

Joan Baez - Farewell, Angelina (1965)

Written by bluelover

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01. *Farewell, Angelina* (Bob Dylan) - 3:13
02. *Daddy, You Been On My Mind* (Dylan) - 2:15
03. *It's All Over Now, Baby Blue* (Dylan) - 3:21
04. *The Wild Mountain Thyme* (Traditional) - 4:33
05. *Ranger's Command* (Woody Guthrie) - 3:12
06. *Colours* (Donovan) - 3:01
07. *A Satisfied Mind* (Red Hayes, Jack Rhodes) - 3:23
08. *The River In The Pines* (Traditional) - 3:33
09. *Pauvre Ruteboeuf* (Leo Ferre, Ruteboeuf) - 3:33
10. *Sagt Mir Wo Die Blumen Sind* (Where Have All the Flowers Gone?) (Pete Seeger) - 4:00
11. *A Hard Rain's A-Gonna Fall* (Dylan) - 7:36

Personnel:

- Joan Baez – vocals, guitar
- Bruce Langhorne – electric guitar (2,3,6,7,11)
- Richard Romoff – string bass (4,10)
- Russ Savakus – string bass
- Ralph Rinzler – mandolin (7)

By late 1965, most members of the folk community were feeling the pressure of a changing music world -- between presence of folk-rock bands like the Byrds and newer outfits like the Beau Brummels and the Leaves coming up, not to mention Bob Dylan himself going electric, they were now competing against some high-wattage (in the most literal sense) rivals for the attention of audiences. Most wilted in that environment, but Baez rose to the occasion, partly because she was able to -- her voice was one of the most hauntingly beautiful in the world, and she was no slouch when it came to finding (and later writing) good songs. To be sure, her sixth album is top-heavy with Bob Dylan songs, including the title track, which he never officially

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recorded -- on that basis alone, it attracted a lot of attention from his fans -- and her epic rendition of "A Hard Rain's a-Gonna Fall," which can stand up next to Dylan's own for sheer, sustained power, and her falsetto-driven performance of "It's All Over Now, Baby Blue" didn't hurt in that department. But rather than relying on the Dylan repertory to sell the album, she made Farewell, Angelina worthwhile all the way through. Of the two traditional songs here, "The River in the Pines" is a throwback to Baez's simple, unadorned early sound; but "Wild Mountain Thyme" is something new and special, her understated yet jaunty-tempo rendition almost minimalist in its scoring, yet it sticks with the listener as long (or longer) than, say, the Byrds' recording. Her version of Woody Guthrie's "Ranger's Command" should be heard for its sheer lyricism and loveliness, and her recording of Donovan's "Colours" might even have been a hit single if it had been handled right -- Bruce Langhorne's amplifier turned up one notch, from 3 to 4, might've done it. "A Satisfied Mind" was not only a stunning recording (especially on the final verse), but took her one step closer to the country music sound and repertory that would enrich Baez's music in the second half of the '60s. And she even managed to give a special nod to Pete Seeger's universal notions of pacifism by including a German version of "Where Have All the Flowers Gone." Beyond Baez's singing, the album is also worth hearing for Langhorne's guitar work and the performance of Richard Romoff on string bass on "Wild Mountain Thyme" and "A Hard Rain's a-Gonna Fall." This would be the last time that Baez would work with so small, spare, or deceptively simple an accompaniment -- the next time out, she'd have a full orchestra and then a complement of Nashville musicians backing her. ---Bruce Eder, allmusic.com

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