



## “Farewell, Angelina” – The Seldom Scene

For Immediate Release—

The Seldom Scene Give Fans A New Take On A Long-Beloved Bob Dylan Song With “Farewell, Angelina”

The latest single from their upcoming album, *Remains to Be Scene*—out March 14th on Smithsonian Folkways; Release show at The Birchmere April 13th

Bethesda, MD – February 4, 2025 – Today, [The Seldom Scene](#) releases their delicate and masterful version of the timeless classic “Farewell, Angelina.” Written by Bob Dylan for his widely-lauded album *Bringing It All Back Home* (1965) and famously recorded by Joan Baez, the haunting waltz is still being resurrected six decades later. And not just by germinal US-based songwriters like Jeff Buckley and John Mellencamp—the song has been carried through France and Italy (“Adieu, Angelina,” “Addio Angelina”), India, Sweden, and beyond. The Seldom Scene’s elegiac interpretation glides through intimate conversation between words and strings.

“This song, written in 1964, is another gem by Bob Dylan,” says Seldom Scene bassist Ronnie Simpkins, whose daughter insisted the band give the song their own treatment. “I’m glad we listened!” he laughs. Basing their arrangement more on Mellencamp’s 1997 *Rough Harvest* version than the original, the 53-year-running quartet originally from Bethesda, Maryland, gives “Farewell, Angelina” space to breathe and blossom. The track opens with Ron Stewart deftly picking the guitar in duet with Bluegrass Hall of Famer Dudley Connell’s rich, soft voice. One by one, dobro, fiddle, mandolin, and

acoustic bass add subtle new layers to the story without overtly announcing themselves. The Seldom Scene's poignant arrangement gives depth and texture to the song's surreal poetry.

"Farewell, Angelina" is the latest single from the Seldom Scene's upcoming album, *Remains to Be Scene*—out March 14th on Smithsonian Folkways. Continuing their long-running legacy of pulling gems from outside of and within the bluegrass canon and reimagining them in what is now the Seldom Scene's signature style, *Remains to Be Scene* features an interpretation of Jim Croce's "A Good Time Man Like Me Ain't Got No Business (Singin' the Blues)," a pair of songs by Bob Dylan: "Walking Down the Line" and, of course, "Farewell Angelina," while also revisiting a fan-favorite, "White Line," from the iconic *Live at the Cellar Door* album and paying tribute to their inspirations, Flatt & Scruggs, with "Hard Travelin'."

Yesterday [Americana UK](#) shared an early listen. Today, fans can stream or purchase "Farewell, Angelina" and pre-order or pre-save *Remains to Be Scene* ahead of its March release [right here](#). For more information, please visit [seldomscene.com](#).

Remains to Be Scene Tracklist:

Last of the Steam-Powered Trains

Crossroads

A Good Time Man Like Me Ain't Got No Business (Singin' the Blues)

Hard Travelin'

Farewell Angelina

Walking Down the Line

Lonesome Day

I Could Cry

White Line

Show Me the Way to Go Home

The Story of My Life

More Behind *Remains to Be Scene*: Self-produced with engineering and mixing by Jim Robeson at his studio The Bar in Rockville, Maryland, *Remains to Be Scene* caps the end of an era for the group in many ways. The album is dedicated to the memory of Bluegrass Hall of Famer and Seldom Scene cofounder Ben Eldridge, who retired from the group in 2014. But Eldridge remained a major presence and friend to the band, penning heartfelt liner notes for this album before his passing in April 2024.

Also notable is that *Remains to Be Scene* marks the final album for Dudley Connell, another Bluegrass Hall of Famer as a member of the Johnson Mountain Boys. Connell wrapped up a Seldom Scene tenure of nearly three decades on guitar and vocals with his retirement at the end of 2024. "Twenty-nine years, dude, that's a long, long time," Connell says with a laugh. "No regrets, I've loved every minute of it, and it's been a real joy working with these guys for so long. But I want to get out while I still have my mobility and can travel, walk my dog, things like that."

About The Seldom Scene: Most legendary bluegrass artists get that way by rambling far and wide. But not The Seldom Scene, which is as legendary as they come even though the group has mostly

stayed close to home in the greater Washington, D.C., vicinity for most of its 53 years of existence. And yet even as the progressive bluegrass quintet's lineup has turned over multiple times from those early days, The Scene has maintained an admirably high standard of musicality and artistry, on record as well as onstage at live-residency venues like The Birchmere in Alexandria, Virginia. The band makes old songs sound brand new while putting a bluegrass spin on some of the least-likely cover songs in the genre. Those virtues are all in place on *Remains to Be Scene*, their 24th album, released on Smithsonian Folkways, on which they cover everybody from Bob Dylan to The Kinks with customary flair. The album is also another milestone effort for the Scene — the first since the passing of co-founder Ben Eldridge (who penned liner notes before his death in April 2024) as well as the last for longtime Scene member Dudley Connell, who is retiring after 29 years in the band. As usual, the rest of the Scene is taking those departures in stride. One way or another, The Seldom Scene will go on.

About Smithsonian Folkways: Smithsonian Folkways Recordings, the “National Museum of Sound,” makes available close to 60,000 tracks in physical and digital format as the nonprofit record label of the Smithsonian, with a reach of 80 million people per year. A division of the Smithsonian Center for Folklife and Cultural Heritage, the non-profit label is dedicated to supporting cultural diversity and increased understanding among people through the documentation, preservation, production and dissemination of sound. Its mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document “people’s music” from around the world. For more information about Smithsonian Folkways Recordings, visit [folkways.si.edu](https://folkways.si.edu).