PIED PIPER



NOV 13–22, 2026 CALGARY OPERA

PIED PIPER

Music and Words by
SEYMOUR BARAB

Runtime
45m without intermission

First Performance
September 15, 1998
Harrison Opera House, Norfolk, Virginia

Generally, opera singers and orchestra musicians perform without amplification. What you experience at Calgary Opera is the natural power of human artistry.

We acknowledge that we come together to create music and tell stories on land known by the Blackfoot name Moh-kíns-tsis, which we also call Calgary. This land is on the traditional territories of the Blackfoot Confederacy (Siksika, Piikani, and Kainai First Nations), the Stoney Nakoda (Chiniki, Bearspaw, and Goodstoney First Nations), and the Tsuut'ina First Nations, as well as the Otipemisiwak Métis Government of the Métis Nation within Alberta Districts 5 and 6. We honour this land and all those who share it in a spirit of peace, friendship, and respect.

ARTISTS

Pied Piper	**Maria Milenic** *
Pied Piper	**George Theodorakopoulos** *
Mayor	**Matthew Bermudez** *
Mayor	**Katelyn Bird** *
Clerk/Woodland Nymph	**Zoe McCormick** ♯ *
Clerk/Woodland Nymph	**Chelsea Woodard** ♯

Music Director & Pianist	**Jack Olszewski** ♯
Stage Director	**Samantha Currie** ♯
Costume & Scenic Designer	**Hanne Loosen**
Lighting Designer	**Brett Johnson**
In-House Stage Manager	**Davis Shewchuk** ♯
Apprentice Stage Manager	**Stacy Boardman** ♯
Head Of Props	**Autumn Adrian**
Head Of Wardrobe	**Heather Moore**

♯ *Calgary Opera Debut* * *Member of the McPhee Artist Development Program*

MEET THE ARTISTS



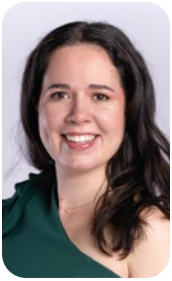
SAMANTHA CURRIE ▪ *STAGE DIRECTOR* ♯

Making her directorial debut with Calgary Opera, Samantha is grateful for the opportunity to work and create with such a remarkable group of artists. Having studied Musical Theatre in New York at AMDA, she is a director, actor, teacher, and voiceover artist who calls Calgary home and enjoys many adventures here with her supportive family. Past Directorial credits include: ***Twelve Days*** (Lunchbox Theatre), ***Heathers the Musical*** (StoryBook Theatre) ***Clue Jr.***, (Calgary Young People's Theatre), **Ella Enchanted** (StoryBook Theatre), ***Ragtime*** (Assistant Director / Theatre Calgary, Calgary Philharmonic, Arts Commons), ***Disney's Descendants*** (StoryBook Theatre), ***Hairspray!***, ***Little Shop of Horrors***, ***Grease*** (Shawnigan Lake School), ***Pet the Fish*** (Chemainus Theatre Festival).



JACK OLSZEWSKI ▪ *MUSIC DIRECTOR & PIANIST* ♯

Jack is a pianist who has performed as a soloist and collaborative artist throughout Canada, the United States, and Europe. He has worked as a pianist and vocal coach with Calgary Opera, the Calgary Philharmonic Orchestra, Dalhousie University, McGill University, Opera on the Avalon, Opéra de Montréal, and the Canadian Vocal Arts Institute. Jack received his Bachelor of Music and Master of Music degrees from McGill University, where he studied with Marina Mdivani, and earned an Artist Diploma in Collaborative Piano under the guidance of Michael McMahon. He is also an alumnus of the Banff Centre for Arts and Creativity, Franz-Schubert-Institut, Orford Music Academy, Opera NUOVA, Toronto Summer Music, and the St. Andrews Opera Workshop.



MARIA MILENIC ▪ *PIED PIPER* *

Serbian-Croatian-Canadian mezzo-soprano, Maria Milenic, is delighted to be entering her second year of the McPhee Artist Development Program with Calgary Opera. A University of Toronto alum, Maria also completed an Advanced Artist Diploma at the Glenn Gould School. Her voice thrives in contemporary opera, and one of her favourite roles to date is Minskwoman in ***Dove's Flight***, which she performed on the Koerner Hall stage. She has taken part in the 21C Festival, where she premiered Chaya Czernowin's piece ***The Habekhi*** (The Crying), written for mezzo-soprano, ensemble, and electronics. In 2024, she was the first-place prize winner in the OMFA provincials in the open voice category for singers aged under 28 in Ontario. Maria is also part of a voice-guitar duo entitled ***MileBib***, with classical guitarist Christ Habib.



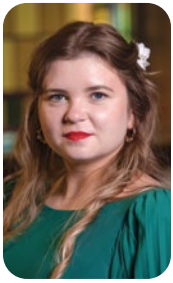
GEORGE THEODORAKOPOULOS ▪ *PIED PIPER* *

Described as having a "powerful stage presence and a rich baritone voice" (Opera Canada), George Theodorakopoulos is a Greek-Canadian baritone from Toronto, Ontario. In the 2026/27 season, George is looking forward to his second year in the Calgary Opera McPhee program, where he will be singing Sciarrone, Jailer, and Sacristan (c) in ***Tosca***, Prime Minister, Superintendent, and Pandolfe (c) in ***Cinderella***, Montano and a Herald in ***Otello***, as well as Piper in ***The Pied Piper of Hamelin***. Recent operatic highlights include Marcello ***(La Bohème)***, Dr. Malatesta ***(Don Pasquale)***, Danilo ***(The Merry Widow)***, Moralès & Le Dancaïre ***(Carmen)***, Guglielmo ***(Così fan tutte)***, Sacristan ***(Tosca)***, Pandolfe ***(Cendrillon)***, Marullo ***(Rigoletto)***, Officer ***(Il Barbiere di Siviglia)***, Yakusidé ***(Madama Butterfly)***, Dr.Pangloss ***(Candide)***. He holds a BMus in Voice Performance and a MMus in Opera from the University of Toronto.



MATTHEW BERMUDEZ ▪ *MAYOR* *

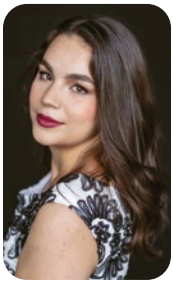
Filipino-Canadian tenor, Matthew Bermudez, is entering his first year as a member of the McPhee Artist Development Program, and made his Calgary Opera debut as Spoletta in Puccini's ***Tosca***. Born and raised in London, Ontario, he holds both a Bachelor's and Master's Degree in Music from Western University. Matthew has also previously been featured as a finalist at the Canadian Opera Company's Ensemble Studio Competition, and Opéra de Montréal's Talent Gala in 2023, having been described as a "lyric tenor [who] has a nice timbre..." (Ludwig van Toronto). In the 2026/27 season, Matthew will play the role of the Dean in Massenet's ***Cinderella***, Roderigo and covering Cassio in Verdi's ***Otello***, and the Mayor in Seymour Barab's ***The Pied Piper***.



KATELYN BIRD ▪ *MAYOR* *

Ms. Bird is a Canadian soprano in her second year of Calgary Opera's McPhee Artist Development Program and was nominated as a 2025 laureate of the Jeunes Ambassadeurs Lyriques of Théâtre Lyrichorégra 20. She also participated in the North American premiere of ***Quid sit Musicus*** by Philippe Leroux and was a 2025 Laffont Competition Encouragement Award winner. In 2024, she made her professional debut as Barbarina in ***Le nozze di Figaro*** with Pacific Opera Victoria. A graduate of the Glenn Gould School, she holds both a Bachelor of Music and an Artist Diploma, and is Artistic Director of Crashcat Studios, a company dedicated to mentoring young artists. Other roles include Madame Herz in ***Der Schauspieldirektor***, ***Giannetta in L'elisir d'amore***, Adele in ***Die Fledermaus***, and Milica in ***Svadba*** by Ana Sokolović.

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ZOE MCCORMICK ▪ *CLERK/WOODLAND NYMPH ♯**

Born and raised in Ponoka, Alberta, Canadian soprano Zoe McCormick is delighted to return close to home as she joins Calgary Opera's McPhee Artist Development Program. She holds a Post-Graduate Artist Diploma and a Master of Music in Voice and Opera from McGill University, as well as a Bachelor of Music in Violin and Voice from Burman University. Zoe was a Vocal Fellow at the Tanglewood Music Centre in 2025 and will return in the summer of 2026, performing in art song, opera, and chamber music projects. Her recent operatic credits include the title role in ***Alcina***, Female Chorus in T***he Rape of Lucretia***, Amina in ***La Sonnambula***, and Soprano in ***The Four Note Opera***. In concert, she has appeared as the soprano soloist in Dvořák's ***Te Deum*** with the McGill Symphony Orchestra and Chorus and made her Calgary debut as a soloist with the Firebird Symphony and Chorus. Zoe is a recipient of support from the Winspear Fund and the Dr. Dasha Goody Memorial Foundation.



CHELSEA WOODARD ▪ *CLERK/WOODLAND NYMPH ♯*

A graduate of the University of Calgary (Bachelor of Music), and George Brown Theatre School. Born and raised in Weyburn, Saskatchewan, she now calls Calgary home. Chelsea has directed and produced independent theatre in Toronto, as well as entertained/educated audiences in Kananaskis Country. She has served as the soprano section principal with the Calgary Philharmonic Chorus since 2022. Recent credits: Dido in ***Dido and Aeneas*** (UCalgary), Gretel in ***Serious Family Fun*** (Calgary Opera), Vivienne in ***Legally Blonde*** (Theatre Calgary/Citadel), Petra in ***A Little Night Music*** (NUOVA Vocal Arts), Bellboy in ***Titanic the Musical*** (NUOVA Vocal Arts), Joan/Nicole in ***The Book of Joan*** (Alchemy Festival), Miranda in ***Venus & Adonis*** (UCalgary), Tybalt in ***Romeo & Juliet*** (Shakespeare by the Bow).



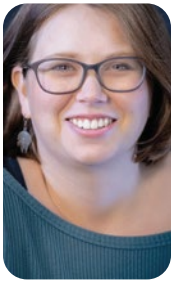
HANNE LOOSEN ▪ *COSTUME & SCENIC DESIGNER*

Hanne is a set and costume designer living and working in Calgary. She lived for 6 years in the opera city of Berlin where she gained traditional experience at some major repertory houses in Europe as well as in the experimental opera laboratories of Berlin. For the White Night Festival in St Petersburg she designed costumes for the opera ***Attila*** at the Mariinsky Theatre. She designed sets for the first international composition competition New Scenes at the opening of the ***Tischlerei*** at the Deutsche Opera. Other new music composition she was involved in was the world premiere of ***The Lime Work*** by composer Helmut Oehring. For Calgary Opera, she has designed sets and costumes for the ***Cinderella*** school tour and the ***Magic Flute***. She has also collaborated with Ammolite Opera here in Calgary. Hanne is a member of the Associated Designers of Canada and her work can be found on www.hanneloosen.com.



DAVIS SHEWCHUK ▪ *STAGE MANAGER* ǂ

Davis Shewchuk (He/They) is an Albertan stage manager based out of Amiskwaciwâskahikan (colonially known as Edmonton). They are excited to be here working with Calgary Opera to bring Pied Piper to life. He is passionate about facilitating and nurturing anti-oppressive workspaces where all artists can thrive. They strive to create works accessible to both audiences and artists alike. When not stage managing, you can find Davis in the kitchen baking. Big thanks to the folks and Caaryn and Liv! Previous credits include: ***Seanchaí*** (Rua Theatre); ***The Revolutionists*** (Shadow Theatre); ***Nutcracker*** (Royal Winnipeg Ballet); ***Slave Play*** (Canadian Stage); ***The Little Prince*** (Pacific Opera Victoria); ***A Streetcar Named Desire, The Mountaintop, Made in Italy*** (Citadel).



STACY BOARDMAN ▪ *APPRENTICE STAGE MANAGER* ǂ

Stacy graduated with a BFA in Stage Management at the University of Alberta and currently resides in Rosebud, AB. Previous credits include ***Dear Johnny Deere***, ***The Foreigner***, ***Christmas on the Air***, ***The Green House*** (SM, Rosebud Opera House), ***Badlands Passion Play 2022-2026*** (ASM, Badlands Amphitheatre), ***The Garage Sale*** (SM, Miracle Theatre), ***Fiddler on the Roof*** (SM, Keyano Theatre), ***The Black Bonspiel of Wullie MacCrimmon*** (APSM, ATP Theatre), ***Christmas Carol***, ***The Importance of Being Earnest*** (APSM, Citadel Theatre), ***London Road*** (SM, Tim Ryan Theatre). She would like to thank her lovely husband Matthew Boardman for all his support and all the folks in Rosebud.



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ACT I

A Piper wanders the forest, lamenting their multi-coloured costume and ragged appearance. A Woodland Nymph appears, and she and the Piper begin to learn more about each other. The Nymph explains how she created the forest with her magic, and the Piper shares their love of learning and knowledge. They explain that books contain the seeds of knowledge and promises to find the Nymph a book in exchange for granting them a wish: a way to earn money to buy a new suit. She suggests they visit the nearby town of Hamelin, where the Townspeople are struggling with a pesky problem: rats!

The Nymph explains that a few days ago, the Townspeople entered her woods for a grand picnic but didn't clean up after themselves. As punishment, she transported the rats from the woods to Hamelin, where they have been plaguing the Townspeople since. Now, however, she misses her furry friends and wants them to return. Since her magic does not extend past the edge of the forest, the Nymph suggests that the Piper lead the rats away with music for they love to dance. She utters a magical spell that gives the Piper this power. The Piper leaves toward Hamelin, excited at the prospect of making their fortune and – even more importantly – finally finding a place to call home.

Meanwhile, the Mayor and Town Clerk sing their creed: selfishness and greed! When the Piper arrives and demonstrates that their magic musical pipe can lure away the rats, they agree to pay them one gold coin. Once the Piper's back is turned, however, they secretly agree not to pay.

That evening, the Piper plays a magical tune and lures away the rats to the forest. In the morning, the Mayor and Town Clerk refuse to pay the Piper, stating that they owe taxes to the city on their earnings. The Piper sulks back to the woods, depressed and frustrated.

The Woodland Nymph reappears and, wanting to help the Piper, shares a new incantation. This time it will let the Piper lead away the children, rather than the rats. In the morning, the Townspeople awaken to find the children have disappeared! The Police Officer confronts the Mayor and Town Clerk and urges them to give up their cruel and uncaring ways. But will it be enough to save the children of Hamelin?

Did you know?

The word "pied" means "multi-coloured" or "patchwork" and refers to the Piper's clothing.



KEEPING YOUR WORD

The Pied Piper's story begins with a simple promise: "Help us solve our problem, and we'll reward you." When the townspeople fail to keep that promise, things quickly go wrong. While few of us will ever bargain with a mysterious musician, the lesson is one we encounter every day. Whether it's a promise to a friend, a family member, or a community, trust grows when people do what they say they will do. The story reminds us that keeping our word matters, and that our choices affect more than we realize.

WHAT ARE YOUR RATS?

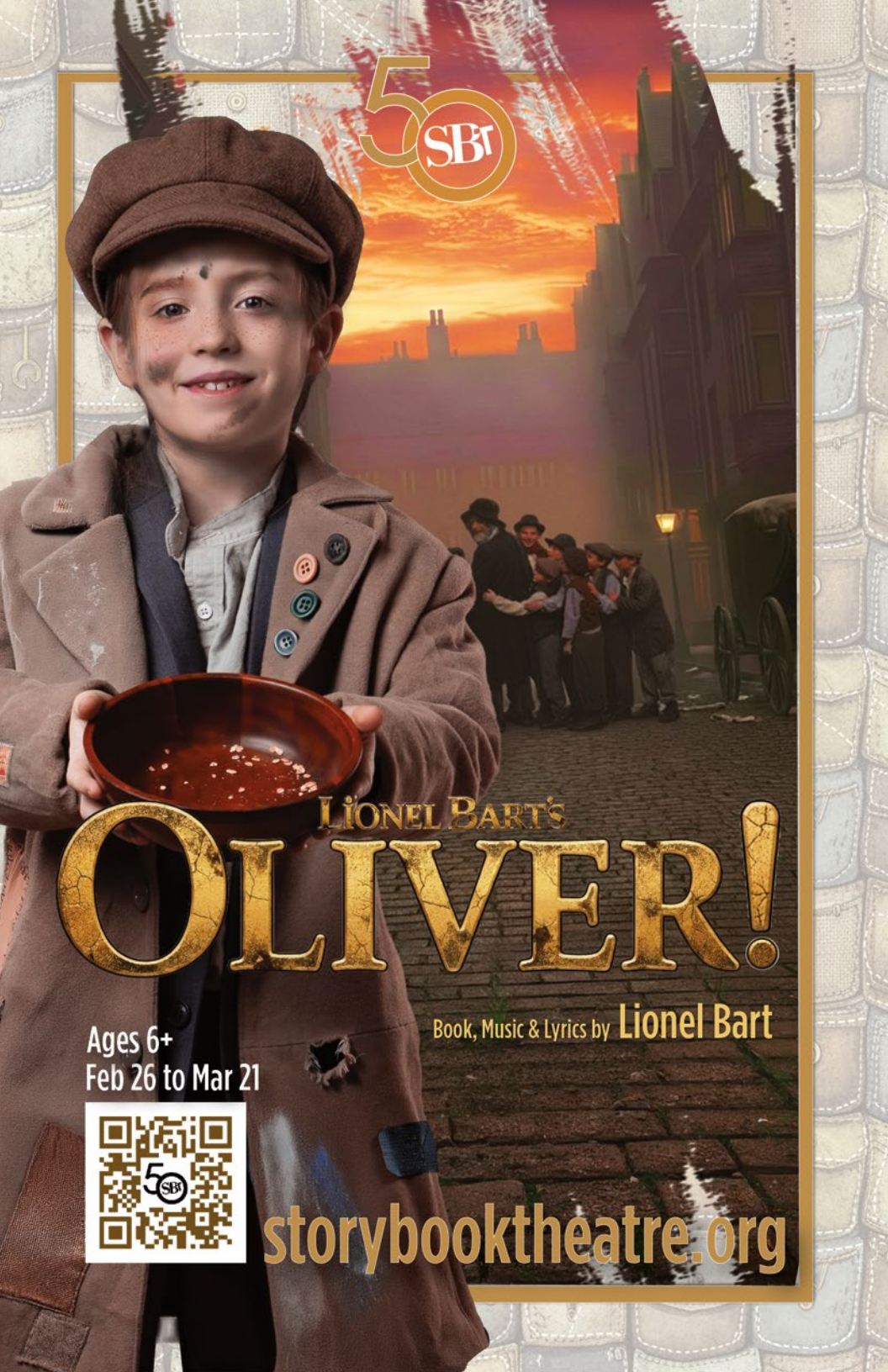
The rats of Hamelin are more than just pesky rodents. They can also represent the things that "bug" us in everyday life: problems, worries, bad habits, misunderstandings, or challenges we'd rather avoid. The townspeople want the rats gone as quickly as possible, but the story encourages us to think carefully about how we solve problems. Sometimes the best solutions require honesty, cooperation, and responsibility — not just the quickest fix.

THE POWER OF MUSIC

Have you ever heard a song that made you want to dance, sing along, or smile? Music has a remarkable ability to move people, and The Pied Piper celebrates that power. The Piper's flute can capture attention, spark imagination, and inspire action. It shares something in common with Mozart's The Magic Flute, another famous musical tale in which music helps characters learn, grow, and discover new possibilities. Both stories remind us that music and the arts can open doors to adventure, creativity, and understanding.

ONE SINGER, MANY HATS

Keep your eyes open during the performance — you may notice some singers appearing as more than one character! Taking on multiple roles is one of opera's great challenges. A performer might need to become a worried villager in one scene and an entirely different character in the next. That means changing not only costumes, but also voice, movement, and personality. It's a little like being a musical superhero with more than one secret identity, and it gives audiences a chance to appreciate the imagination and skill that bring the story to life.


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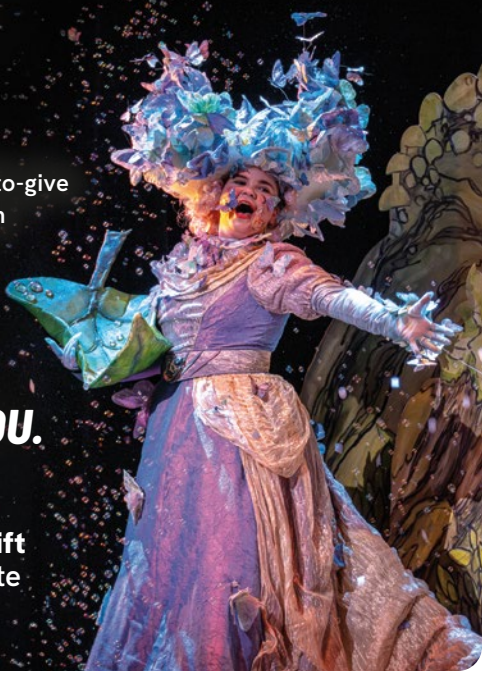
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JAN 8, 2027 7:00 – 8:00 PM

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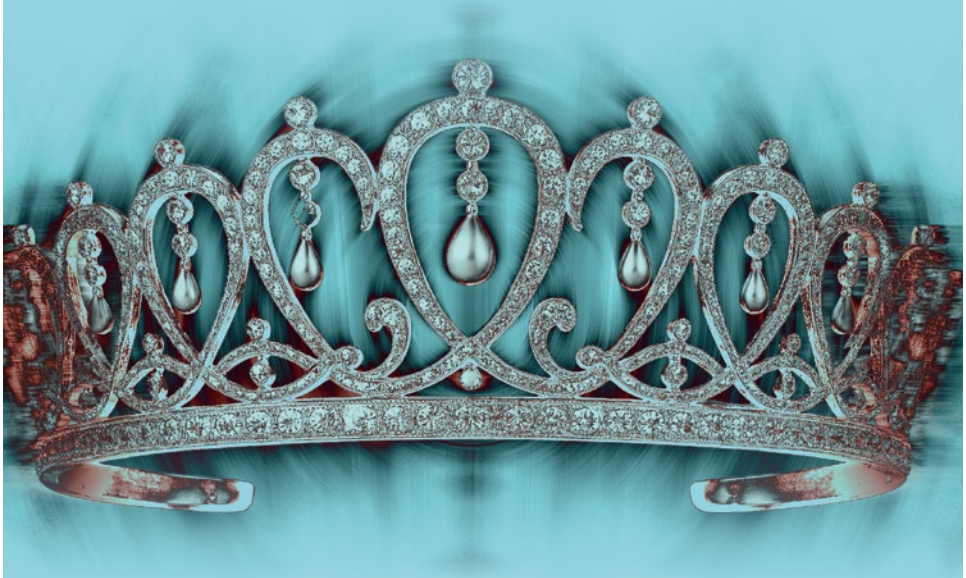
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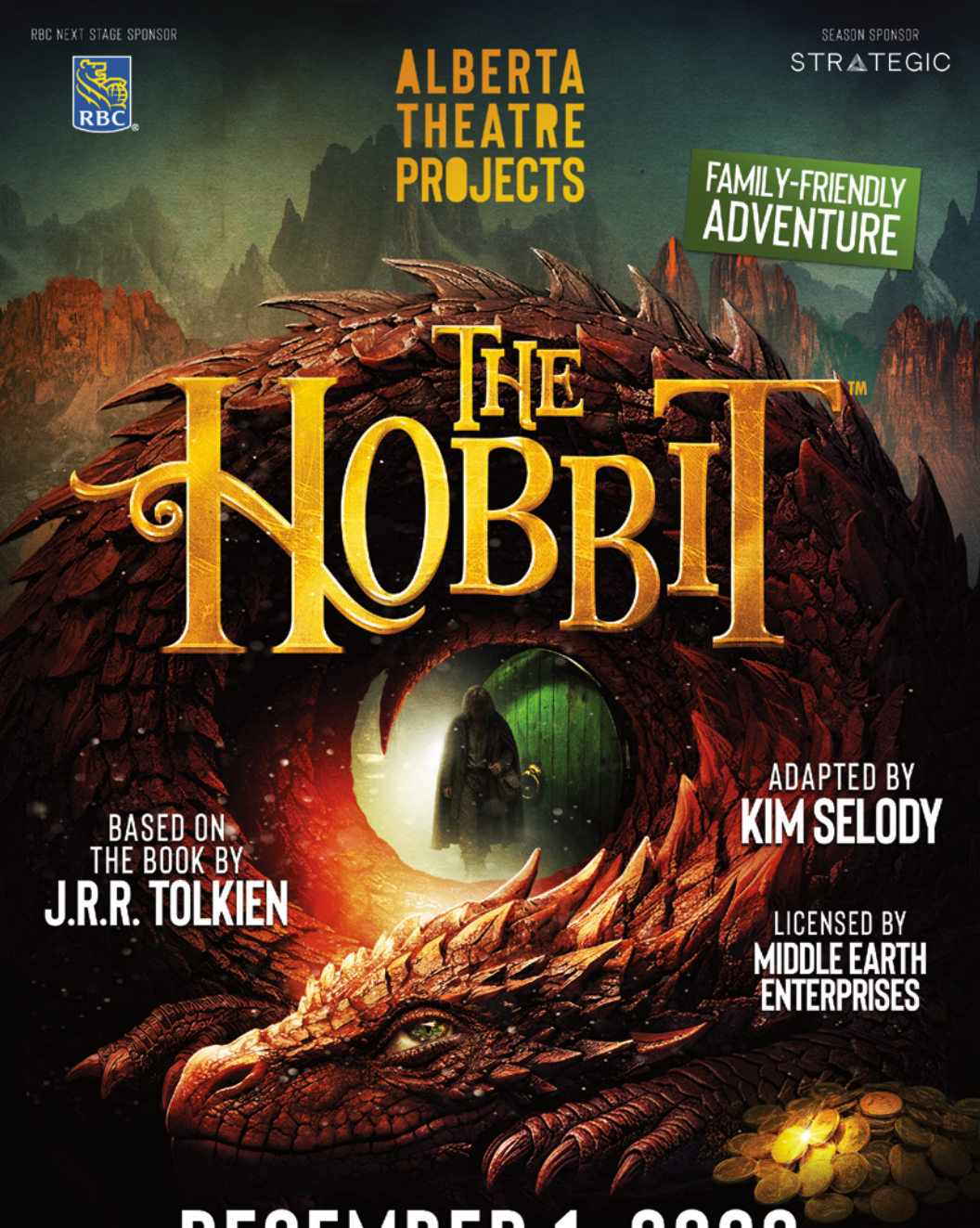
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