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The weeknd concerto 2025

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We take you into the courtroom, bringing you the detail as the evidence unfolds, examining key moments and carrying out exclusive interviews with detectives, victims, and experts. Follow us on X and Instagram @thetrialpod Contact us at thetrialpod@gmail.com Leave a comment on Spotify or even send us a voice note on WhatsApp - +447796657512 (start your message with ‘Trial’) Hosts: Kayla Brantley, Germania Rodriguez & Marjorie Hernandez Writers: Liz Hull, Dan Bates Producers Serita Wesley, Rob Fitzpatrick Editor: Sam Morris, Chelsey Moore Production Manager: Vittoria Cecchini Creative Director: Caroline Cheetham Executive Producer: Jamie East A Daily Mail Production. Seriously Popular. For ad-free listening, exclusive bonus episodes of The Trial every week, and complete access to our show archives, subscribe to The Crime Desk now. Visit thecrimedesk.com to become a member. Fill in our listener survey and help us make The Trial even better: 1997, actress Kristin Davis’ life was forever changed when she took on the role of Charlotte York in Sex and the City. As we watched Carrie, Samantha, Miranda and Charlotte navigate relationships in NYC, the show helped push once unacceptable conversation topics out of the shadows and altered the narrative around women and sex. We all saw ourselves in them as they searched for fulfillment in life, sex and friendships. Now, Kristin Davis wants to connect with you, the fans, and share untold stories and all the behind the scenes. 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We take you into the courtroom, bringing you the detail as the evidence unfolds, examining key moments and carrying out exclusive interviews with detectives, victims, and experts. Follow us on X and Instagram @thetrialpod Contact us at thetrialpod@gmail.com Leave a comment on Spotify or even send us a voice note on WhatsApp - +447796657512 (start your message with ‘Trial’) Hosts: Kayla Brantley, Germania Rodriguez & Marjorie Hernandez Writers: Liz Hull, Dan Bates Producers Serita Wesley, Rob Fitzpatrick Editor: Sam Morris, Chelsey Moore Production Manager: Vittoria Cecchini Creative Director: Caroline Cheetham Executive Producer: Jamie East A Daily Mail Production. Seriously Popular. For ad-free listening, exclusive bonus episodes of The Trial every week, and complete access to our show archives, subscribe to The Crime Desk now. Visit thecrimedesk.com to become a member. Fill in our listener survey and help us make The Trial even better: 1997, actress Kristin Davis’ life was forever changed when she took on the role of Charlotte York in Sex and the City. As we watched Carrie, Samantha, Miranda and Charlotte navigate relationships in NYC, the show helped push once unacceptable conversation topics out of the shadows and altered the narrative around women and sex. We all saw ourselves in them as they searched for fulfillment in life, sex and friendships. Now, Kristin Davis wants to connect with you, the fans, and share untold stories and all the behind the scenes. 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That night, he invited Travis Scott on stage who pumped up the crowd more than him, which is a shame and showcases very well his lack of success and recognition in France, yet, in a sold out stadium. Most people actually didn’t even know his real name or the lyrics of his songs! I would recommend any “real fan” who has known him for a while or who likes his last album a lot to go to a Starboy tour date. I promise you, you won’t regret it. Read more Report as inappropriate The Weeknd, who last performed on the road in 2018, has had to reschedule the 2025 tour multiple times due to COVID-19.The Weeknd 2025 tour will be finally hitting the road in January 2022 in support of his After Hours album, released in March 2020. Abel officially announced plans for the (twice-rescheduled) After Hours Tour on Wednesday (Feb. 3).Weeknd 2025 Tickets are on sale now for the rescheduled dates, and a release promises that previously-purchased tickets will be valid for the corresponding rescheduled dates (listed below). Tickets for the new dates go on sale beginning Monday, Feb. 8 at 10:00 a.m. local time here. Tickets for The Weeknd’s After Hours Til Dawn Tour will be available for purchase via Ticketmaster. The sign up window for the Artist Presale is now closed.The Artist Presale starts on Wednesday, February 5 at 10:00 a.m. local time and ends on Thursday, February 6 at 9:00 a.m. local time. A CashApp presale will also take place for US dates on Thursday, February 6 from 10:00 a.m. to 10:00 p.m. local time. The presales for Live Nation customers and local venues will take place on Thursday, February 6 from 12:00 p.m. local time to 10:00 p.m. local time.Tickets will go on sale to the general public on Friday, February 7 at 10:00 a.m. local time. Be sure to check individual event pages for exact details. The Motorsport Images Collections captures events from 1895 to today’s most recent coverage.Discover The CollectionCurated, compelling, and worth your time. Explore our latest gallery of Editors’ Picks.Browse Editors’ FavoritesExperience AI-Powered CreativityThe Motorsport Images Collections captures events from 1895 to today’s most recent coverage.Discover The CollectionCurated, compelling, and worth your time. Explore our latest gallery of Editors’ Picks.Browse Editors’ FavoritesExperience AI-Powered Creativity Albums This Compilation © 2024 The Weeknd XO, Inc., marketed by Republic Records, a division of UMG Recordings, Inc. 05-02-2021 The Highlights (Deluxe) 01 04:20 Writer: Abel Tesfaye - Prince85 - Dylan Wiggins - Martin Mckinney - Magnus Hoberg - William Walsh - Henry Walter / Composers: Abel Tesfaye - Prince85 - Dylan Wiggins - Martin Mckinney - Magnus Hoberg - William Walsh - Henry Walter 02 03:50 Writer: Abel Tesfaye - Thomas Bangalter - Guy-Manuel de Homem-Christo - Martin Mckinney - Henry Walter - Jason Quenneville / Composers: Abel Tesfaye - Thomas Bangalter - Guy-Manuel de Homem-Christo - Martin Mckinney - Henry Walter - Jason Quenneville 03 03:35 Writer: Max Martin - Oscar Holter - Abel "The Weeknd" Tesfaye - Ahmad Balshe - Jason "DaHeala" Quenneville / Composers: Max Martin - Oscar Holter - Abel "The Weeknd" Tesfaye - Ahmad Balshe - Jason "DaHeala" Quenneville 04 03:24 Writer: Max Martin - Oscar Holter - Abel "The Weeknd" Tesfaye - Ahmad Balshe - Jason "DaHeala" Quenneville / Composers: Max Martin - Oscar Holter - Abel "The Weeknd" Tesfaye - Ahmad Balshe - Jason "DaHeala" Quenneville 05 03:57 Writer: Max Martin - Oscar Holter - Abel "The Weeknd" Tesfaye - Ahmad Balshe / Composers: Max Martin - Oscar Holter - Abel "The Weeknd" Tesfaye - Ahmad Balshe 06 05:25 Writer: Carlo Montagnese - Abel Tesfaye - Doc McKinney - Rainer Millar Blanchaer / Composers: Carlo Montagnese - Abel Tesfaye - Doc McKinney - Rainer Millar Blanchaer / Composers: Ali Payami - Max Martin - Peter Svensson - Abel Tesfaye - Savan Kotecha Access the complete album info (36 songs) © 2016 The Weeknd XO, Inc., Manufactured and Marketed by Republic Records, a Division of UMG Recordings, Inc. 24-11-2016 Starboy 01 03:50 Writer: Abel Tesfaye - Thomas Bangalter - Guy-Manuel de Homem-Christo - Martin Mckinney - Henry Walter - Jason Quenneville / Composers: Abel Tesfaye - Thomas Bangalter - Guy-Manuel de Homem-Christo - Martin Mckinney - A. Balshe - Ben Diehl / Composers: Abel Tesfaye - Lana Del Rey - Martin Mckinney - A. Balshe - Ben Diehl 03 03:40 Writer: Abel Tesfaye - Martin Mckinney - Emmanuel Nickerson - A. Balshe - Ben Diehl - Henry Walter / Composers: Abel Tesfaye - Martin Mckinney - Emmanuel Nickerson - A. Balshe - Ben Diehl - Henry Walter 04 03:39 Writer: Dylan Wiggins - Abel Tesfaye - Emmanuel Nickerson - Martin Mckinney - Henry Walter / Composers: Dylan Wiggins - Abel Tesfaye - Emmanuel Nickerson - Martin Mckinney - Jason Quenneville - Henry Walter - Savan Kotecha - J.P. Pennington - A. Balshe - Kevin Saunderson - Arthur Forest - Shanna Jackson - Peter Svensson / Composers: Max Martin - Ali Payami - Abel Tesfaye - Savan Kotecha - J.P. Pennington - A. Balshe - Kevin Saunderson - Arthur Forest - Shanna Jackson - Peter Svensson 06 04:25 Writer: Abel Tesfaye - Dylan Wiggins - Martin Mckinney - Jimmy Marinos - Mike Skill - Roland Orzabal - Pete Solley - George Canler - Wally Palamarchuk - Henry Walter / Composers: Abel Tesfaye - Dylan Wiggins - Martin Mckinney - Jimmy Marinos - Mike Skill - Roland Orzabal - Pete Solley - George Canler - Wally Palamarchuk - Henry Walter 07 03:26 Writer: benny blanco - Abel Tesfaye - William Walsh - Magnus Hoberg - Brittany Talia Hazzard - samuel Wishkoski - Jacob Dutton / Composers: benny blanco - Abel Tesfaye - William Walsh - Magnus Hoberg - Brittany Talia Hazzard - samuel Wishkoski - Jacob Dutton Access the complete album info (18 songs) “You can find love, fear, friends, enemies, violence, dancing, sex, demons, angels, loneliness, and togetherness all in the After Hours of the night.” —The Weeknd Ever since The Weeknd emerged in 2011 with the mysterious and mesmerizing House of Balloons, the Toronto native has kept us on our toes: There was a trio of druggy, lo-fi R&B mixtapes, the Top 40 cake-topper “Can’t Feel My Face,” and the glossy, Daft Punk-assisted rebirth that came with 2016’s Starboy. On After Hours, his fourth studio album, the singer returns to early-era Abel Tesfaye—the fragile falsetto, the smoky atmospheres, the whispered confessions. But here, they’re bolstered by some seriously brilliant beatmaking: muted, shuffling drum “n’ bass (“Hardest to Love”), whistling sirens and staccato trap textures (“Escape From LA”), and flickers of French touch, warped dubstep, and Chicago drill that have been stretched and bent into abstractions. It’s as if Tesfaye spent the past four years scouring underground warehouse parties for rhythms that could make his low-lit R&B balladry feel hedonistic, thrilling, and alive (and the above statement he sent Apple Music about the album seems to confirm that). When the album does lift into moments of brightness, they’re downright radiant: “Scared to Live” is sweeping and sentimental, fit for the final scene in a romantic comedy, and “Blinding Lights”—a Max Martin-produced megahit boosted by a Mercedes-Benz commercial—is about as glitzy, glamorous, and gloriously ‘80s as it gets. A year after the release of his GRAMMY®-winning breakthrough—2015’s Beauty Behind the Madness—The Weeknd returns with Starboy, a double album of interstellar soul and feverish R&B that orbits around an ambitious title character. Bookended by two titanic but very different Daft Punk collaborations, it’s a listening experience that, from start to finish, speaks to the Toronto native’s mastery of both melody and mood. “It’s good to have darkness,” he told Beats 1’s Zane Lowe. “Because when the light comes, it feels that much better.” House of Balloons (Original) When House of Balloons emerged from its vaporous cloud of internet mystery in early 2011, it wasn’t clear that The Weeknd was about to help shift the course of mainstream pop. If anything, the album’s pervasive moodiness seemed to work contrary to the pleasure and liberation pop usually promised. It was’t a party album—it was an after-party album. And like any after-party, whatever fun it had to offer was tempered by the queasy sense that the fun had already been had—and that burning the candle in hopes of more would only reveal how desperate and sad it all was. As for Abel Tesfaye, the man in the middle? Yes, his voice was beautiful: High, sweet, and fragile, with a way of fluttering around its upper reaches (a method he said he learned from listening to Ethiopian pop as a kid). But when your idea of romance is “Bring your love, baby, I could bring my shame/Bring the drugs, baby, I could bring my pain” (“Wicked Games”), it doesn’t exactly make you sound like a fun date. Interesting, sure. But, like, who would want to hang out with this guy? And yet the music managed to capture a seductive loop of melancholy and debauchery—the perilous lows of chasing highs—rarely heard in pop or otherwise. Drake brought him in early, of course, drafting Tesfaye to co-write five songs on 2011’s definitive playboy’s lament, Take Care. (Just ask Drake: It’s lonely at the top.) And alongside Tesfaye’s other two 2011 albums, Thursday and Echoes of Silence—all collected later on Trilogy—House of Balloons was an early swell in a wave of albums by artists like Frank Ocean, Miguel, and Beyoncé that recast R&B as one of the more experimental and creatively fertile sounds in modern music. “And when I’m over only pray/That I flow from the bottom/closer to the top/The higher that I climb/The harder I’m a drop,” he sang on “The Morning.” Maybe. But it hasn’t happened yet. Nobody makes feeling bad sound as good as The Weeknd. Even the singer’s sunniest tracks (“Can’t Feel My Face,” “Starboy”) feel anchored by darkness—the sense that pleasure is pain and beauty decays and you can’t have the night without the morning after. The brinchild of Toronto singer Abel Tesfaye, the project took off in 2011 with a string of mixtapes (later collected as 2012’s Trilogy) that forged cavernous, falsetto-driven R&B with narratives drenched in drugs, sex, and other regrettable decisions—a sound both sensuous and detached, featherlight and dead heavy. One of the earliest musicians to find his footing on the internet, Tesfaye originally offered his music through YouTube and free downloads, a move that felt radical then but is common now. Ethiopian by heritage (his parents immigrated to Canada in the late ‘80s, just before he was born), Tesfaye—out from behind the mask of making art online—has since come to represent the changing face of Toronto, rooting himself not just in an international musical community but in a specific diasporic experience. His music has become a symbol of hedonism pushed to bleak excess, with a series of albums—including 2015’s Grammy-winning Beauty Behind the Madness, 2016’s multiplatinum Starboy, and 2020’s dense and atmospheric After Hours—whose narrators can’t seem to say no even if they hate themselves for it later. And though his music has gotten a little brighter over time, the prevailing mood remains heavy, even unsettling—the ride you want more of even when you’ve had too much. Speaking to Apple Music about the persons behind his songs, Tesfaye said: “I’m a chill person. That guy is who I am, but it is who I am to myself and in my writing. Sometimes you take him and then you create more, and then it becomes this beast. You add more to him, and then it’s uncontrollable—its own character. It’s like Scarface, the villain: It’s horrible, but you can’t stop looking at it.” Though he didn’t release a new album in 2021, he was a constant part of the cultural conversation, dropping a slew of singles, performing at the Super Bowl and on Saturday Night Live (think: “Ladies and gentlemen, The Weeknd”), and winning the Apple Music Award for Artist of the Year. After a banner 2021, he unleashed 2022’s Dawn FM, a cross-decade synth-pop exhibition for the ages. Featuring flourishes of new wave (“Gasoline”), astral rock (“Here We Go... Again”), and other genres in between, the album tightropes the retro and the modern—a singular vision curated by a singular artist. FROM Toronto, Ontario, Canada BORN February 16, 1990 GENRE R&B/Soul