

Opening the map reveals a splash screen featuring text written by St. Olaf College students. The text provides some instructions for using the map, reading:

#### “Where Burleigh Performed

Burleigh performed in many places throughout his lifetime on performance tours in cities all over the world.

- Click on a point to display a pop-up with more information about the event that took place in location.
- Select the “about” icon to read more about Burleigh’s performances.
- Click the “time” icon to bring up the time slider, where you can choose what years you want displayed by manually dragging the slider or you can simply press the play button to watch the events over time.
- Use the “bookmarks” list to jump to different important locations.
- Check out the “layer list” icon in order to toggle on and off performances at St. George’s, in New York, and Outside of New York.
- Open the info summary to bring up a categorized list of all performances that are currently visible on your screen. Click on any of them to bring up the related pop-up.”

Clicking “OK” at the bottom right of the splash screen reveals a Mercator-projection world map zoomed in to feature North America, far western Europe and Africa, and northern South America. On this 2021 map that shows natural features, including mountain ranges and forested regions, and (if you zoom in) major highways, large cities, and political boundaries, there are roughly two dozen blue circles of different sizes positioned over a variety of locations, mostly cities. The blue circles represent performances by H.T. Burleigh between 1904 and 1946, with larger circles representing more performances in a given location and small circles representing fewer performances. Overall, the majority of Burleigh performances on this map are clustered in the northeastern section of the United States, with a smattering across the midwest, in England, and just four performances (out of 233 total) in the South. Engaging with the geographical distribution of many performances at once, a user might conclude that Burleigh avoided performing in the South, or a user might choose to learn more about performances by Burleigh in particular places.

On the right side of the screen is a rectangular box with a series of icons along the top; these are the icons described in the splash screen. Clicking on the “i” icon brings up information about the map. A student has written the following summary: “HT Burleigh is most famous now as the composer that brought the concert spiritual to the forefront of the American Classical

Music Canon. We found this to be a somewhat incomplete view of Burleigh, as during his time he was a very prominent performer in his own right. Burleigh gave a number of performances in a large variety of venues, many to critical acclaim. This map shows the scale of Burleigh's performance career by mapping each place he appeared in concert. The biggest task in researching this was finding the lesser known performances that Burleigh gave. His concerts at Carnegie Hall or St George's Episcopal Cathedral are well documented, but performances at a local YMCA are less so. We combed through a large variety of historical newspapers, primarily black newspapers, to find as much data on his performances as we could. Many performances were well detailed, with exact dates and locations as well as program information. These details can be found in the Notes section of each data point. This map is layered into three geographic areas: St George's Episcopal, New York City, and everywhere else."

To the right of the information icon is a book icon with a bookmark in it. Clicking on this brings up quick zoom buttons that shift the scope of the map so that a viewer can quickly consult different geographic regions, in this case the continental United States, England, Erie, PA, New York City, and Washington, D.C. To the right of the book icon is a layers icon; clicking this allows you to toggle some of the performance markers on and off. For instance, you can choose to see only Burleigh's performances at St. George's Episcopal Church in New York City, or Burleigh's performances in New York City more broadly, or Burleigh's performances outside of New York City, or any combination thereof.

To the right of the layers button, clicking an info summary button allows you to see a list of all the performances. The last button on the right is a share button that you can use to send a link to the map, or to embed it in a website.

The map shows just one performance in Nashville, Atlanta, Richmond, Norfolk, Dayton, Minneapolis, and Kansas City, MO. Larger circles elsewhere represent 18 performances in Washington, D.C.; 29 performances in Erie, PA; 58 performances in New York City at large; and 67 performances at St. George's Episcopal Church in New York City, where Burleigh sang for over 50 years. Zooming in on larger circles (either by double clicking on the map next to a circle, scrolling on a mouse clickwheel, or using multi-finger movements on a mousepad) results in the disaggregation of performances in a region. Zoom in on Erie, PA, for instance, and one large circle breaks down into nineteen different performance venues.

Clicking on any blue circle brings up information about the particular performance or performances given there. The following categories of information are included: place (usually the name of a venue), location (the address), date, Burleigh works performed, supporting

artists, notes, and citation. If you zoom out enough to click on the large circle over Erie, for instance, it will tell you that “This cluster represents 29 features;” a “feature” is the mapping software’s name for a data point, in our case a performance. Clicking “Browse Features” will let you click through all the performances associated with a particular circle.

Zoom out a bit more and click on the small circle over Nashville, TN. The pop-up informs us that Burleigh performed at the Fisk Memorial Chapel at 1000 17th Ave. N. on April 30, 1915. The “NA” next to “Burleigh Works Performed” indicates that Burleigh did not perform any of his own works at this concert. Supporting artists included The Mozart Society and Roland Hayes. Next to “Notes” we see “Elijah,” indicating that a work named “Elijah” was on the program. Finally, there is a citation for the source of the information, in this case a 1915 issue of W.E.B. DuBois’s journal, *The Crisis*.

Ultimately, navigating the map and clicking on the markers allows a user to quickly take in a substantial amount of information about Burleigh’s performing habits: the geographical patterns in his touring, the types of venues at which he most often performed, supporting artists alongside whom he performed, and in some cases, specific repertory he performed. The map is not comprehensive: it only shows 233 total performances. Therefore users should be careful not to definitively conclude anything about any of this information. Instead, the map serves as a reminder that more research is needed, and that opportunities for research map specifically lie in filling in gaps, whether geographical (for instance, trying to locate Burleigh’s impact on Southern US American audiences) or archival (determining which primary source collections have yet to be accessed).