

experimenting in this area for many years. His first attempt was a transcription of Coleridge-Taylor's *The Death of Minnehaha*, played on the EMG machine, and recorded by a single microphone placed centrally in front of the horn. The result was a recording of clarity and depth, with no harshness and a 100 percent improvement on the sound produced by the EMG. The same procedure has been followed many times and the transcriptions used on air, most notably in the broadcast of the acoustic recording of Puccini's *Madama Butterfly* featuring Rosina Buckman.

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Finally, a word about the future of the Salkeld Collections within the National Library. Privately produced recordings deposited in the Alexander Turnbull Library have been documented in the form of a preliminary list until computerised, while commercial recordings are accessible on the New Zealand Bibliographic Network (NZBN). Recordings are stored in controlled atmospheric conditions, and are transferred in due course onto reel-to-reel tape of archival quality. From these preservation tapes, cassette listening copies are made available for use within the library. The original recordings are not played again.

The majority of the Salkeld Collection consists of non-New Zealand material and is housed on specially designed metal record shelving close to the Sound and Music Centre. This is a working collection, and recordings can be played on demand, although in some cases it may be necessary to protect the original by making a transcription copy for repeated listening. Discs cannot be borrowed from the National Library but, providing all copyright regulations are met, it may be possible to supply cassette copies of discs to meet outside requests.

One of the biggest problems facing the Sound and Music Centre is to provide access to the collection. Discs are shelved in ten and twelve inch sequences by manufacturer's name and catalogue number. There is no composer/performer/title access, except via a published catalogue such as *The World's Encyclopaedia of Recorded Music* or the multitude of manufacturers' catalogues.

A basic on-line catalogue exists for the 6000 compact discs already held by the Sound and Music Centre, and a project is currently underway to add details of approximately 10,000 LPs to the same database. When this has been completed, work will begin on the Salkeld Collection. In the meantime, the best catalogue of the collection remains in the head of Brian Salkeld, whose encyclopaedic knowledge of these recordings and their significance is proving to be of vital importance to the efficient management of the collection. Fortunately, Brian takes a keen interest in its welfare, and continues not only to seek out important recordings which will fill gaps, but also to verify recording details where necessary. In this way he has become an unofficial