

All recordings with a New Zealand connection, either through performer, composer, author, or recording company, have been deposited with the Alexander Turnbull Library. This amounts to more than 220 items comprising commercial and private recordings, test pressings and off air checks of some radio programmes. Brian's personal papers have also been deposited with the Turnbull Library.¹

Of course, the earliest recordings featuring New Zealand artists were made overseas, and Brian's collection includes examples of the art of Irene Ainsley, Frances Alda, Rosina Buckman, Adelaide Van Staveren, and Nora d'Argel. There is also one cylinder of composer Alexander F. Lithgow conducting the New York Military Band in a performance of his *New Zealand March*. The pianist Lili Kraus, who was granted New Zealand citizenship for her 'unrelenting efforts in the aid of countries in need', is also well represented with thirty-eight discs.

In 1928 the Australian branch of Parlophone sent engineers to Rotorua to record Maori performers, including the Rotorua Maori Choir. These items are of particular interest because they could well be the last acoustic discs cut in the world; the microphone had already been in use for at least three years!

Perhaps the rarest items in the collection are those by Ainsley and Buckman, but two Australian Columbia test pressings of 1928, featuring Barend Harris, are also important. Harris was the possessor of a fine bass-baritone voice, and one of the earliest artists from Australia to undertake a radio sponsored tour of New Zealand. During his visit he decided to settle in New Zealand and obtained work in broadcasting as a programme organiser for commercial stations.

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Brian Salkeld has never been one to live in the past, and his collection building has kept pace with technological developments in the recording industry. The long-playing record was greeted with delight in the early 1950s as Decca, French HMV and Columbia discs infiltrated the shops. Videos and compact discs have received a similar response and are beginning to form the nucleus of another collection.

In his work for radio Brian has always been fascinated by advances in audio technology. During his years in Hamilton he discovered that a technician on the staff owned one of the new LP pickups. Armed with a brand new set of Wagner's *Parsifal* on vinyl, the two men were responsible for what may have been the first broadcast of an LP record in this country.

Earlier in this article I mentioned the Nimbus ambisonic process of transcribing recordings for reissue on compact disc, and it will come as no surprise to learn that Brian, like many others, has been