



# Former BHS Graduate Lead Director On Music Album

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band. “I gave Eric my baton he used when he conducted his arrangement of ‘The Legend of Zelda’ for the concert band,” shared Romaine.

“I remember Eric as a student who was ahead of his peers in music, because even in junior high he was composing and arranging music for performance,” commented Kyle Gylland, guidance counsellor at BHS. “At that age he was thinking beyond just learning and performing music already written. He was focused on the goal of attending college to learn more about music theory and composition.”

Buchholz has other projects that are available online, plus a few published soundtracks from the films and games he has been apart.

Hero of Time is on several different digital music stores, like

iTunes, Bandcamp and Google Play, also have CD and vinyl LP editions on the way. “Vinyl has made a big comeback for the music industry in the last year or two, surpassing even CD sales! It’s pretty cool,” said Buchholz.

Links to purchase any of the above can be found at [materiacollective.com](http://materiacollective.com) and clicking on the Hero of Time artwork.

Buchholz expressed gratitude to his parents, friends, teachers, and the people of Barnesville for providing him with the support and opportunities to pursue his music career. “Nothing is out of reach!” claims Buchholz.

Even for those coming from small town America roots, anything can happen. Dream big and doors to big opportunities may open. They did for Eric Buchholz.



**1. Would you break down what you do in real layman’s terms? I know nothing about the world of gaming.**

Orchestral music has a very important role in modern day films, television shows, and video games. Every production will have a lead composer who writes the music and assembles a “music preparation” team of orchestrators and copyists. Music preparation involves everything that happens between writing the music, and recording it with the orchestra.

Composers generally write music using MIDI, a protocol that has been in use since the early 1980s. An assistant converts the composer’s MIDI into workable sheet music notation. An orchestrator adds dynamics, articulations, and assigns melodies and harmonies to various instruments. Copyists format the individual pages of music that are unique to each instrument in the orchestra.

I do all of the above! I work regularly with composer Chad Seiter, and his conductor/orchestrator wife, Susie Seiter, and together the three of us make a great team. When I’m not busy with music preparation projects, I like to produce my own that typically involve bringing existing video game music into the concert hall or the palm of people’s hands.

**2. What was your role in the creation of Hero of Time? The music is lovely by the way.**

Thanks! Hero of Time was a collaboration between myself and Sebastian Wolff, founder of an online community of musicians known as Materia Collective. Together we were able to fundraise over \$50,000 to fly to Europe and record a 74-minute album of music arrangements based on the video game The Legend of Zelda: Ocarina of Time, which was originally released in 1998 on the Nintendo 64 video game console. I was the lead director and producer for the project, while Sebastian primarily took care of administrative tasks like licensing, distribution, marketing, and other important tasks, which allowed me to focus heavily on the creative side of things like writing the music, orchestration, music notation, formatting all of the printed scores and parts, and communicating with other members of our team.

**3. How long have you been working on the project?**

Not too long, all things considered! I had about four months to write all of the music. I started writing at the beginning of August 2016, and we recorded everything with the orchestra in December. After that, the recordings had to go through the process of post-production, which includes editing, mixing, and mastering. We’re currently at the manufacturing stage, including CDs and vinyl LPs which we expect to ship out within the next month or two. Overall, the reception has been incredible. Landing on Billboard’s Classical (#7) and Classical Crossover (#6) charts was pretty exciting.

**4. What other projects have you been involved?**

One of my favorite projects I’ve worked on was one of Microsoft’s biggest video game titles for the Xbox One last year, called ReCore. The music was composed by Chad Seiter and recorded in London. I find the future of music in video games to be particularly exciting as sort of this “new frontier” of music. While video game music tends to be similar to film scores in many ways, one key difference is that music in video games is interactive. Players are given the opportunity to directly affect the music that is in the game, which gives composers and game developers creative freedom to make an experience that goes beyond the typical notions of games or music.

**5. How did you get into this line of work?**

Somehow, I ended up in the thick of this all before I even had a chance to really think about whether to start a career in music or not! When I was in high school, I would collaborate online with other musicians from whom I learned a lot about fundamental basics of using music software and writing music.

During my senior year (2011), I was invited to assist with the production

of an orchestral concert series for The Legend of Zelda’s 25th anniversary, of one of Nintendo’s most successful video game franchises. That was my first project working with Chad Seiter, and the first time working at a recording session! The recordings were put on a CD that was bundled with every copy of The Legend of Zelda: Skyward Sword, which sold millions of copies worldwide.

Since then, I’ve been working with Chad and Susie on many different films, games, and TV projects, and each has been an incredible learning experience. It’s a very difficult job, with brutal production schedules and very tight deadlines. You get used to it! Just recently, we had to prep, orchestrate, copy, and print an entire video game score with less than a day before the orchestra was to record it, a job which would normally span a week or two under ideal circumstances.

**6. Are you into gaming?**

Video games have been a leisure activity for me for as long as I can remember. Naturally, the music was one of the aspects of them that stood out the most to me. I spent a lot of time when I was younger collecting soundtracks, listening to them, and transcribing them by ear.

**7. Where did you go to college and what is your degree?**

I went to college for two years. My first year was at University of Minnesota Duluth with their music composition program. For my sophomore year, I transferred to Concordia College for a year and participated in their composition program. I decided I should maybe look somewhere farther from home and decided I would finish my degree in Seattle. Unfortunately, the school I was accepted to would not accept many of my transfer credits, and would have required me to retake roughly a year’s worth of courses. At that point, I decided to go the apprenticeship route, which allowed me to learn on the job and get paid for it.

**8. What musical instruments do you play?**

I’m too busy to have many performance opportunities these days, but in high school and college I studied percussion, but I also took lessons for a few other instruments just so I could learn how to write more idiomatically for instruments like flute, trumpet, and piano.

**9. How long have you lived in Seattle? Married, wife, kids?**

I’ve lived in Seattle for nearly four years now. It’s a very nice place to live! I’m currently single.

**10. Growing up in Barnesville did you ever think you would be led to the west coast and into this type of career?**

After spending a couple years in college, it seemed apparent that I would need to relocate to a city with a large music and/or entertainment sector. The vast majority of film and game studios are located on the west coast, with Seattle being home to lots of game studios and technology companies like Microsoft, Google, Nintendo, etc. Seattle is also a big music town, with lots of recording studios and the fantastic Seattle Symphony.

**11. What are your hobbies and interests?**

I like to travel as frequently as I can, cook various ethnic foods, study the Japanese language, which is a very valuable skill in the video game industry, considering Japan accounts for a very large percentage of the industry. Experiencing different cultures really helps to see the world from different perspectives, which in turn helps me create music that I hope will inspire others.

**12. Have you published other music?**

I have a few other projects that are available online, plus a few published soundtracks from the films and games I’ve worked on.

**13. Is Hero of Time only sold as a download from iTunes, etc.?**

Hero of Time is on several different digital music stores, like iTunes, Bandcamp, Google Play, etc. We also have CD and vinyl LP editions on the way, which we’re really excited about. Vinyl has made a big comeback for the music industry in the last year or two, surpassing even CD sales! It’s pretty cool. Links to purchase any of the above can be found at [materiacollective.com](http://materiacollective.com). Look for the Hero of Time artwork.


**14. Anything else you would like to share?**

I want to thank my parents, friends, teachers, and the people of Barnesville for providing me with the support and opportunities to pursue my music career. Nothing is out of reach!

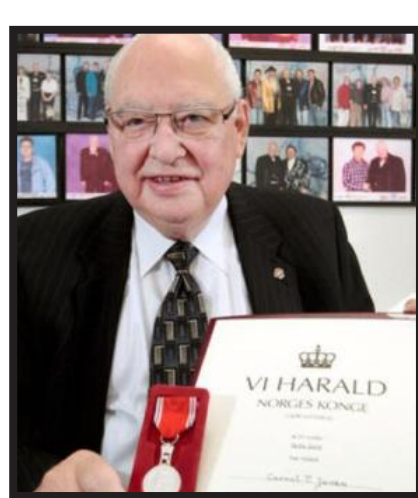


Eric Buchholz, a former Barnesville resident, is directing an orchestra recording music for a video game. The baton he is using was given to him by his high school band director, Aaron Romaine, upon graduation. Eric has composed some original music. He is production director for a team that provides music to accompany video games as well as films. He has resided in Seattle, WA for four years. Buchholz has the opportunity to travel and work with orchestras in Europe as well as in the United States.

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