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The Power of Performance: A Conversation with Kafayat Okanlawon and Mahalia Fontaine

Kafayat Okanlawon and Mahalia Fontaine

I first heard Mahalia's powerful voice when attending a Soul Surge event in March 2023, at a beautiful venue called "Kindred," in West London. Soul Surge is an organisation providing high-quality, immersive musical experiences to facilitate music discovery for listeners and lovers of soul, jazz, and RnB. This event was very fitting as the artist, Mahalia Jackson, was born and raised in West London. Unbeknown to me, Mahalia's family were in the room, including her sister, who later joined her on stage. Mahalia's performance was captivating, covering topics such as loss, heritage, resistance and empire. This left me wanting to know more about her and her music. A year later, I was given an opportunity to interview Mahalia, and I took it.

Mahalia and I met on a warm but rainy spring afternoon in October 2024 in West London, a stone's throw away from where Mahalia lives and where I first saw her perform. Both of us were on different sides of a cold: mine just starting, which is why I was dressed in a hat, jumper, and Ugg boots, and Mahalia's cold coming to an end, hence her full body mint shearling jacket. On arrival, we both acknowledged our colds and laughed about being 'overdressed.' This set a light tone for our conversation. We felt it was important to eat first and had some breakfast at the Soho House in White City (known as White City House). I opted for a vegan burger and chips, and Mahalia went for a full English, and we got to speaking.

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Kafayat: Thanks for joining me today. I feel excited about having this conversation with you. We've tried to make this happen a few times, but we're here now!

It's exciting not only because we're going to have a conversation about Black womanhood, but we're also going to talk about music and how it relates to you. With that… Can you tell me a little bit about who Mahalia Fontaine is?

Mahalia: Such a heavy question!

Kafayat: I know, let's go there…

Mahalia: Who is Mahalia Fontaine? I feel like there's Mahalia Fontaine, the person, because that's my actual name, and Mahalia Fontaine, the artist, who is connected. I know a lot of people think the artist and the person are separate. But for me, not at all. The artist and the person are very much connected; there's a synergy going on there.

Mahalia Fontaine is a truth seeker, a truth teller, a child of God, a creative who has no bounds (I don't think). She's a writer, not just music writing, but also scripts. I'm a writer!

I am also a loudmouth. I'm also a big mouth. Overall, I'm all about justice and think that aligns with truth-telling, truth-seeking. At the core, Mahalia Fontaine is a fighter. From a little girl, this has always been me. When I looked back, I realised I've been like this since I was a tiny tot. My parents raised me up that way, but it's also just who I am. I just know that God ordained me as a truth teller, truth seeker. I'm all about justice and speaking up, not just for myself, but for the vulnerable, for the voiceless.

I don't know if that's the answer that you were looking for, but that's Mahalia Fontaine.

Kafayat: That's such a well-rounded answer. When we're asked who we are, we list the things that make up our identity. I'm Black, I'm Muslim, etc.

Hearing you call yourself a loudmouth is hilarious. I'm so here for it. You mentioned standing up for people from a young age. I'm going to call you an activist?!

Do you have any examples of when you stood up for yourself or someone else?

Figure 1: Mahalia, aged 8, in Fulham, West London. Sitting on a black armchair, in front of blue and yellow square curtains, wearing her school uniform, which is a black jumper and yellow skirt, with a blue umbrella in her hand.

Mahalia: Yeah, I was about six years old.

There was a lunchtime supervisor, who was an older white lady, and it was rumoured that she was a racist. It was just a rumour, but even as a child, I knew. My best friend at the time came to me crying and saying that this particular supervisor was picking on her; she hadn't done anything, but we assumed it was because she was Black. Also, other kids were getting away with worse, and they're not the same hue. We had these little statues in the playground, and I stood on it, and I was like, "Bridie has to go, Bridie has to go!"

I think her name was Bridie or Barbara, one of them. "Bridie has to go, Bridie has to go, she's a racist, she has to go." All the kids started surrounding me, and the more I chanted, the more I felt powerful. That was my first moment (I remember) sticking up for someone or my people.

Kafayat: Do you know what? I can so see it now, you with your little fist, stomping! Haha! I'm so happy that this is a core memory you have from your childhood… because a lot of people can't remember that far back, especially positive stories.

Imagine that was your energy at six years old. To be fair, when I think about your name, Mahalia, you told me that you're named after Mahalia Jackson.

Mahalia: Yeah, that's correct.

Kafayat: Listening to the story you're sharing… I think about who Mahalia Jackson was, a singer and also an activist. There are so many connections in life; the names we are given can connect to our destiny. And the fact that your parents named you Mahalia after Mahalia Jackson, who was a singer, but as I said, a civil rights activist.

How do you feel about that connection? Do you feel there is one?

Mahalia: Yeah, I feel so connected. My dad named me after Mahalia Jackson, and he also named me after a Mahalia in his village in Dominica.

It feels like a prophecy—I feel like it was God ordained.

There are so many uncanny similarities between Mahalia Jackson and I; she was part of one of the biggest justice movements. I'm not on that level of activism, but you know, I have been a loudmouth.

Her raspy-ness, her tone, and the thing is my auntie gave me a cassette or a CD of Mahalia Jackson as an adult. It was then I realised, my gosh, our voices are quite similar. So, we're connected there, and we're both Christians and have a deep faith in the Lord.

The way she sang and when she was on stage, regardless of your faith or where you are from, her voice was a spiritual experience. Like you felt it, and I've always been like that. There's no point in me singing or performing if it's not going to come from my stomach, if it's not going to come from my heart, if it's not going to come from my gut. So, I feel like we're connected there.

And then her goddaughter was Aretha Franklin, and my sister's called Aretha. So yeah, there are weird similarities going on.

Kafayat: Yes! Your sister is a singer as well; she joined you on stage when I first watched you perform. That was a sweet moment!

Mahalia: Yeah, yeah, she's a phenomenal singer. We both are!

Kafayat: They say when you name your children, name them with intention. As you're putting affirmations onto them every time their name is called. When you speak about Mahalia Jackson and say she sings from the belly, it isn't just a mouth-to-microphone thing, right? It's deeper, a spiritual experience. It's interesting you say that because that's how I would describe what it was like the first time I watched you perform.

Figure 2: Mahalia, wearing a zebra print jacket sat in front of a large plant with leaves appearing around her head.

The first time I saw you perform was at a Soul Surge event in West London last March. To some degree, I knew what to expect because Soul Surge events are always curated with such intention. Also, as soon as I saw you, I knew you were the performer. Your hair, beautiful. Your fit! I'll never forget it, like a black and white co-ord skirt and blazer. You had this aura about you that silently let me know you were the performer!

I remember leaving the event that night and feeling so honoured that I got to experience your performance. I remember wishing more people were there to experience it, as no one would understand the magic if I tried to explain the feeling to them. It was truly breathtaking.

What did the energy feel like? What did it feel like to be on the stage? Wait! It was your first headline show as well!

Mahalia: Yeah! I've always said for a long time the stage is my home. From when I was 16 and just finishing up my last year of high school. I was part of a school choir that won the BBC Choir of the Year. We went on to tour with choir conductor Karen Gibson. I remember being on the stage and being like, I'm home.

This is why I tell people I'm a performer and a live music artist, because recording is something I've had to learn, and I'm still learning. The stage is just… I'm trying to think of the feeling. I feel like when Lionel Messi or Cristiano Ronaldo are playing football, the pitch is their home. I feel like when Serena Williams is on the tennis pitch and she's batting back and forth, that's her home. I feel like when a doctor is in that surgeon's room, that's their home. That's their purpose. They know they've been called. I believe that God has given me the stage as my purpose, as my home.

It's where I come alive, and am able to be free and set free. I'll tell you what, I don't feel like every performer gets this. When I'm on the stage, I just go into tunnel vision. Everything just suddenly goes dark around me, and it's just like me on the stage. You know, when you watch a movie and the person is on the stage, the camera pans around and then they'll show that there was once an audience, but now they've disappeared. Everything just goes, I can't see anyone. And it's just me and the music and God, that's literally what it is. That's what happens to me.

Also, every single instrument on this stage is thought about; they're supposed to be there. They have their own story to tell, the baseline, the trumpet, the drums, the percussion, and the keys need to create a unifying experience. A spiritual experience, telling a story, sharing a message and engaging the audience in that.

I want people to come to my shows or hear me sing, to leave differently, to how they came. I want them to have that experience and to be entertained. I guess it's going back to what's considered 'old school' is that someone has used their hard-earned money to pay to come and see you. That's the reason Soul Surge named the show 'An Experience with Mahalia Fontaine,' because that's exactly what I wanted the audience to have.

To bring God to the stage, showing people that there is more to life than the world that we live in… and music is one of those experiences that we humans have, that we still have, where we can be free… I love music for real.

Kafayat: First of all, I want to say, yes! I was changed after your performance. Nothing was the same, and your intention was felt. I have time for artists who care about the audience and care about the people who come out.

This might be a Soul Surge thing, the intentionality with the venue, plants, lights, and couches. I felt like I was in Chicago…

Mahalia: Or Harlem!

Kafayat: …in the 1920s. I felt like I was somewhere else, not West London, down the road from Westfield shopping centre. It was like the people who were in the room were the only people in the world, like nothing else was going on but you on that stage.

"Home," you've used this word a few times. The term home can be layered, complex and complicated, especially for Black people. When you think of the term 'home,' is there more than one place that comes to mind?

I recently did an interview and mentioned feeling more connected to being a "Londoner" as opposed to being "British" or "English." Where would you land in terms of your identity and ideas around home and belonging?

Mahalia: I love that question. This is a topic that child, teenage Mahalia and adult Mahalia will always have an answer to. I don't identify as "British," I've never felt British. I'm an Afro-Caribbean woman. I come from the Caribbean. My people come from the Caribbean, with African descent.

My experience in this country has been very up and down, and more down. I've had a lot of racist experiences. When I tell people the experiences that I've had in this country, they always ask what year I was born. I experienced things that made me realise I don't belong here.

I'm Jamaican and Dominican—my mom and my dad would say when it comes to this house: "this is Caribbean territory." My dad told me, "Mahalia, you are West Indian first, yeah. You're not English." I didn't realise that my parents, in particular my dad's cultural influence over me and my siblings' lives, had such a huge impact on my identity.

When we were at home, we ate Dominican and Jamaican food. The music was Caribbean or Black music from elsewhere. My dad's side speaks Creole; he never taught us, but we used to hear my dad on the phone to my auntie or cousins back home and hear different languages in the house.

You see my dad, he was a proper Caribbean man. He had a machete, and he would go and buy coconuts at Shepherd's Bush Market and use the machete to cut them. We even had to wash our underwear by hand…

[Both laugh]

…It was a proper Caribbean household. And my dad always taught us that you're Black and a Caribbean person. At my dad's funeral, I mentioned that and thanked him for passing down his heritage to us.

The church that I grew up in was predominantly Jamaican. So, my immediate and church family was Caribbean, but was predominantly Jamaican. My grandma was Jamaican and spoke real hard back backyard Jamaican patois. And because of this, I'm seeking my Dominican citizenship and, eventually, Jamaican citizenship. Which is where I call home.

Sorry, I just remembered what I was going to say. Can I quickly say it?

When I was a child, I was a heavy reader. I've loved reading, and I read both fiction and nonfiction. I read books on Black and African history, and because of that, it built confidence in me where no white man or woman can tell me nothing. As I was growing up, I started connecting the dots and I would see how white people would treat Black folks in this country; talk to us in a certain manner or try to tell us about our history.

When it came to me, they couldn't try it because I knew my stuff and because of that, alongside with my parents passing down our heritage, I was called "cocky."

Kafayat: Thanks for sharing those family insights. I want to speak about parts of your identity to connect and connecting that with your performance… and I use the term "performance" as a broad term for your work. How does your identity influence your performance?

Mahalia: Let's start with my hair. I've always admired locs and have had my hair locked for 12 years. Before then, I wore my hair natural. I want people to see, especially little Black girls, that you don't have to have straight hair to be on a public platform. So yeah, my hair is one of those things… especially because of the history of locs. In Jamaica, Rastafarians were persecuted by Christians and the state for their locs. I think about them and how some were abused and killed because they wore locs, so because of that, I'm going to keep mine and perform.

Kafayat: Do you see that as an act of resistance?

Mahalia: Unfortunately, regardless of whether I want to, it is.

Kafayat: Yes, it is!

Mahalia: Black women have many conversations around our hair, and question why our hair must be politicised. Regardless of whether I want it to be, it's going to be a political statement, period. I want little Black girls to see me and be like, if she can wear her hair like that, then so can I.

Especially my niece, I think about when she is a teenager or when she's a young adult, what her mindset is going to be about hair, about Black hair. She sees me with my locs, and then her mom, my sisters, switch it up now and then. But yeah, it'd be interesting to see.

Kafayat: Let's talk about your EP, *Affairs of Her Heart* (2022).

Mahalia: I feel like *Affairs of Her Heart* shows the different layers of me; imagine me as a cake, and there are different layers to the cake.

"Empires," the first song on the EP, is definitely my truth-telling, truth-seeking, justice song influenced by Bob Marley's "Redemption Song" (1980). Then there's the second song on the EP "Mwen Dézèspéwé" (meaning "I despair"), which is Dominican Creole. This song was an ode to my late father, so presents that grief side of me, whilst honouring my Dominican heritage and keeping that alive. Straight after we go into "Dad Interlude;" having my dad's voice being played felt like I was keeping him alive, it's like he's eternal. And "Death of Me" is about being in an emotionally abusive relationship and what it was like to be in.

I also have "Redemption" as the final track on the EP, which is a reggae-inspired track, which is a nod to my Jamaican heritage and my faith. It is, also a nod to Bob Marley and his "Redemption Song," which was my dad's favourite Bob Marley track. "Redemption" was based on an emotionally abusive relationship I was once in. So, you've got that layer to me presented in the EP.

Kafayat: Are you able to speak more about your song "Death of Me?"

Mahalia: Yes, I was in an emotionally abusive relationship. There was a time I couldn't physically stand up and kept falling. I thought something was wrong with me, so I called 111 to get medical help. I went to the hospital, they took urine tests, blood tests, all sorts of tests, and they couldn't find anything wrong with me. I quickly realised it was a mental and spiritual thing. I remember going home and laying in bed and feeling so desperate. I thought, "What am I going to do?" At this particular time, I was away from my faith, away from Christ, and I knew it was time to come back to Christ. So, I called out to God and I asked God: "Help me, just help me. I promise I'll do X, Y, Z. Just please help me." I was going insane.

So, my lyrical content, the way I compose and arrange the music, is around aspects of my identity and things that make me who I am.

Kafayat: Yeah, and you do it in such a way that it is not in our face, you're telling us what's happened, but also so subtly.

As Black women, whatever we do is political; what we do, what we speak about, how we show up, it is all political. We don't get the luxury of living mindlessly; we have to think about the next and past generations.

I want to speak a little bit about singing at a royal wedding. I want to know how it felt for you in 2018. I guess thinking about you writing songs like "Empires" and the history of the British Empire. And then, you're singing at the wedding… I just want to ask, how that feel? What was the thought process? Was there any mental tug of war for you?

Mahalia: Great question. Great question. I'm not gonna lie, it was something I thought would be a career opportunity… I think as Black people, opportunity is something we're always battling with, it doesn't have to be in the music industry. There's a great opportunity, but I don't agree with the roots of that company, or there's something dodgy attached to it. What do I do? There's been loads of opportunities that I've decided, no, I'm not gonna do that because I don't agree with their politics or there being ties to slavery.

Being a direct descendant of the transatlantic slave trade. I have a French slave master's surname, and also, I have loads of English slave master surnames in my family. And I don't like that because it feels like there's an ownership still.

I was part of a choir and asked myself, "Do you want to do it?" Initially, I said no, and then I said I'll think about it. I thought this could be good, and job-wise, CV-wise, I've gotten interviews and jobs based on that. It's crazy and it's bittersweet because on one end, I was able to walk through that door, and it's kind of cool to have that on my portfolio. On the other side, the child Mahalia is like, "What are you doing?" I thought we don't do those things, and we were standing up for X, Y and Z and for ourselves and our people. Then adult Mahalia is like, yeah, but I gotta nyam food.

After that experience, I said I won't do it again. I get it if people say, "you're a hypocrite" or "you're a sellout." I get that. I get where they're coming from, but I also get the other side. After singing at the wedding, there was so much fanfare from family members, friends, strangers, and Black folks. I felt so uncomfortable. I know it was coming from a good place, but I was like, why are we so obsessed with these folks?

I think there's a line and limit, and for me, that was the line and limit.

Kafayat: You know what, I really appreciate you answering that and answering it honestly. I think some things are just a "no," right? And there are some things where you'll need to weigh it up.

I think there are going to be times where it has to be like, "I need to be in this space," or "I need to be in this room." The reality if we look at the history of a lot of things, buildings and funding, most are connected to slavery, some type of madness or some type of mess, right? I'm not saying that means we should excuse things and turn a blind eye, but I can understand your willingness to say, you know, this is something that I'm going to do, and this is a choice, even if afterwards you were like, I'm not doing that again.

I'm sure there was a time Black people were not allowed in that palace…

Mahalia: Yeah, I don't know if many people know this, but there were singers in the 1800s called the Fisk Jubilee Singers. They were a gospel ensemble that went around the world touring, during slavery, touring Europe and America. I think they were American, but they came to Britain, and they performed in front of Queen Victoria. I thought about them when I was doing it, and what it was like for the Fisk Jubilee singers to go to England to perform to the Queen. I wonder what it was like for them, how they felt? Did people see them as sellouts, as hypocrites? What was their message? What was the point? It's complex.

Kafayat: It is. It sounds like it wasn't a light decision and something you went back and forth on. I believe when you have that back and forth, it's good because you've thought about it from all these different angles. So, whatever you decide, find peace with it.

For some people, what you've done is such a big accomplishment. Before you were talking about young women in your family seeing you, and I'm sure for older women in your family who

experience the effects of empires, for them, that's a big deal. Despite not wanting to do it again, I believe you've given some hope to older women in your family who may have never even thought about being in a palace, so there's still something in it. There's still a level of resistance in it.

I want to speak about, to whichever degree feels comfortable, your dad's interlude on the EP and about your dad. When I listen to "Dad Interlude," I say, "Come on, pastor!" It felt like it should be in a movie scene, when it gets to the height and it gets all emotional, and it gets to that peak moment in a movie scene.

Mahalia: That's so good, thank you, I appreciate that.

Kafayat: When we talk about advocacy, activism, this work… we have to talk about death and grief. Whether it is literally or metaphorically. Acknowledging our ancestors and those who have transitioned is such an important piece of the work that Black feminists centre. Honouring our ancestors, honouring those who have transitioned, saying their names, and letting legacies live on is so special. The "Dad Interlude" really warmed my heart.

I'd like to hear from you, any thoughts or feelings around the want, the need to have your dad's voice in your EP.

Mahalia: Yeah. I mean, yeah. Where do I start? My dad died suddenly in 2015, just after my niece was born. It shocked the family inside and out, especially because he was the youngest out of his siblings, and he was in his 50s; he was 55 when he died.

My dad had a huge impact on my siblings and me. He was militant. Seeing the head of your household, someone who was the protector and provider of your family, go like that. To see them in the hospital puts everything into perspective. There's a scripture that says "we're like grass, the fields of the wheat, one minute we're there and the wind blows past, and we're gone." And that was exactly what I felt during that time.

I grew up going to plenty of funerals, and I'm thankful for that. I know that's crazy, but in Caribbean culture, you'll be going to people's funerals you don't even know. So, because of that, when it came to organising my dad's funeral and doing the nine nights and cultural stuff, it helped me to grieve and get me through the process.

I want people who are going through grief to understand that you're not doing too much, you're not over the top, and you're not alone.

My dad had this running joke: "I don't know why people go to the cemetery and go to the gravestone. The person is not there." I rarely go to the cemetery because of what my dad used to say, funnily enough, this has really helped me.

Grieving as Black women is interesting; we're known to carry everything. We are carrying grief, the burden, and the organising. As a woman, as a Black woman, a young Black woman (at the time), I got to see firsthand how Black women are forced to carry the burden of the family on their shoulders.

I'm going to say this... When my dad died, I had certain people giving separate cards and condolences to my brother than to the women in the family. I remember being outraged and being upset, but also not being allowed to be upset. I remember this expectation of me, even though I was grieving, the same expectation wasn't put on the men in the family.

So yeah, the grief aspect was very key; it was very important. I always say to people, there's a Mahalia before 2015, and there's a Mahalia post 2015; they are two very different people, with two very different perspectives.

Kafayat: I feel you on that, who I was before and who I was after grief. I'm so different since losing my close friend. I'm still figuring out who I am after it... Grief is something that changes you.

I often think about the fact that we don't know what's going to happen tomorrow, and I want to ensure that I leave it all here. That's something that I see in you, and I saw in your performance, that evening you left it on the stage, you really gave it your all.

I was thinking about what my final question was going to be. And I was going to ask you something else, but now I'm changing it...

Figure 3: Mahalia and Mahalia's dad in Shepherd's Bush, West London. Mahalia's dad is wearing a grey jumper and jeans, holding a 1-year-old Mahalia who is wearing a pink dress.

Mahalia: I wanted to say quickly - hold that thought, sorry.

I forgot to mention that my sister and I sang at my dad's funeral, and we sang Mahalia Jackson's song called "Troubles of the World" (1959). Having the gift that God has given me, my voice, my music, and my ability to send my dad off at his funeral was one of the biggest moments of my life. Until this day, people talk about my dad's funeral. And I think that was one of the best homegoing services I've ever seen. Seeing all the people in the room, and all the people outside the building.

I've been on stages before, but that stage was the hardest and the most significant stage I've ever been on. My dad's daughter's singing him away.

Kafayat: Yeah. Ooh. Ooh, okay... Mahalia, don't make me cry!

Mahalia: No, I'm sorry.

Kafayat: ...but it is so deep! You said your dad named you both, right?

Mahalia: Yeah, he named us both.

Kafayat: This is why I love being Black, I'm not going to lie. Especially being a Black woman. I truly love it, to be connected in the way in which we're connected is special. Your dad named you and your sister. You're both singers. You both sang at his funeral, his homegoing. This is God. This isn't just a coincidence, it's so deep! It shows a real connection to the source of God.

Anyway, I don't want to end on you saying that singing at your dad's funeral was the most important and the hardest performance of your life. So, I want to end on joy, on the future, on performance and the stage.

What do you see for yourself? What performances, what stages, what does that look like? What are you wearing? What are the colours? Who's in the audience? What do you see for Mahalia Fontaine in the future when it comes to performance?

Mahalia: Wow!

I see myself on all the stages. I see myself at the Barbican, I see myself at the Royal Ball Hall, I see myself at the Hollywood Ball, I see myself at the Montreux Jazz Festival, the North Sea Jazz Festival, I see myself at Ronnie Scott's, I see myself on many stages.

I see myself at stages that I don't even know about, that have a mixture of a crowd, the older folk, the young folks, everyone in between, I see myself with an orchestra. I see myself composing artwork, making a dent in the history of music, women in music, Black women in music.

That's where I see myself, and hopefully, people will see me soon, singing live at some of these stages. I can't wait to say I talked about this moment.

Figure 4: Mahalia, aged 5, in Fulham, West London, with Mrs. Bruno, a member of the church. Mahalia is wearing an orange dress with a white t-shirt underneath. There is a sign on top of Mahalia that says, "Stay in faith," and to the left of her red flowers.

Kafayat: Do you know what, I see it for you too? I feel like I saw it that day at the Soul Surge event. I understand the need to take your time, I'm currently "emerging slowly" and remind myself I have everything I need. I look forward to when you come out of hibernation mode, and you start to butterfly. I will be there watching, sharing, cheering.

I wish it all to you and wish you the stages you haven't prayed for yet. I pray that you get those too. Thank you so much for speaking with me today.

Mahalia: I've really, really, really enjoyed it.

Kafayat: We've tried to make it happen a few times, but there's something about divine timing and an order, right?

Mahalia: Yes! God's timing.

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KAFAYAT OKANLAWON is a Black-Feminist advocate and community worker who has worked in the social justice sector for over ten years. Much of her work has been focused on ending violence against women and girls and advocating for women's and girls' rights. Kafayat is the founder of House of Lavender, a community organisation that centres the healing and growth of Black women and girls, through projects like Feminist Focus, Sisters Keeper and more. Additionally, she is the curator and author of *This Is Us: Black British Women and Girls* (2019), an anthology that retells stories of challenges, triumphs, and experiences.

MAHALIA FONTAINE is a solo artist hailing from West London, a powerhouse with a gift far beyond her years. Her music is an extension of her bold personality, drawing influences from Fela Kuti, Bob Marley, Ella Fitzgerald, and Mahalia Jackson. While completing a degree in Popular Music Performance at BIMM Music Institute in London, Mahaila joined The Kingdom Choir and sang at the 2019 royal wedding of Prince Harry and Meghan Markle. Mahalia has now toured the US and the UK with the choir who are now signed to Sony Global.