

# DAYS OF FUTURE PASSED



## An Art Exhibit by Robert C. Ray Interpolating the Album



With apologies to  
The Moody Blues

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# The Exhibit



The Ashe County Arts Council and



are pleased to present this *Days of Future Passed* art exhibit conceived and executed by Mr. Robert C. Ray who is represented and assisted by The Art Cellar Gallery of Banner Elk, North Carolina.

Opening Reception: June 5, 2008 from 5 p.m. until 6 p.m.

Exhibition is through June 30, 2008.

**JUNE**

**5 ART RECEPTION**  
**14 WINE DINNER**  
**15 FATHERS DAY BRUNCH**  
**18 COOKING CLASS**  
**19 COUPLES BRIDGE**  
**20 JOHNNY CASH NIGHT**  
**26 MENS POKER**

**EVERY WEDNESDAY NIGHT**  
**POT LUCK SUPPER**

**ARTIST OF THE MONTH**  
**ROBERT RAY**

# The Concept

***Days of Future Passed***, The Moody Blues' second official album (released in 1967), was their first of what would be a succession of concept albums. It was also the first to feature Justin Hayward and John Lodge, who would play a very strong role in directing the band's sound in the decades to come. Utilizing the London Festival Orchestra primarily for epic instrumental interludes between songs, *Days of Future Passed* moved the Birmingham band away from its early R&B roots (as displayed on its debut album with soon-departed future Wings member Denny Laine) into uncharted rock territory, making them the early pioneers of both classical and progressive rock.

Originally, the Moodies' label, Deram, had wanted them to record a rock version of Dvorák's *New World Symphony* in order to demonstrate their latest recording techniques. Instead, the band (initially without the label's knowledge) decided to focus on an album based on an original stage show that they'd been working on.

The concept of both the stage show and the album was very simple, tracing an "everyman's day" from dawn to night, from awakening to sleep. The seven tracks spawned two hit singles: "Tuesday Afternoon", which on the album was actually titled "The Afternoon: Forever Afternoon (Tuesday?)", and "Nights in White Satin" which hit No. 2 five years after the LP's original release. Both remain commercial radio mainstays across various formats and de rigueur performances in concert.

The project was almost doomed to failure as executives at Deram Records felt that combining rock and symphonic music would both alienate rock fans and enrage symphonic fans. The album's subsequent success led to other criticism about implied drug use, especially with such lines as "the smell of grass just makes you pass into a dream" and "those gentle voices I hear explain it all with a sigh." Despite such early criticism, *Days of Future Passed* paved the way for progressive offerings from other bands and remains one of the Moody Blues' most popular releases ever.

The original packaging credited the orchestral parts to "Redwave/Knight". "Knight" was conductor Peter Knight, while "Redwave" was an imaginary name representing the Moody Blues themselves. (Knight built the orchestral parts around themes written by Hayward, Thomas, Pinder & Lodge). Also, the packaging failed to give titles or credits for Graeme Edge's poems "Morning Glory" and "Late Lament".

--Days of Future Passed. Recorded with the London Symphony Orchestra, the album weaves its way through a conceptual day, melodically and lyrically portraying a fascinating range of activities and emotions. On the strength of the two mega-hits on the album-"Tuesday Afternoon" and "Nights in White Satin"-and the inventiveness of the concept, the album became very popular and confirmed for the Moody Blues that progressive rock was their forte. Even after nearly 40 years, because of its cohesive theme, strong songs, and interwoven musical passages, Days of Future Passed remains one of the best concept albums of all time.

# The Artist



## **Robert C. Ray**

Born in 1953 in Detroit, Michigan, to Ashe County, North Carolina native, Roger H. Ray, and Gloria W. Ray, nee Wandrie of Wayne County, Michigan. The family returned to Ashe County in June, 1963. Graduate of Beaver Creek High School in 1971. Married Christine Gregory of Miami, Florida in 1973 and is the proud father of three children, Alissa, Roger, and Joanie. They have been living in Ashe County since 1973.

A licensed plumber and accomplished stone mason, Robert's real passion is painting. Attracted to drawing at an early age, Robert migrated to painting in his late teens and paints under the pseudonym, Straepfen. Not professionally trained, his current style and technique is informed by the Dutch Master, Johannes Vermeer and modern day, David Lafell and the Flemish technique introduced to him by David Weaver.

# The Idea

The Moody Blues' concept album of 1967 was the inspiration for the paintings contained within this collection.

The bands musical and poetic genius injected with their emotion and creativity, coupled with the concept of painting a musical picture of the day produced a work that truly is a masterpiece.

Since each track of the recording is a song (or songs) about a different phase of the day, the artist has painted a series of three paintings for each track, or phase of the day: a still life, a landscape, and a character study. Each painting was inspired by a line or stanza from the song to which it is tied. Each display has the poem with the key element highlighted to help the viewer understand what was in the artist's mind. This mainly applies to the character study.

The opening painting titled, "Day Begins" conveys the joy, anticipation and excitement for the new "Day" a new beginning, a new birth. The old city in the background represents the "Past" and the unfinished columns the "Future."

Step inside to explore and experience with the artist as he bares his soul with self-evaluation, spiritual inspiration, and contemplative introspection of a life's experience in *Days of Future Passed*.





# The Catalogue

(All paintings are oils on panel)

## Day Begins:

- 48 x 36

## Dawn:

- Character Study: 30 x 24
- Landscape: 19 x 25
- Still Life: 12 x 11

## Morning:

- Character Study: 32 x 28
- Landscape: 30 x 20
- Still Life: 16 x 20

## Lunch Break:

- Character Study: 30 x 20
- Landscape: 24 x 18
- Still Life: 18 x 13.5

## Afternoon:

- Character Study
- Landscape: 24 x 36
- Still Life: 16 x 20

## Evening:

- Character Study: 16 x 20
- Landscape: 28 x 16
- Still Life: 18 x 14

## Night:

- Character Study: 24 x 28
- Landscape: 30 x 20
- Still Life: 12 x 18

## Late Lament:

- Character Study: 48 x 36
- Landscape: 30 x 20
- Still Life: 13 x 12

## Day Begins

*"Day Begins"*

*Cold hearted orb that rules the night,  
Removes the colours from our sight,  
Red is gray and yellow white,  
But we decide which is right.*

*And which is an illusion?*

*Pinprick holes in a colourless sky,  
Let insipid figures of light pass by,  
The mighty light of ten thousand sons,  
Challenges infinity and is soon gone.  
Night time, to some a brief interlude,  
To others the fear of solitude.*

*Brave Helios wake up your steeds,  
Bring the warmth the countryside needs.*



## Day Begins II -Paintings



*Bring the warmth the countryside needs.*

# Dawn

"Dawn"

*Dawn is a feeling  
A beautiful ceiling  
The smell of grass  
Just makes you pass  
Into a dream*

*You're here today  
No future fears  
This day will last  
A thousand years  
If you want it to*

*You look around you*  
*Things they astound you*  
*So breath in deep  
You're not asleep  
Open your mind*

*You're here today  
No future fears  
This day will last  
A thousand years  
If you want it to*



## Dawn II - Paintings



*You look around you*  
*Things they astound you*







## The Morning II - Paintings

*"The Morning"*

*Balloons flying  
Children sighing  
What a day to go kite flying  
Breezy school  
Away from school  
Cowboys fight out a duel*

*Time seems to stand quite still  
In a child's world it always will*

*Fishes biting  
So exciting  
Lunchtime sounds so inviting  
At the bill  
He gets a thrill  
Sitting, watching Bobby Quill*

*Time seems to stand quite still  
In a child's world it always will*

*Yesterday's dreams  
Are tomorrow's sighs  
Watch children playing  
They seem so wise*



## The Morning II - Paintings



*Time seems to stand quite still*  
*In a child's world it always will*



# Lunch Break

*"Lunch Break"*

*I see it all through my window it seems*  
*Never failing like millions of bees*  
*All that is wrong*  
*No time will be won*  
*All they need to do-o-o-o*  
*What can be done?*

*Peak hour, peak hour, peak hour*  
*Minds are subject to what should be done*  
*Problem solved, time cannot be won*  
*One hour a day*  
*One hour a night*  
*Sees crowds of people*  
*All meant for flight*

*Peak hour, peak hour, peak hour*

*It makes me want to run out and tell them*  
*They've got time*  
*Take a step back out*  
*And look in at their debt*  
*And their time*

*Minds are subject to what should be done*  
*Problem solved, time cannot be won*

## Lunch Break II - Paintings

*I see it all through my window it seems*



*One hour a day*  
*Sees crowds of people*



*Problem solved, time cannot be won.*





# The Afternoon

*"The Afternoon"*

*Tuesday, afternoon,  
I'm just beginning to see,  
Now I'm on my way,  
It doesn't matter to me,  
Chasing the clouds away.*

*Something, calls to me,  
The trees are drawing me near,  
I've got to find out why  
Those gentle voices I hear  
Explain it all with a sigh.*

*I'm looking at myself, reflections of my mind,  
It's just the kind of day to leave myself behind,  
So gently swaying thru the fairy-land of love,  
If you'll just come with me and see the beauty of*

*Tuesday afternoon  
Tuesday afternoon.*

*Tuesday afternoon,  
I'm just beginning to see,  
Now I'm on my way,  
It doesn't really matter to me,  
Chasing the clouds away.*

## The Afternoon II - Paintings

*I'm looking at myself, reflections of my mind,  
It's just the kind of day to leave myself behind,*





# Evening

"Evening"

*Evening has come to pass,  
The time of day doesn't last.  
Evening has earned its place today,  
I'm tired of working away.*

*Working, living, it brings,  
Only way to have those things.  
Toiling has borne too many tears,  
Turn round all those past years.*

*Evening time to get away.  
Evening time to get away.  
Evening time to get away.  
'Til next day.*

*Live all you people,  
You can see where you're at.  
It doesn't really matter,  
So it can't be bad.*

*Live all you people,  
You can't see where you're at,  
It doesn't really matter,  
So it can't be bad.*

*Live all you people,  
You can't see where you're at,  
It doesn't really matter,  
So it can't be bad.*

*Evening is a time to get away.*



## Evening II - Paintings



*I'm tired of working away.*



# The Night

*"The Night"*

*Nights in white satin,  
Never reaching the end,  
Letters I've written,  
Never meaning to send.*

*Beauty I'd always missed  
With these eyes before,  
Just what the truth is  
I can't say anymore.*

*'Cause I love you,  
Yes, I love you,  
Oh, how I love you.*

*Gazing at people,  
Some hand in hand,  
Just what I'm going thru  
They can't understand.*

*Some try to tell me  
Thoughts they cannot defend,  
Just what you want to be  
You will be in the end.*





## The Night II - Paintings

Letters I've written,  
Never meaning to send.





# Late Lament

*"Late Lament"*

*Breathe deep the gathering gloom  
Watch lights fade from every room  
Bedsitter people look back and lament  
Another day's useless energy spent.*

*Impassioned lovers wrestle as one,  
Lonely man cries for love, and has none.  
New mother picks up and suckles her son,  
Senior citizens wish they were young.*

*Cold hearted orb that rules the night,  
Removes the colors from our sight.  
Red is gray and yellow white,  
But we decide which is right.  
And which is an illusion?*



## Late Lament II - Paintings



Bedsitter people look back and lament  
 Another day's useless energy spent.



# Thanks

## Thank You

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