

David was born November 25, 1966 in Würzburg Germany during a period when vinyl was emerging as the medium of choice for recording artists. His parent's pastime of listening to music on their Grundberg stereo console during his formative years eventually intersected with a family friend whose 1970s bell-bottoms paired with a cool shirt and long hippie styled hair only added intrigue to a black container he was carrying. This moment was David's first exposure to live performance with guitar. In his early grade school years his journey of learning the representative riffs of popular rock music.

Peña and Farrell met in an apartment complex in San Antonio, Texas where they both lived and began writing music for several years. Farrell has archives of various recordings during this period and eventually the two founded Sage, a progressive rock four-piece. The band recorded "Year Zero", "Two Kingdoms", "August Wind" and "Salient Cries" with drummer Dennis Meritt and singer Michael Ryan. The band dissolved as members went their separate ways. David and Richard Hill founded Session Defont, an alternative rock duo with new wave influences, while attending Texas A&M in College station. A local music scene group had David and Richard record "The Odium".

With each year that has passed David's musical focal areas expanded both in technology he applied and in the genres he studied. Experimentation became a true passion with intricate acoustics, modular syntheses, effects, recording techniques, and effects to embody sound shaping. David's process of fusing melodic and tonal layers was developed over the years as he applied it to various genres.

Farrell invited Peña as one of the several featured guitarists on his debut release Chasing Light under the moniker Built For the Future. Peña's guitar work received accolades from several fronts including Progradar's characterization of the guitar solo on "Running Man" as baroque brilliance leaving the reviewer with slack-jawed appreciation, the wonderful hook on "Arrive", and sensational distorted guitar work again on "Running Man" making it progarchy.com's favorite song on the album.

For Brave New World, Farrell recorded the core structure of the songs and invited Peña to add guitar tracks. David resurfaced existing and new melodies impressing an organic base. Through the recording process David's guitar and sound scape variants provided decorative elements helping veer songs into new directions. Peña also recorded a modular synth intro for the title track. The threesome's additions to the original core songs are without a doubt an integral part of the sound in Built for the Future's sophomore release.

"My primary goal was to connect as deeply and emotionally with the music as possible. The subject matter is heavy, and in my own way I wanted to help make the album something that could facilitate closure, not just for the album but for one of my life long and best friends. I wanted to personify the internalized feeling of the songs and then record what came out of me in a way that fit between the spaces and built on what was already there. For a few moments I drew from guitarists I've respected for their originality as opposed to virtuosity - again to focus on what was right for the piece. The were pieces I connected almost immediately through the mysterious magic that music is, while other pieces were extremely taxing and a real challenge to meld what was coming out of me into something that made the union better than the parts. There are literally hundreds of guitar tracks recorded and many of those never made it to Pat. I had both of those experiences with "Brave New World", while "City of the Sun" was pure enchantment in that everything I recorded felt like it was meant to be. Indisputably everything. The verse chording and picking, the staccato riffing of the middle eight were almost immediate. By the time I had completed the last song, I was emotionally spent. Then Pat asked me to record a last track to be used as a dry run on a new mastering process and for maybe some promotional activities. It was titled "Wasteland". Ha, and that was exactly

how I felt emotionally after recording everything else up to that point. The thought of recording another song was the last thing I could really bring myself to do at the time. After most recording sessions on Brave I literally had to shower. The delicacy of the content, and the exactness I was aiming for made recording tracks very physical. Playing every note in a particular way required to express the feeling of the moment became very emotionally intense. It took me almost a month to enter the studio to have a first listen and to try and pull yet something else out of me.

Looking back at the final release, some of my favorite moments manifest in 'Line of Sight', 'Distant Lands', 'Zenith' and 'Sheltering Sky'. I think Brave is the best work Pat and I have ever done together and I'm proud to offer it up to all music lovers, the prog community, and to those who have gone through similar challenges in life that need something that helps them understand that they're not alone in the human condition. Working with artists of the caliber of Pat and Kenny was extremely satisfying and required me to rise to another level. Having Kenny do vocals is more than having a talented singer. His ability to work with Pat to capture the meaning of the lyrics through his performance is likewise fundamental to the sincerity and integrity of the album. Pat and Kenny learned to work very closely on Chasing Light, and I think Brave is an important inflection point that brings a lot of parts together that were developed over decades, not the least of which were the experiences that lead to the writing of the album. Pat meticulously and painstakingly wrote Brave. He opened up to have Kenny write pieces like "Distant Lands". Similarly, being featured on the album helped me create a nexus not only across Brave with key moments like the slide and epic middle eight on "Distant Lands", but also to Chasing Light with the shared melody on "Line of Site".

David's Brave New World recording used in the box and external processing with delay, pitch and modulation done externally for various takes. For guitars he used mandolin (Breathe), a 660/12 Rickenbacker, Fender Telecaster, Gibson Les Paul Traditional Pro 3T, and a JR Beck hollow body. The guitar work on "Breathe" used the Vertice Analog Filterbank 2 with a realtime guitar treatment varying multiple parameters. Multiple tracks used the Digitech Whammy for pitch modulation and Moog 104Ms for delay effects.