

Bio

Liz Hogg is a guitarist and composer from Brooklyn, NY. Hogg has been described as possessing “energy, expressive dynamics and phrasing” (American Record Guide), “fantastic work” (Classical Guitar Magazine) 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), carrying “élan and fine precision” (Fanfare), and “displaying a confrontational spectrum of emotions” (Music & Riots).

As both a classical guitarist and performer of her original music, Hogg has toured twelve countries playing numerous festivals and concert halls, including Carnegie Hall, Lincoln Center, and Brookfield Place, as well as Portugal’s Casa da Música and Mexico’s Tlaqná Concert Hall. She has won awards including the Mannes School of Music Dean’s Award, 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 Chamber Music America, the Peter M. Gross fund and Queens College.

Hogg has recorded nine full-length albums, five eps, and four singles, self-released and released by labels Mouca, Albany, Acuarela, Marsyas and Don Giovanni. Her recordings and performances have garnered reviews from The New York Times, NME, Big Takeover and MTV. Beyond her solo music, Hogg plays in the band Safer, as well as Esenca Duo and various groups throughout NYC.

Press

“From the first song “Ridge,” a group of guitars set the stage for an eerie and emotional album. The lyrics are intelligible, but the voice sounds as if it was recorded through an early 2000’s cell phone with the dream pop filter on. Throughout the record the guitars take turns jumping between static covered and and clipped styles with Liz Hogg’s voice echoing this ability, both showing her ability as a guitarist to lead song after song in ever changing aesthetic ways and her ability to follow suit with her voice. The self titled album was released this January and is available on her bandcamp. “Sexy Fisherman” sets the table for the unique style that these songs have. The voice is soft, but clips at a moments notice, strategically adding to the nuances that are given through panning and guitar overdubbing. The album ends with “This is Trash”, a song where the sonic use of drums and bass expand the overall feel of the album. The origin only makes it more worth listening to. These songs were recorded on tape from 2009 through 2018 and all the original demo riffs that inspired each song were kept in the official release. The length of time spent working on this recording alone explains how personal the album is, and why it is called Liz Hogg. Emotions ooze out of the intricacy of each song. “Every instrument and piece of equipment I own is on the album. Even a what turned out to be broken synth I inherited, which only emitted broken up distorted noise, found its place on the album, as did childhood recorders, train whistles and a cello with a sorry bow.” says Liz in the album’s description on bandcamp. Every. Single. Instrument. Personally, I think that is reason enough to at least give it a listen, but the effort and art that is clear from the beginning of the album to the end is the most significant part of what makes this album worth listening to and the reason I would it say it is one of my favorite albums so far this year.” - Rob Beatty, Boston Hassle

“[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

“There is more of a psychedelic feel to [Monastery] as it closes the album. The track begins with another blistering finger picking display on an acoustic guitar that alters in dynamics as Hogg combines percussive beats with stirring sound effects that make it feel like it is entering the unknown. This is another facet to Hogg’s ability as a composer to capture raw emotions through differing guitar styles that appeal to the listener’s ears.” - Anselm Anderson, The Old School Project

“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 and recorded with several local bands, including Beach Arabs, Fables and UFOs, but tonight she performed solo at Planos. 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”.” - Sjimon 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 Sivyver, 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

Newest:

Regondi: Etude #3

<https://www.youtube.com/watch?v=UfUnm20BaoA>

“Sexy Fisherman” music video

https://www.youtube.com/watch?v=pV_xWDtO0PQ

All:

<https://www.youtube.com/playlist?list=FL7BOQfg33RYPnGT-wBybWA>

<https://vimeo.com/lizhogg/likes>