



**Philharmonie
Luxembourg**

The Divine Comedy
Rainy Sunday
Afternoon

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Neil Hannon vocals, guitar

Andrew Skeet keyboards

Ian Watson keyboards, accordion

Tosh Flood guitar

Simon Little bass

Tim Weller drums

Rosie Tompsett violin

Production Philharmonie in cooperation with den Atelier

Urban

28.02.26

Samedi / Samstag / Saturday

19:30 120' without intermission

Grand Auditorium

The Divine Comedy

Almost three decades after The Divine Comedy's third album «Casanova» conferred unlikely pop stardom upon Neil Hannon, «Rainy Sunday Afternoon», his thirteenth album as The Divine Comedy reached number four on the UK album chart. The band's third album in a row to have reached the UK top five, it continued a period of renaissance for Hannon, whose songs for 2023's global blockbuster *Wonka* introduced the creator of modern standards to a whole new audience. With «Rainy Sunday Afternoon», Neil Hannon offers a sonic montage of all that defines The Divine Comedy. Weeks of rehearsal and scoring (by Neil Hannon and co-arranger Andrew Skeet) preceded the intense fortnight in Abbey Road Studios. «*Achilles*», the first song to serve notice of the album's arrival, was inspired by Patrick Shaw-Stewart's poem «*Achilles In The Trench*». When Neil Hannon alighted upon the bittersweet canter that opens the record, the song seemed to set out the sonic terrain on which, over time, the remainder of the album would be assembled. «Rainy Sunday Afternoon» features some of his most personal songs. These range from the rueful reminiscences of a lockdown quarrel to the loss of Neil Hannon's father. «*The Last Time I Saw the Old Man*» is a masterclass of elegant devastation. When the arc of a lifetime reaches its apex, the view ahead is as clear as the view behind you. «Rainy Sunday Afternoon» is a record that casts its gaze in both directions. «*The Heart Is A Lonely Hunter*» feels like the perfect metaphor for our journey through life, irrespective of the outcome. In 1997, Neil Hannon filled an album with love songs («*A Short Album About Love*»), but «*I Want You*» gets to the emotional heart of the matter. Something similar could be said about «*All The Pretty Lights*». It evokes the synaesthetic riot of the big city seen through the saucer eyes of a child. Written for his daughter as she left home, a comparable longing colours «*Invisible Thread*», albeit one eclipsed by the shared excitement at the possibilities that sit at the intersection of childhood and adulthood. «*The Man Who Turned Into A Chair*» was seeded from an aside issued by Neil Hannon's wife Cathy Davey, remarking that if he carried on sat in the same place watching the cricket, he risked turning into a chair. Once her aside became a lyric, events took a feverish course, resulting in a waltz-time – where a Greek chorus intercepts the narrative to impassively observe the protagonist's terrible fate. Here and on «*Down The Rabbit Hole*» one is compelled to wonder whether the experience of working on *Wonka* has permeated Neil Hannon's own storytelling. And so to «*Mar-A-Lago By The Sea*», imagining a dystopian future in which The Divine Comedy has become the house band in the Florida resort being kept open for the infirm Donald Trump once he's been released from prison. The Divine Comedy's «Rainy Sunday Afternoon» tour began in the UK in October 2025 with the European leg starting in February 2026. Songs from the new album feature alongside classics.

Prochain concert du cycle
Nächstes Konzert in der Reihe
Next concert in the series

17.05.26

Anoushka Shankar presents «Chapters»
with the London Contemporary Orchestra

London Contemporary Orchestra

Robert Ames conductor

Anoushka Shankar sitar

19:30 80'

Grand Auditorium



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