

2002

Celtic Fairy Dream



Take heart, for it is a wondrous time to visit the fairy realm. You can do this handily when you immerse yourself into the fanciful music of **2002**'s latest album **Celtic Fairy Dream**. Blending ancient refrains with futuristic waves of sound, the family trio of Sarah, Pamela, and Randy Copus proves once again on album number 20 why the music of 2002 is so highly sought. 2002's soundscapes have ranged from New Age to ambient to Celtic and to World throughout a career of more than two decades. They have specialized in creating a treasury of music that is as harmonically rich as it is timeless. On Celtic Fairy

Dream Sarah Copus's command of Gaelic is facile and brilliant. Her voice is an instrument and a gift. Furthermore, it is the band's dexterous combination of story and music that makes it so appealing.

Beyond the stone walls, beyond the wooden doors, there may be dangers. The album commences with the tune **The Castle of Dromore**. It may have begun as an old Irish lullaby, but the modern day version of this cradlesong is sweet and satisfying at any age. It is a mother's fervent prayer that her babe be safe this night.

*“Bring no ill will to hinder us
My loving babe and me
Dread spirit of the Blackwater,
Clan Eoen's wild banshee.”*

One of the most poignantly sad songs ever written is called **The Green Fields of Autumn** or Coinleach Ghlas an Fhómhair. Sarah voices the ethereal air with an angelic refrain that just about breaks your heart. The story goes that he watches his sweetheart, his brown haired girl, from across a newly harvested field and falls in love all over again. But jealousy and war may mean a different future for these lovers. One of the best songs on the recording. The music is fluid and transcendent and the vocal chilling and flawless. I wore out the REPEAT button on this one.

With a gentle sweep of harp strings and a chorus of unseen angels, the tune **Lullaby** (Suantraí - Gaelic for *sleep music*) quiets the weary mind, but it is a sacred duty as we hear Mother Mary singing to the Christ Child. With power and grace, Sarah sings with an unsurpassed clarity. We cannot help but be soothed by her lyrical refrain.

Probably one of the sweetest laments ever sung, **David of the White Rock**, recounts the story of a harpist, just before ascending to heaven that hopes to play one last song with the angels. Sarah first sang this in February of 2018 along with guitarist Dr. Chris Grooms. In the context of Celtic Fairy Dream the song has a great deal more depth and passion, but the beautiful melody is strong and surrealistic.

There is a tender instrumental on the album called **Genevieve's Waltz**. It sounds like a nostalgic parlor song from the 1920's where the partners are properly separated and adults were watching. But it was in a time where a lover's look was just as strong as a caress. Musing harp is joined by soothing flute and wistful guitar along with the celestial chorus that blends in a dance of romantic dreams.

The final song on Celtic Fairy Dream is called **Across the Waves**. If there was one thing that Irish poets and songwriters could do, it was (and still is) to write words and songs of yearning. Across the Waves is a prime example of a triumphant homecoming, when so many never made the return journey. Sarah sings is a duet of what might be tender tears of happiness for the returning spirit.

The ten dreamy tracks on Celtic Fairy Dream are all long, most at around five minutes or more and given to reverie. All the music has a fairy tale sparkle to it as if it has had magic craftily woven into the notes. Most tracks are multi-layered with soothing, seraphic voice and deftly blended with sublime and sometimes romantic orchestrations. It is truly believable that you have been transported into a Celtic dreamland where your cares are so few and you bliss is assured. 2002 has been making this kind of music since 1996 and they never disappoint. Highly recommended. - R J Lannan, Artisan Music Reviews