

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’s Music was Performed

Many artists performed the works of Burleigh throughout his lifetime.

- 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 where Burleigh’s music was performed.
- Click on the “legend” icon to see what the different colored circles represent.
- 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.
- Check out the “layer list” icon in order to toggle on and off various performers.
- 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.
- Use the group filter to filter the performances by performer or piece performed.”

Clicking “OK” at the bottom right of the splash screen reveals a Mercator-projection world map zoomed in to feature North and South America, Europe, far western Asia, and Africa. 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 several dozen small circles of contrasting colors, mostly positioned in clusters on the eastern half of the United States, with three circles on the west coast of the US, one in the Caribbean, one over Buenos Aires in Argentina, and fifteen sprinkled throughout Europe. Clicking and dragging the map from right to left allows the viewer to travel east and locate additional markers in India, South Korea, and Japan.

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 “about” icon (indicated by an “i” for “information”) brings up a text written by a student that discusses what the map shows, what it assumes, and what it might distort regarding performances of Burleigh’s music: *“Where Burleigh’s Music was Performed* highlights where Burleigh performed his music in comparison to other performers. We can see from the map that Burleigh mainly performed in the Northeast, and rarely performed in the South or abroad. However, this is only what the data we collected tells us. We know that Burleigh was abroad and likely performed abroad, but we would need more information on his programs to confidently assert his performance presence

abroad. A bias of this map is the skew of performances in the United States. Finding performances of Burleigh's work abroad was a difficult task, and while we attempted to show a global representation of his performances, the data is not completely comprehensive. But it is a good start to understanding and visualizing the global spread of performances of Burleigh's work, particularly by other performers. It is worth noting that, as in the *Burleigh's Most Significant Performers* map, we have opted to include performances where we think that a Burleigh work was likely programmed, but do not have confirmation. All of these points are denoted as such. This map shows that Burleigh's music was widely performed around the United States and throughout the world."

Clicking on the "info summary" icon (second from the right) reveals a list of performers of Burleigh's music, along with the number of performances by them currently visible on this map. After dragging the map back to its original extent, the list includes Harry T Burleigh (17), Marian Anderson (29), "Marian Anderson Unconfirmed" (22), Roland Hayes (29), Paul Robeson (25), and "Other Performers" (140). In total, the map features over 260 performances, which is a representative (but certainly not comprehensive) collection of performances of Burleigh's music during his lifetime.

Clicking on any given 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 click on a circle representing a venue where more than one performance took place, click on the "play" button at the top right corner of the pop-up to browse all of the performances at that site. A green circle positioned over Los Angeles, for instance, brings up the following information:

Paul Robeson

Place - Philharmonic Auditorium

Location - Los Angeles, CA

Date - November 14 1940

Burleigh Works Performed - "Go Down Moses"

Notes - With this concert, Robeson opens the season for the Philharmonic.

Citation - "Paul Robeson will open season at Philharmonic." (1940, Nov. 10). *Los Angeles Times* (1923-1995).

At the top of that pop-up, "(1 of 4)" indicates there were three other performances at the Philharmonic Auditorium during which Burleigh's music was performed; all three were by Marian Anderson.

Click on the “time” icon to activate a chronological feature, which allows users to animate the map so that only the performances taking place in five-year “buckets” are present on the map at a given time. Click on the years at the bottom center of the screen to reveal a controller, and click “play” to advance the timeslider by five years every few seconds. At any point you can pause the timeslider by clicking the “pause” button. Users might notice that while Burleigh’s music was performed very little between 1903 and 1913, there were significantly more performances in the United States between 1913 and 1918, with more performances in Europe and in other international destinations from 1923 on. Using the chronological feature also suggests that performances of Burleigh’s music waned in the United States after 1923, which might be true, but which might also be a function of the limitations of my students’ data set.

To get back to the other icons, click on the three lines in the bottom right corner. Clicking on the “legend” icon (second from the left) associates each color circle with a different performer:

Bright yellow circles show performances by Marian Anderson.

Translucent yellow circles show performances by Marian Anderson where we believe - but cannot confirm - that Burleigh’s music was performed.

Blue circles show performances by Harry T. Burleigh of his own music.

Cyan circles show performances by Kitty Cheatham.

Red circles show performances by Roland Hayes.

Pink circles show performances by John McCormack

Green circles show performances by Paul Robeson.

Orange circles show performances by Oscar Seagle.

White circles show performances by other performers.

The sheer number of layers makes reading the map somewhat difficult, but by selecting and deselecting specific layers, a few patterns become visible. To toggle layers on and off, click on the “layers” icon, fourth from the left at the top of the rectangular box on the right side of the screen. Deselecting all layers except for the two Marian Anderson layers reveals that Marian Anderson performed Burleigh’s music on four continents, including 23 confirmed and 5 unconfirmed performances in the United States; 5 confirmed and 17 unconfirmed performances in Europe; 1 confirmed and 5 unconfirmed performances in Asia; and 1 confirmed performance in Buenos Aires. Re-select the “Other Performers” layer and we notice that while Marian Anderson presented Burleigh’s music frequently in the Eastern United States and internationally, others brought his music to parts of the United States including the Great Lakes region, the Midwest, and Texas.

Note that a comprehensive map of all performances by Burleigh's music might allow a user to draw conclusions about differences in touring patterns among different performers, but this map merely represents a selection of several hundred performances of Burleigh's music. Thus it is best used as an entry into studying performers of Burleigh rather than as a tool to draw conclusions about where certain performers definitely did or did not perform his music. For instance, my students determined that Paul Robeson often performed Burleigh's music during his international tours, but because those performances took place as encores, they weren't often listed on official concert programs. Mapping Robeson's tours might well illustrate a truer extent of Burleigh's international reception than what this map shows, but such an illustration would also be speculative, to some extent.

Ultimately, navigating the map and clicking on the markers allows a user to quickly take in a substantial amount of information about important performers of Burleigh's music, but 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 audiences in Africa, South America, or southeast Asia and Australia) or archival (determining which primary source collections have yet to be accessed).