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Leonid Nediak was born in 2003. He had his orchestra debut with the Montreal Symphony Orchestra at age 10. He has been a soloist in more than a dozen orchestra concerts including with the Toronto Symphony Orchestra in Canada, and with the Canton Symphony Orchestra and the Cleveland Contemporary Youth Orchestra in the USA. Nediak was featured in the BRAMS symposium "Musicians: Born or Made?" and the Miami International Piano Festival Discovery Series 2017. He performed in the opening ceremony of the Cleveland International Piano Competition for Young Artists with the Cleveland Contemporary Youth Orchestra in 2018, and performed Rachmaninoff Concerto No. 4 with the Kindred Spirits Orchestra in Toronto in December 2019. Nediak received numerous awards including the audience prize and second place at the 2015 Cleveland International Piano Competition for Young Artists, the grand prize at the 2013 and 2014 Canadian Music Competitions, and a Special Prize at the First International Russian Music Piano Competition in 2019. He has also received awards in music composition including a 2019 SOCAN Foundation Young Composer Award. In 2015, Nediak was selected as the youngest of the "30 Hot Canadian Classical Musicians under 30" by CBC Music. Nediak currently studies with Marina Mdivani.

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## 6 Pianos play Rachmaninoff Concerto No. 4, 1st mvt

In a desire to play the entirety of the orchestral score versus the standard two-piano thing where more than half of the notes are gone (simply because one piano is not capable of playing all the notes present in the orchestral score) and the rest are scuffed (e.g. opening of this concerto: What happened to brilliant repeated notes that are really epic). I took almost every note in the orchestral score and arranged them in playable fashion on several Pianos. It turned out that five Pianos was enough to contain all the notes in the orchestra. The top-left corner generally played woodwinds, the top-middle would generally play part of the strings section (there was one issue, specifically with the tremolos. Since the Piano is incapable of producing a sound like Violin tremolos, besides the beginning I only held the notes instead of repeating them very quickly which would've sounded quite scuffed. I ensured that the tempo at the beginning was slow enough to do all the epic repeated notes), the top-right played brass (very often parts are shared between parts; for instance, in the third measure, the bassoon is in this part instead of woodwinds), the left-middle played other portions of the strings section, typically including Double Bass, the bottom-left played other portions of brass or woodwinds, and the bottom-right played the solo part, no exceptions. The Timpani was omitted entirely, due to the fact that the Piano cannot produce a Timpani-like sound without resorting to unconventional means (which I did not wish to resort to).