

David Grisman Quintet  
**DawgNOVA**

1. **Dawganova** (D. Grisman)
2. **Manha de Carnaval** (Luis Bonfá)
3. **Barkley's Bug** (D. Grisman)
4. **Nature Boy** (Eban Ahbez)
5. **El Cumbanchero** (Rafael Hernandez)
6. **Brazilian Breeze** (D. Grisman)
7. **Tico Tico** (Zequinha de Abreu)
8. **April's Wedding Bossa** (D. Grisman)
9. **Caliente** (D. Grisman)

Produced by David Grisman for Dawg Productions

Executive Producer - Craig Miller

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Additional mastering by Dawg

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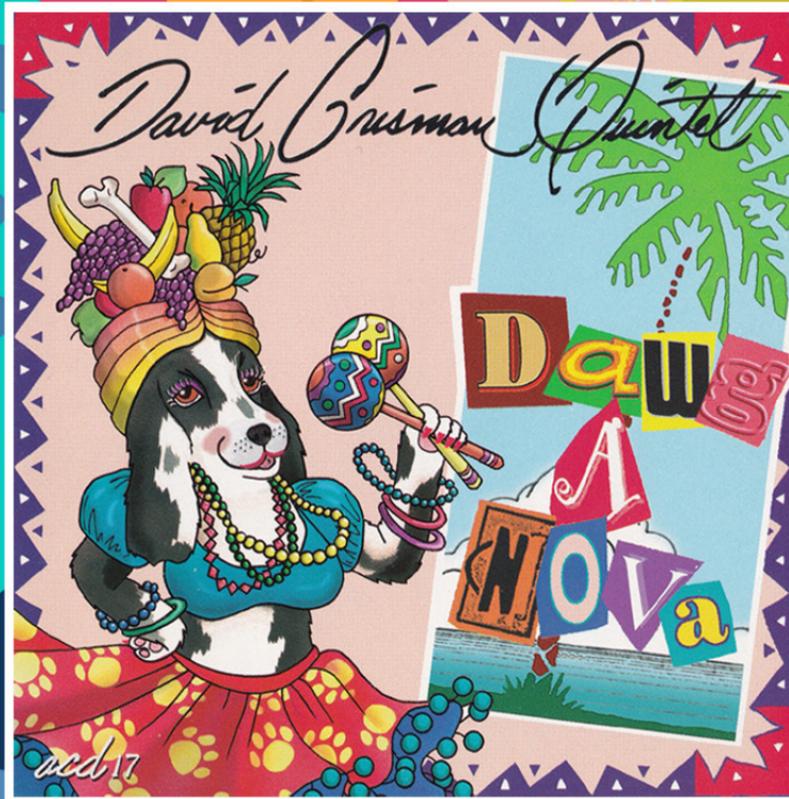
ACOUSTIC DISC  
100% HANDMADE MUSIC

*This music is dedicated to the  
spirit of our beloved guitarist,  
Enrique Coria — "El Magnico"*

**Bonus alternate takes —**

10. **Manha de Carnaval**
11. **Barkley's Bug**
12. **Nature Boy**
13. **El Cumbanchero**
14. **Tico Tico**
15. **April's Wedding Bossa**

HI-DEF MASTER

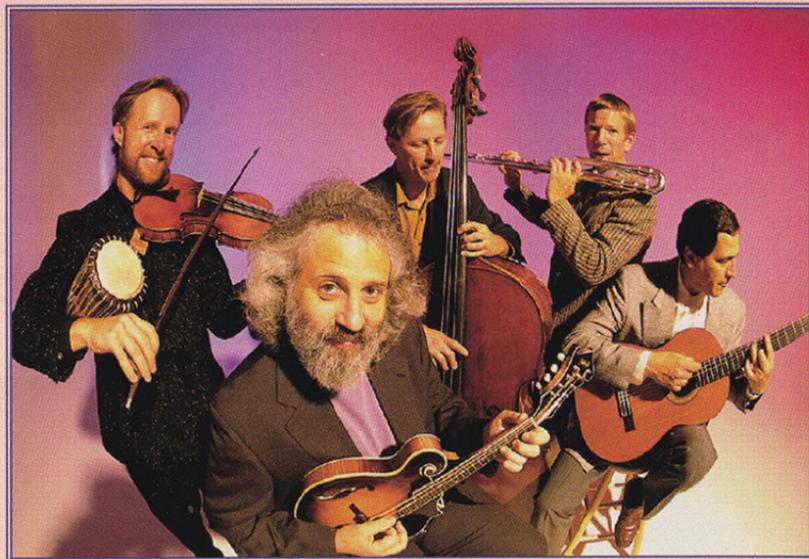


DELUXE EDITION

## *David Grisman Quintet*

I heard the David Grisman Quintet's first performance in January, 1976, at the Community Center in Bolinas, California. Soon after, I joined the DGQ on string bass and played for the next three years with David, Darol Anger, Todd Phillips and Tony Rice; we recorded the first DGQ album, on the Kaleidoscope label. And I heard the band again last night, so I've enjoyed a long listen — from both inside and out — to dawg music, the music David produces under the name of the David Grisman Quintet.

Dawg music's spirit has remained constant; the stamp David puts on any project he plays on or produces is recognizable as his own. When he picks up the mandolin, wraps himself around it, and creates a melody, that melody is David. In everything he plays, you can hear the American country spirit of bluegrass, the minor-key soul of Jewish music, and the cry of the blues. He will never escape these three roots...nor would he want to; they are in his heart and hands. I've heard that music change, too. There are other sounds that have permeated his music for quite some time. South American sounds, particularly Brazilian and Argentine, pervade much of his playing, composing and arranging. *Dawganova* is a celebration of these influences, but dawg music is also the confluence of all the members of the band. These players have changed; some stray awhile, develop their musical personalities, and move on to play their own music, as Darol Anger did when he formed the Turtle Island String Quarter.



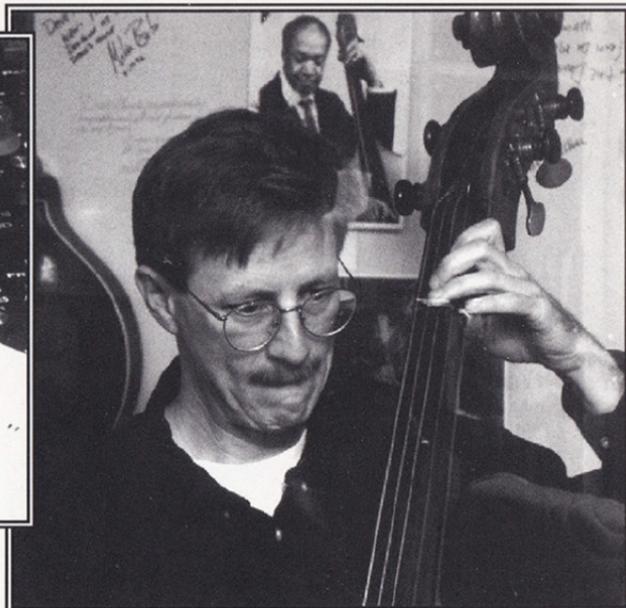
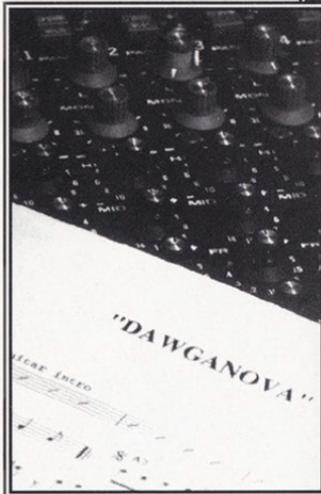
*David Grisman* - mandolin, mandola

*Enrique Coria* - guitar

*Joe Craven* - percussion, violin

*Matt Eakle* - flute, bass flute

*Jim Kerwin* - bass

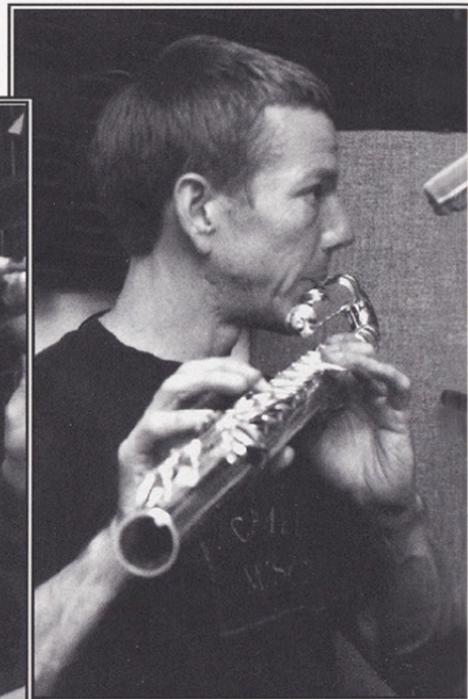
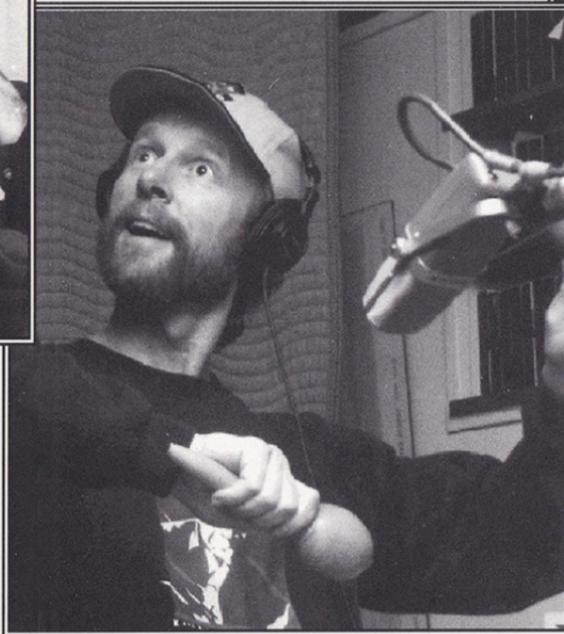


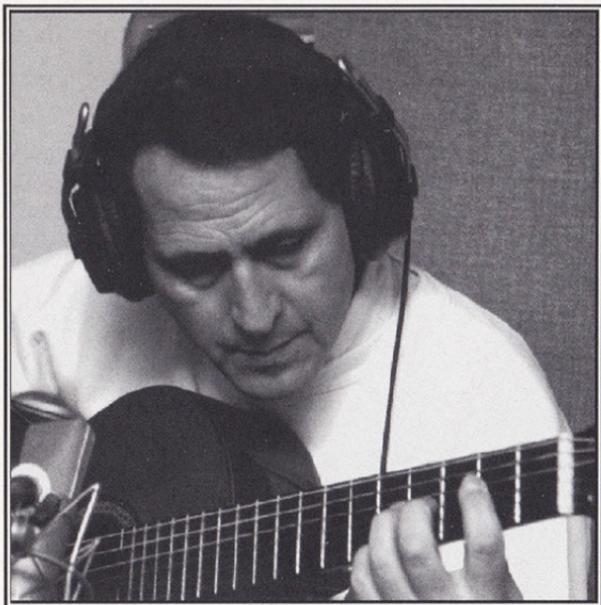
In the last decade I've noticed a slow-down in personnel

turnover. David's current bassist, **Jim Kerwin**, is celebrating his 10th anniversary with the DGQ, and has held the group's longevity record for a while. This speaks loudly of Jim's ability to keep up with Dawg's changing music, and of his being just a top-notch bassist.

The addition of percussionist (and violinist) **Joe Craven** in mid-1989 was pivotal in shaping the current sound of dawg music. Besides playing congas, bongos, shakers, whistles, and his fiddle case, Joe plays mouth percussion: he slaps out rhythms on his cheeks and "sings" a variety of drum kit sounds. Joe is a walking rhythm section, and a violin orchestra as well.

Dawg music's tonal migration from North American bluegrass and country to South American stylings continued when flutist **Matt Eakle** joined the group in late 1989. Earlier, the edge of most DGQ tunes had been defined by David's mandolin playing melody while a fiddle or guitar played in unison or harmony. With the advent of Matt, the mandolin's voice was joined by the soft, breathy sound of a flute. This tonality has no antecedent in bluegrass, but it does in the *choro* music of Brazilian mandolinist Jacob do Bandolim and others.





The change that completed this musical metamorphosis was the arrival of Argentine guitar master **Enrique Coria** in 1994. His classical Spanish guitar has authenticated the Latin rhythms which have been heard in dawg music since its beginnings. He brings fire to the Brazilian *samba* of "Tico Tico," smoke to the Mexican *bolero* of "Nature Boy," and a gaucho's dance to the Argentine *malambo* of "Dawganova." Enrique has helped David show us his "Spanish heart."

Five Latin-style Grisman originals are included on this recording, and two — "April's Wedding Bossa" (written for David's son Monroe's wedding in April to April, where I helped debut it as a waltz with Enrique and Dawg) and "Dawganova" — are heard here for the first time. David has also included new interpretations of "Barkley's Bug" (*Quinter '80*), "Caliente" (*Mondo Mando*), and "Brazilian Breeze" (*Acousticity*). There are three standards by Latin composers: "Tico Tico," "El Cumbanchero," and "Manha De Carnaval," and a haunting Latin arrangement of the Nat "King" Cole classic, "Nature Boy."

**W**e have in *Dawganova* the latest chapter in an evolving story which began in 1976. Musicians who played American acoustic string music heard David Grisman *Quinter's* first album create a new sound, and they recognized that he had remade the rules. The new rules said that American string music could have more than bluegrass or country or jazz at its core; all forms of music could influence this new genre. Dawg music has grown, and branched, but it is still of the true vine. We listen to David's latest work and hear in it his earliest, 20 years later. May he live to compose for us for another two hundred.

— Bill Amateek June 25, 1995

