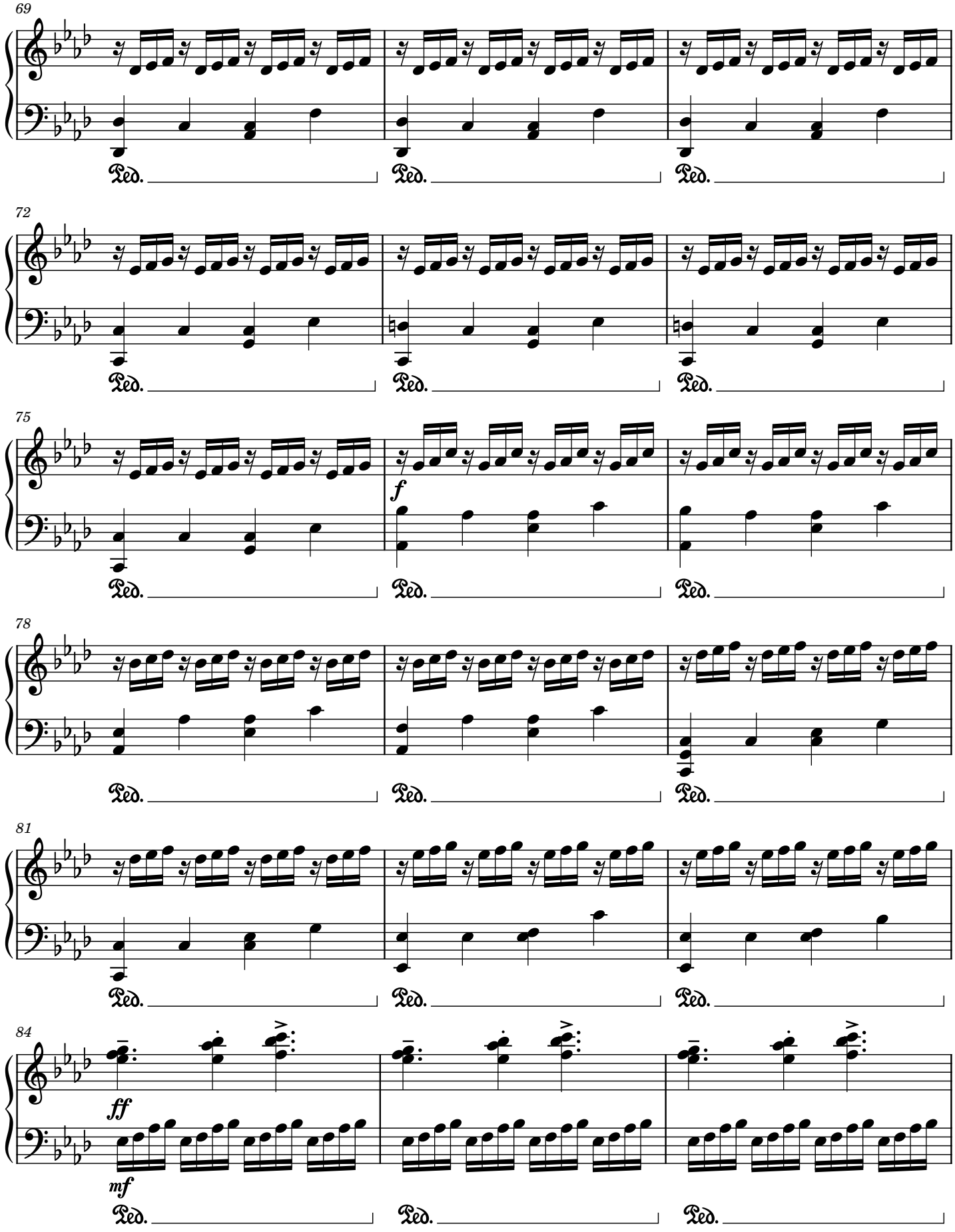
Ped.
Ped.
63
Ped.
Ped.
Ped.
66
Ped.
Ped.
Ped.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Ped.
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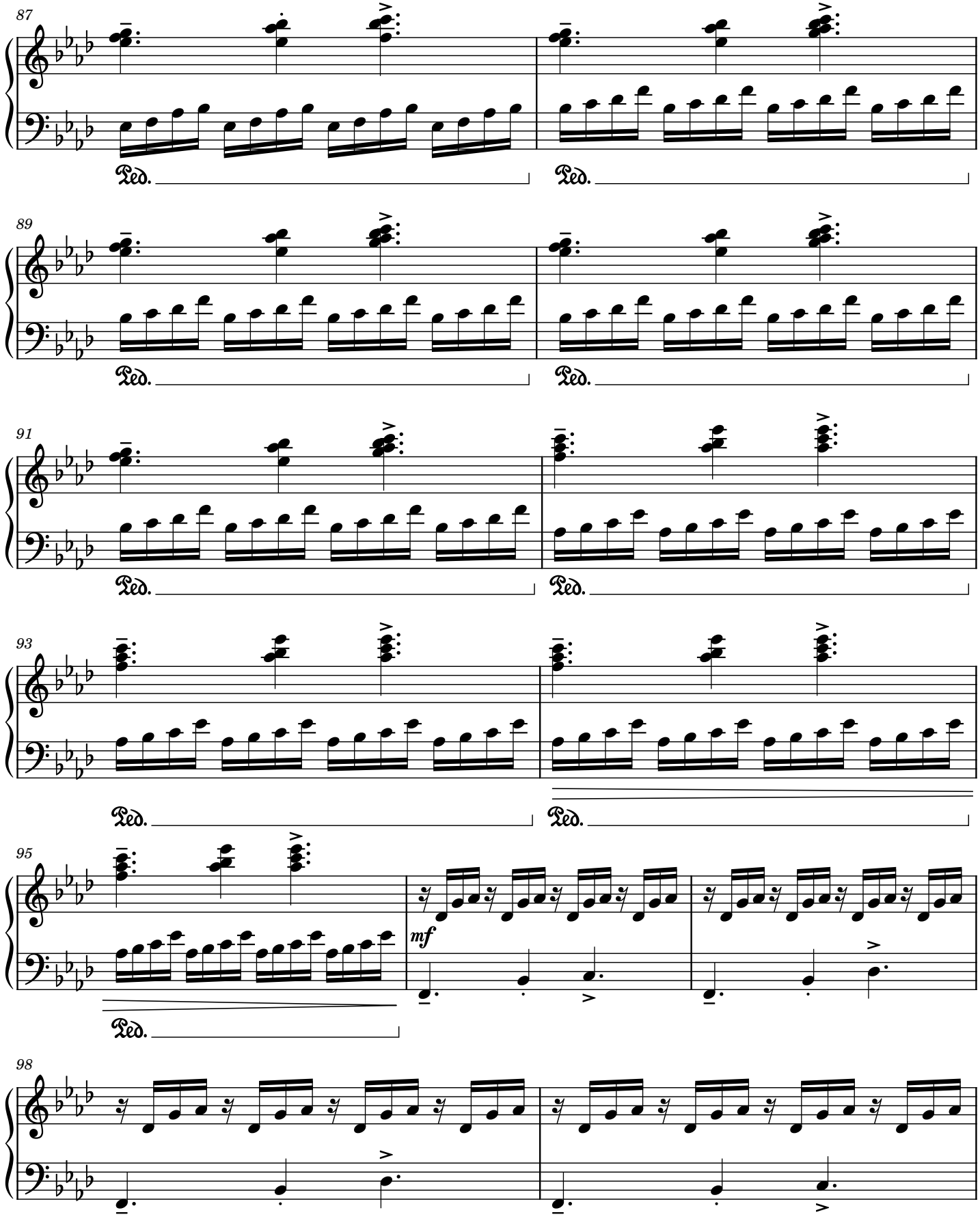
f
Ped.
78
Ped.
81
Ped.
84
ff
mf
Ped.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Ped.
Ped.
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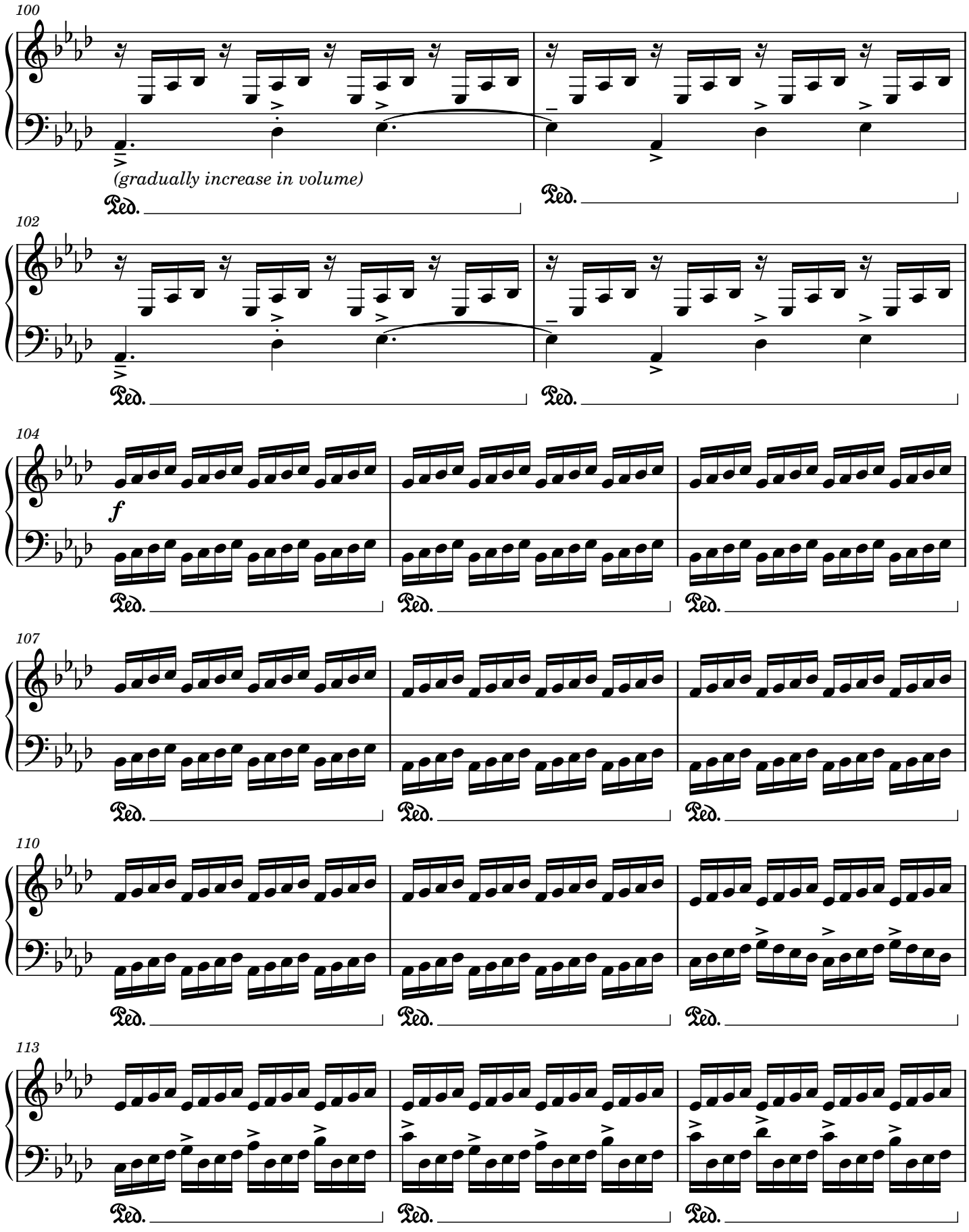
Ped.
Ped.
91
Ped.
Ped.
93
Ped.
Ped.
95
mf
Ped.
98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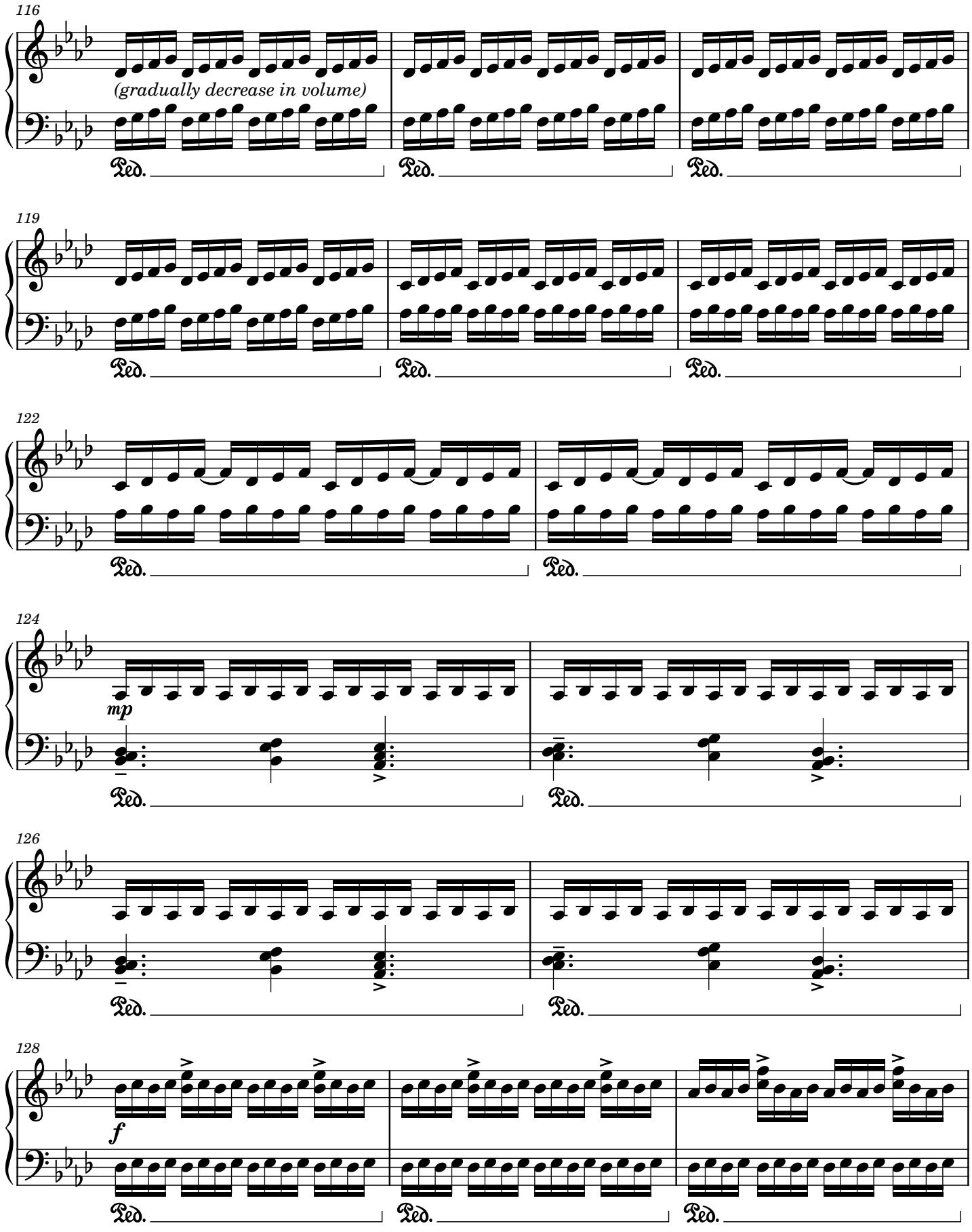
(gradually increase in volume)
Ped.
Ped.
102
Ped.
Ped.
104
f
Ped.
Ped.
Ped.
107
Ped.
Ped.
Ped.
110
Ped.
Ped.
Ped.
113
Ped.
Ped.
Ped.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(gradually decrease in volume)
Ped.
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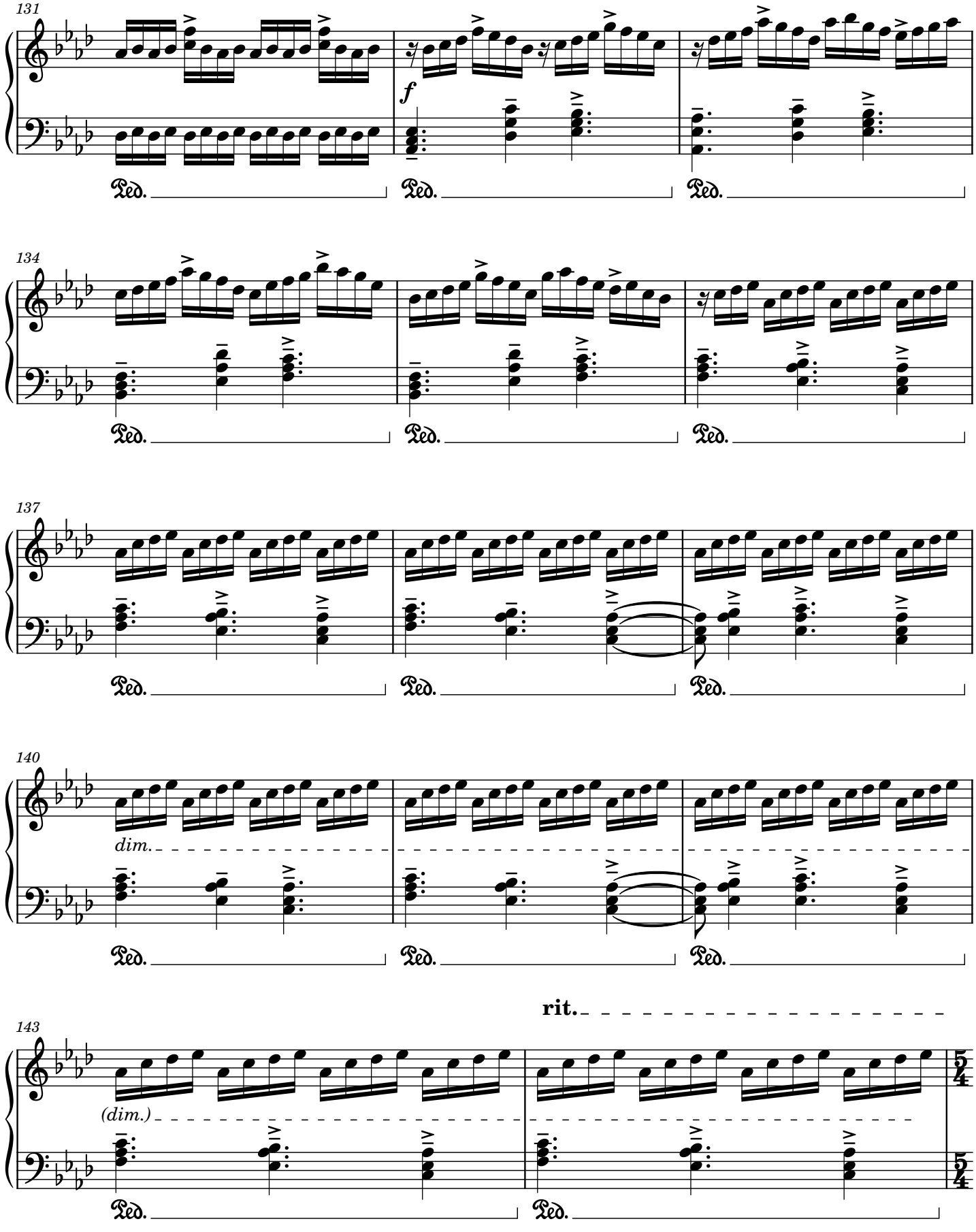
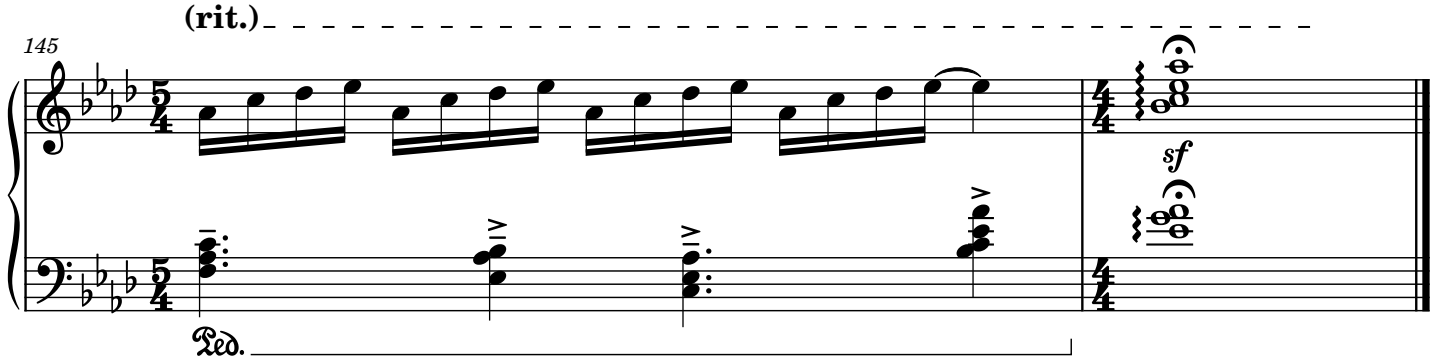
124
mp
126
128
f


131
f
Ped.
Ped.
Ped.
134
Ped.
Ped.
Ped.
137
Ped.
Ped.
Ped.
140
dim.
Ped.
Ped.
Ped.
rit.
143
(dim.)
Ped.
Ped.
5/4
5/4


(rit.)
145
sf
Ped.