

Noah Kahan Comes Home to Fenway Park in Boston [Show Review]

Fenway Merch Noah Kahan Noah Kahan returned to Fenway Park in Boston for a historic four-night run.

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We caught the 25-song setlist live on night two. Noah Kahan has a habit of making history at Fenway Park. In 2024, he sold out two nights at the storied ballpark and turned those performances into a live album. This summer, he came back and raised the bar, becoming the first artist ever to sell out four consecutive nights at Fenway, drawing close to 150,000 fans across the run. Night two, on a perfect July evening, made a strong case that the Vermont singer-songwriter has outgrown even venues of this scale.

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Where night one was defined by sheets of rain and a crowd that refused to let the weather dampen the sing-alongs, night two had the benefit of ideal conditions; it was warm, clear, and buzzing with the kind of energy that only a sold-out Fenway crowd can generate. It was the canvas the production deserved. The 2026 staging is a significant leap from the 2024 shows. Kahan worked four separate stages throughout the night: a main stage, a B-stage, a C-stage planted deep in the crowd, and a rooftop perch, ensuring that no corner of the 37,000-capacity venue felt distant from the performance. The backdrop shifted between a house facade and a Vermont general store, and the theatrical touches were ambitious without ever feeling overwrought. During “Dial Drunk,” Kahan was staged being arrested and tossed into the back of a police car, leaning fully into the song’s narrative of a phone call from a jail cell. It was the kind of moment that rewards the live experience — something a studio recording simply can’t replicate.



Openers Annabelle Dinda and Gigi Perez warmed the crowd effectively, with Perez returning later to join Kahan for “She Calls Me Back” — a collaboration punctuated by a video cameo from Red Sox legend David Ortiz, who delivered his signature “Daaaaaa Yankees lose” to a crowd that needed no further encouragement. The massive 25-song setlist, spanning just over two hours, moved with impressive pacing. Early highlights included the propulsive “All My Love” and a muscular “Staying Still,” but the night’s emotional center of gravity lived on the C-stage. “Mess,” a song meant for a Boston crowd, landed hard during the B-stage set, but it was the C-stage block that defined the evening.

“Maine” is always going to hit differently in New England, and at Fenway, it carried an almost communal weight. You could feel 37,000 people leaning into the same sentiment at the same time. Kahan dedicated “Orbiter” to his wife, Brenna and his mother during this stretch, and “The View Between Villages” received an extended arrangement that let the song breathe and sprawl across the park.

Then came the headline moment of the night — and arguably the entire four-night run. “Lighthouse,” originally teased in 2024 under the working title “Wreckage of You” and officially released on the deluxe edition of *The Great Divide* earlier this year, received its first-ever live performance. There’s a particular electricity that comes with witnessing a song’s live debut, and the crowd seemed to understand the weight of the moment in real time. It was the kind of thing you’ll remember long after the details of the rest of the setlist have blurred together. The final stretch brought the evening back to full scale. “Northern Attitude” and the title track “The Great Divide” kept the energy surging, and “Orange Juice” proved once again that it’s one of the best pure crowd-pleasers in Kahan’s catalogue. The encore, “End of August” into “Homesick” into an extended “Stick Season” backed by a fireworks display over Fenway was as close to a perfect closing sequence as a stadium show can deliver.

At one point during the night, Kahan addressed the crowd with the kind of disbelief that still feels genuine even four Fenway shows in: “I cannot believe all you guys are here. They used to get my name wrong on the marquee.”

It’s a line that could scan as false modesty from most artists at this level, but from Kahan, who has built his career on an almost pathological sincerity, it landed as something closer to the truth. The same artist who commands a stadium with “Stick Season” can strip it all back for “Lighthouse” on a satellite stage and hold the room just as completely. That range is what separates a good arena act from an artist who actually belongs in a place like this. Night two had the weather, the debut, and the energy. If you were there, you already know.