

to reissue every recording from the past, and future requests will need to be satisfied by the institutions that have chosen to preserve such material. The Salkeld Collection, in particular, will be of value to others seeking good copies for transcription purposes.

But more of that later. First we should take a look at the man who spent his lifetime building the collection, and who has so generously passed his work over to the National Library for the benefit of future generations.

Brian Salkeld was born on 18 October 1926 in Christchurch. Both parents were intensely musical, although their tastes were different. His mother was frequently a soloist with the Harmonic Society Choir under its conductor Victor Peters, and the Durham Street Methodist Church Choir under Melville Lawry. His father, who was at various times a grocer and a car salesman by profession, played the piano in a dance band and at one time even had his own group.

Brian recalls the house being filled with music, especially at weekends, when one might hear the 'Miserere' from *Il Trovatore* rendered by some enthusiastic amateurs, followed by the latest piano hit of Billy Mayerl. This broad musical base has remained with him throughout his life and is reflected in the range of material in the collection.

A large gramophone at the home of his maternal grandparents proved of immense fascination to the young Salkeld. He used to clamber up onto a chair to play with the turntable, an activity which no doubt prompted his parents to buy him a player of his own as a Christmas present. So at the age of five, Brian was presented with a gift which was to start him on a lifetime of dedication to recorded sound.

By the early 1930s, radio was superseding the gramophone as the domestic entertainment centre, and records purchased in the twenties were left on shelves or stored in cupboards. Brian Salkeld soon discovered that if you asked politely, people were happy to hand over their unwanted discs. And so the Salkeld Collection began. He acquired anything and everything, although HMV DB 'red labels', which were the most easily obtainable in New Zealand, soon began to dominate, bringing the voices of Caruso, Melba, Tetrassini, Chaliapin and Galli-Curci into the collection. With donations pouring in from all directions, Brian found little need actually to purchase discs. It was not until the Second World War, when he found that you could pick up Madame Patti for sixpence, that he began to haunt second-hand shops.

Another early discovery was the *Gramophone* magazine, founded in 1923 by Compton McKenzie. Within its pages could be found a whole world of records and recording that provided constant stimulation for the young record enthusiast. And there were live performances too. From his perch high in the 'gods' of the Theatre Royal in Christchurch, Brian Salkeld particularly recalls the boost to his enthusiasm provided by the touring Australian Gilbert and Sullivan Company with Evelyn Gardiner and Ivan Menzies.