

Bio

American guitarist & composer Liz Hogg has been described as “writing independent music that doesn’t reflect the trends,” “uniquely her own,” (I Heart Noise) and “playing with a more distinctive and original approach that includes quickly-strummed chords, chiming arpeggios, and rapid-fire picking” (Geoff Cabin). Her playing has been further characterized as “strong, precise, and powerful” (Bushwick Music Daily), “radiating in its own light” (New Noise Magazine) and “[displaying a] confrontational spectrum of emotions” (Music & Riots).

As a classical guitarist and performer of her own mostly-electric guitar music, Hogg has toured eleven countries playing numerous festivals and concert halls. She has won awards including the Mannes School of Music Dean's Award as well the Maurice Kagan Memorial Scholarship Award for Excellence in an Orchestral Instrument (first guitarist recipient), and was a Fulbright-García Robles Scholarship semi-finalist. Hogg was also the first American to win a fellowship for performance and study at the Lanciano International Guitar Festival in Italy and has received grants from the Peter M Gross fund and Queens College.

Since 2014, Hogg’s performance schedule has taken her across Europe and North America including Carnegie Hall, Lincoln Center, and Brookfield Place in her hometown, as well as Portugal’s Casa da Música and Mexico’s Tlaqna Concert Hall. She has performed live at several radio stations including WFMU, WNYC and WTJU and has been a featured artist at festivals Internacional Camerata 21, CMJ and New Sounds Live. In 2018, Hogg released her first S/T solo album on Mouca Records, in which she recorded and performed all the instruments, as well as completed the artwork and engineering. In 2019, she will tour Japan and the Northeast/Canada to support the album, as well as record her debut classical guitar album for a Fall release via Athena Records.

Hogg has acquired a dynamic range of performing experience since 2009, from playing in Broadway shows to premiering solo classical and electric guitar works to early music ensembles. She has recorded and performed on a variety of stringed instruments beyond guitar including mandolin, lute, banjo, sitar, Hawaiian guitar, 5-string bass, theorbo and tiple, including classical guitar and bass in musical *The Stranger From Seville*, theorbo and guitar in Mannes’ production of *L’Orfeo*, and banjo, classical, steel string and Hawaiian guitar at Kupferberg Center for the Arts’ production of *The Threepenny Opera*. Each year, Hogg selects and performs a new piece for the Mise-En Music Festival, and has recently premiered pieces by David Lang, Robert Martin, Jakub Polaczyk, Linda Buckley, Amelia Kaplan and Ivan Vukosavljević.

As a composer and performer/singer of her own music and in various groups, Hogg has recorded eight full-length albums, five eps, and four singles, self-released and released by Mouca, Acuarela, Marsyas and Don Giovanni Records. Hogg’s recordings and performances have garnered reviews from The New York Times, NME and Big Takeover, as well as a video premiere on MTV for her single “Drifters”.

After studying with William Anderson and graduating from Aaron Copland School of Music at Queens College with a Bachelor of Music in guitar performance with honors, Hogg went on to receive a Master of Music in guitar performance at Mannes School of Music as a student of Michael Newman. She currently serves on the guitar & theory faculty of several schools throughout NYC.

Press

“[Liz Hogg’s S/T’s] ten songs are, at first, simple and straightforward. As one listens to them over and over again, a multitude of layers appears. Small filaments that drive and connect the ideas started by Liz, most of them as kernels, later turned into a fully constructed, complex song... the album displays a set of songs ranging from beauty with dashes of frantic, to more quiet and conventional... [the album] is filled with a compelling spectrum of sounds and vocals that create a fascinating intricacy of possibilities.” - Raquel Pinheiro, Mondo Bizarre Magazine

“As far as influences go, I’m at a loss to pinpoint one artist from whom Hogg derived a majority of her sound, which is always a big plus. The only reference point that crossed my mind at points while listening to the album was the guitar work of The Durutti Column and Vini Reilly, but Hogg maintains a strumming style that’s uniquely her own... I find the best moments of the album to be when Hogg synthesizes experimental sounds with a more traditional song structure. The key to this is that she doesn’t synthesize it with a more traditional current indie rock sound. It’s always refreshing to hear independent music that doesn’t reflect the trends.” - Sam Deutsch, I Heart Noise

“Complex, confusing and cool guitar avantgardia between chamber music and bedroom psych pop by Liz Hogg. Check it out!” - Marcus Obst, Dying For Bad Music

“Very lovely performances; Liz Hogg is a fine player with an excellent feeling for Bach and very superior tone production—comes from excellence of spirit according to Segovia.” – Mark Greenberg, New York Guitar Seminar at Mannes

“Liz Hogg has played in and recorded with several local bands, including Beach Arabs, Fables and UFOs, but tonight she performed solo at Pianos. What this Queens-based college student did with the electric guitar was amazing. In any one given song, she offered power riffs, intriguing finger picking and changing harmonics, often simultaneously.” - Charley Crespo, Manhattan Beat

“Brooklyn’s rising star of guitar, Liz Hogg, recently debuted her video for “Drifters” from her band Beach Arabs and dropped her quick-picking solo song “Ridge”, recorded partially at home and at a Converse Rubber Tracks session. Liz utilizes the leverage of the studio and the home-made touches to provide a catapult attack of guitars that strum out a litany of notes, springing from channel to channel, section to section, and station to station. The edge that “Ridge” walks takes the soft sung inner thoughts of “I want to shave my head” makeover fantasy (o.g. Britney Spears style) into a self-conducted take on roping together as many different styles, speeds, and tones into a two minute odyssey. As a denizen of NYC’s DIY community, and cultural contributor, Liz provides a listen to what she described to us as a variety of directions that might appear on an upcoming solo album. So with a tour happening this month, more tape pressings of Beach Arabs’ Wild Movement; Liz took the time to share an in-depth conversation on her sound, snubbing irony in the name of genuine sincerity, and more—following this listen to “Ridge”.” - Sjimom Gompers, Impose Magazine

“Hogg eschews cliched guitar riffs in favor of a more distinctive and original approach that includes quickly-strummed chords, chiming arpeggios, and rapid-fire picking. In addition to evoking the spirit of Lou Reed and Tom Verlaine, Hogg’s playing also shows the influence of surf guitar.” - Geoff Cabin, Rock Beat International

“We appreciate the phenomenal guitar work on Ridge... Truly great guitar playing.” - Wild Bill Sargent, The Morning Roundup Music Director at 98.9 WOKO

“I’m obviously a huge fan of guitar pop, especially when the distorted guitars sound warmer rather than heavy. This new track from Kissing Is a Crime does just that, almost creating a pop wall of atmospherics with the guitar work.” - Nathan Lankford, Austin Town Hall

“Getting a bit more jumped up (and following in the trend of doing 60s/70s montages as film clips - which I am really digging incidentally) is Liz Hogg's outfit Beach Arabs. Helps that this is a great menagerie of seaside party times. Wild Movement was a good lil album, and Hogg is currently playing around Spain and other parts of continental Europe - well worth checking out if you can.” - Brendan Telford, Sonic Masala

“Beach Arabs is an eclectic trio out of Brooklyn, affectionately named after a John Frusciante number. The band's music is driven by choppy intervals and spasmodic guitar riffs indeed producing a similarly Frusciante-like tone— guitarist and founding member Liz Hogg derives heavy inspiration from the songwriter. Stripped down and sloppy in an endearing way, Beach Arabs' work is rough around all the right edges.” - Pop'stache

“Guitarist Liz Hogg plays her electric guitar as the band's primary voice and melody maker, though when they do incorporate lyrics, they gain a level of relatability which makes them seem more like a 90's rock band. If they had to be grouped with some influences we might be able to hear, I hear a smashing sample with little bit of Modest Mouse, Yuck, Pavement, Deerhunter... if you added a super-shredder guitar... Switching gears from hardcore guitar parts to more tropical melodies on songs like (name-track) Beach Arabs, they remind us of just why their sound is so refreshing. There is no doubt in the way they lay out their songs, where a band as new and young as this might find pockets of insecurity, they instead reinforce their unique sound by going even harder. On "Under the Whale" we are reminded of the band's punk roots and moody noise elements, then swiftly transformed to a lighter, less demanding listening spot with rhythmic guitar sweeps. The guitar sound is strong, precise, and powerful, the drums crash emotionally, and the bass bumps around in a very energetic way. To sum it up, The Beach Arabs are unapologetic. And this is why they are our Bushwick Music Crush. Look out for their second full length album, which they are currently recording to be release in 2012” - Maria Gotay, Bushwick Music Daily

“This noisy jangle pop hits like some demented lo-fi garage band attempting to break into the paisley underground. I noticed that The Beach Arabs have been compared to The Cure, Television, and The Minutemen. The Cure, I don't get at all; Television, sure, but only because some of the guitar sounds impact all strangulated and jazz-waved; The Minutemen, yeah, I guess that fits—it's like a little folksy FIREHOSE crushed by snippets of pure sonic youth fuzz. And if it moves a little on the silly side, it's nevertheless happy-go-lucky indie rock trying to make a different groove with the surf riffs crashing into the pop distortion! Good!” - Jack Rabid, Big Takeover magazine

“[Spanish-English Translation]: The trio has invested a lot of time acting in houses, basements, garages and places for all audiences and ages, making it clear that the distorted guitars would be the hallmark of their second work, Wild Movement. In one of their best songs, On The Beach delight us with tense sharp wires that seem to come surfing, while it begins and stops a peculiar cadence that without being entirely theirs, they cultivate as their own and remind us of an underground era in which stamps As Homestead and SST Records played an important role.” - Poplacara

“Two weeks in a row for the Don Giovanni label so one major shout out for those guys! This week is the track Crown Royal by Kissing Is A Crime. It starts off fairly steady/simple and when the guitar kicks in, it really pushes the track to another level. The lead vocals hit the sweet spot between a pronounced level without being abrasive and so quiet you can't hear what is being said, which generally sucks. I also wanted to majorly compliment the music video itself for one, for how well it works with the beat of the music, in terms of creativity as well as the timing of the track. You really don't need to have a massive production budget to produce the goods. Looking forward to more crackers from these guys. Enjoy!” - Ruven Sivyer, The Beacon

“Kissing is a Crime’s self-titled debut album is a sunny, dreamy and moody guitar pop driven gem, that will make you feel nostalgic and emotional. At times this album sounds utterly sublime and cerebral, but it’s the simplicity punk and urgency of the band’s confrontational spectrum of emotions that gently stands out in this unique, multi-faced triumphant delivery. This is elegant and bloody intelligent art.” - Fausto Casais, Music & Riots magazine

“[Crown Royal] is a jangly, chimey, forward-moving bit of post-punk pop... The band expanded to a four-piece which, here, includes amazing guitar and drum work from Liz Hogg and Alex Feldman respectively... I say this all the time; but one of the things I find so appealing about music like this is that, underneath the cool detachment of the staccato drums, prominent basslines, and sometimes deadpan vocals, there is all this urgent emotion straining to push through.” - Jim Appio, CoolDad Music

“... the writing, refining and tweaking of this extremely varied album was worth the wait in spades. Describing the approach here is no easy task. While it’s certainly jangly and exploratory, at other times it’s direct and charged. While post-punk is certainly a big part of their formula, there’s also echoes of New Wave, fuzzed out alt-rock and lo-fi pop. The dual gender vocals are always interesting, and each song here radiates in its own light, drawing parallels to The Smiths in mood, The Cure in spirit and Pixies in timelessness.” - Tom Haugen, New Noise magazine

Videos

Liz Hogg live at The Nest 1/18/19: <https://www.youtube.com/watch?v=7M8klJGMb2o>

Mignone: Etude #1: <https://www.youtube.com/NRbIX3Y5k>

J.S. Bach: Lute Suite #1 In E Minor - II. Allemande/III. Courante: <https://youtu.be/N6V-JakW7CU>

Beach Arabs - “Drifters” music video: <https://vimeo.com/93641157>

Britten: Nocturnal After John Dowland, Op. 17: <https://youtu.be/SfcPi9EWBJ0>

At Tempelhof #1 featuring the Beach Arabs: <https://vimeo.com/103727929>

Kissing Is A Crime - “Crown Royal” music video: <https://youtu.be/iiiiagoyov-s>

Beach Arabs - “Airborne Castrati” music video: <https://www.youtube.com/watch?v=GMxdkrOeYa4>

Villa-Lobos: Etudes 3, 4, & 5: <https://www.youtube.com/watch?v=hhfHkkEE6ig&feature=youtu.be>

Vivaldi: Concerto In D Major, RV93: <https://www.youtube.com/watch?v=JHr32BqyyIg>

Regondi: Nocturne "Rêverie" Op. 19: <https://www.youtube.com/watch?v=AYpLc-3Ts70>

Giuliani: Sonata, Op. 15: https://www.youtube.com/watch?v=el_wKwRG_Ck

Photos









Links to Music

<http://lizhogg.com/music/>

<https://soundcloud.com/lizhogg>

<https://www.youtube.com/user/TheLizhogg>

<https://lizhogg.bandcamp.com/>

Venues Played Include

Carnegie Hall (NYC)

Brookfield Place (NYC)

Casa da Música (Porto, Portugal)

Rockwood Music Hall (NYC)

New Sounds Live festival (NYC)

Klub Shagi (Moscow, Russia)

Italian Academy (NYC)

Xalapa Symphony Hall (Veracruz, Mexico)

CMJ festival (NYC)

Rock N Roll Hotel (D.C.)

Brooklyn Bowl (NYC)

Mercury Lounge (NYC)

Baby's All Right (NYC)

Spectrum (NYC)

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<https://www.youtube.com/user/TheLizhogg>

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