

= Auf der Maur (album) =

Auf der Maur is the eponymous debut studio album by the Canadian alternative rock musician Melissa Auf der Maur , released on February 2 , 2004 on Capitol Records . Following her career as a bassist for Hole and The Smashing Pumpkins , Auf der Maur recorded the album over the course of two years in various studios through the United States and Canada with producer Chris Goss . The songs featured on Auf der Maur were written over a ten @-@ year period , from 1992 to 2002 , throughout her time in Tinker , Hole and The Smashing Pumpkins .

Auf der Maur features a number of guest musicians and collaborators including former bandmates Eric Erlandson and James Iha , Queens of the Stone Age frontman Josh Homme , Mark Lanegan , Jeordie White and John Stanier . The album 's sound deviates significantly from Auf der Maur 's previous work and features a more experimental and progressive sound .

Upon its release , Auf der Maur received generally favourable reviews and was a moderate commercial success , selling 200 @,@ 000 copies worldwide . Following a successful tour through Europe and United Kingdom prior the album 's release , two of the album 's three singles ? " Followed the Waves " and " Real a Lie " ? charted in the UK Singles Chart . A subsequent tour of North America and another tour in the United Kingdom led the album to chart in both the United States ' Billboard 200 and the UK Album Chart at number 187 and number 31 , respectively .

= = Background = =

Following her departure from Hole in November 1999 , Melissa Auf der Maur was recruited as the replacement bassist for D 'arcy Wretzky in The Smashing Pumpkins in early 2000 . Auf der Maur toured with the band for the Sacred and Profane tour in support of Machina / The Machines of God (2000) and appeared in the music videos accompanying its release . In May 2000 , The Smashing Pumpkins disbanded and Auf der Maur did not have plans to continue her music career . In an interview with Jam ! , Auf der Maur said : " one of the reasons why I took 2001 off is I didn 't even know what I was going to do with music . Maybe I was going to play in a cover band the rest of my life " and that her " relationship to music had become very army @-@ oriented . I was a soldier , a hard worker who never got enough satisfaction from the music . I didn 't know if I was going to make my own record . " In late 2001 , Auf der Maur discovered " old demos " in her Montréal residence and " realized [she] had an entire album 's worth of material that had been sitting there for years . " Among the demos was " Real a Lie " , a song written with frequent collaborator Steve Durand , that was released as a single by the duo 's former band Tinker in 1994 . Auf der Maur said that the decision to record an album " happened very naturally . "

= = Recording = =

The album was recorded during 2001 , 2002 and 2003 at various studios throughout the United States and Canada , including Stagg Street Studios in Los Angeles , Stratosphere Sound in New York City , Rancho De La Luna in Joshua Tree , California , Glenwood Place Studios in Burbank , California , The Sound Factory in Hollywood , Sound City Studios and Kevin Augunas 's residence in Van Nuys , California , and French Kiss Studios in Montréal , Canada . Recording sessions began in October 2001 and initially she intended to record in Chicago , Illinois , but those plans were later abandoned . Although each session had individual engineers , Auf der Maur and Chris Goss were primary producers of the project . Auf der Maur also financed the recording sessions herself , as she was not signed to a record label at the time . She also self @-@ financed the sessions to " secure creative control " as she " wanted the foundation of it to be really pure . " Describing the recording process , Auf der Maur said : " The L.A. section of the record is the prettier , more ethereal stuff [and] the dark , rock stuff actually ? ? which is really my main route and the muscle of the record ? ? was recorded in Canada . And then in Chicago we 're recording some songs with James and Chris that are more mid @-@ dissonant pop ? ? mid @-@ tempo , mid @-@ volume . "

" Those two sides ? the heavy and the feminine put together ? is what does it for me . What moves

me when I play bass is a guttural , kind of masculine , heavy , Viking thing . I picture fields and galloping horses . And then there 's the dream girl in me who writes in a diary and used to sing in a choir . But I would never want one without the other . Life is good and evil , man and woman . And I want to embrace both . "

Upon the completion of the recording sessions , Auf der Maur 's budget ran out . She did not have funds to mix the album but was signed to Capitol Records soon afterwards .

Various musicians collaborated during the recording of Auf der Maur . Former bandmates Eric Erlandson and James Iha performed guitar on " Would If I Could " and " Skin Receiver , " respectively , Mark Lanegan provided additional vocals to " Taste You , " and Queens of the Stone Age frontman Josh Homme played guitar on four songs and backing vocals on " Skin Receiver . " Speaking of the contributions , Auf der Maur said : " I am so lucky I have all these talented friends . It is not too hard to find musicians who are available to play . It just so happens the most generous people are also the best and were willing to play . " During the earlier stages of recording , a duet with Rufus Wainwright was also considered .

= = Release = =

Auf der Maur was released worldwide on February 2 , 2004 , May 4 in the United States and June 1 in Canada . Although the album was distributed internationally on Capitol , EMI managed distribution of the album in Canada . For initial promotion upon its American release , Auf der Maur appeared on Late Night with Conan O 'Brien on June 17 and The Tonight Show with Jay Leno on July 6 .

Three singles from the album were lifted . The lead single , " Followed the Waves , " was released on February 16 , 2004 to accompany the worldwide release . It charted in both the Billboard Modern Rock Tracks in the United States and the UK Singles Chart , peaking at number 32 and number 35 , respectively . " Real a Lie " was released on May 3 to accompany the American release of the album , however , the song only charted in the United Kingdom , peaking at number 33 . The album 's final single , " Taste You " , was released on September 27 and peaked at number 51 in the United Kingdom . All three singles had accompanying music videos which were made available for download on Auf der Maur 's official web site in Windows Media Video , QuickTime and RealVideo formats .

= = = Tour = = =

Auf der Maur promoted the album with an almost @-@ constant tour across Europe , the United Kingdom and North America during 2004 . The seven @-@ leg tour commenced on January 30 , 2004 and concluded on December 4 . The 151 @-@ date tour included support from A Perfect Circle , Minus , The Living Things , The Offspring , The Polyphonic Spree , The Von Bondies , Matthew Good and H.I.M. amongst others . During the tour , Auf der Maur performed at various summer festivals including Curiosa in the United States , Pukkelpop in Belgium , Lowlands Festival in the Netherlands , Reading Festival , Leeds Festival in the United Kingdom , and Independents Day Festival in Italy . During the entire tour , Auf der Maur published photography from the shows on her official web site .

Following the tour , Capitol Records was taken over by EMI . All of the material that had been recorded for Auf der Maur , including outtakes , demos and rehearsal recordings , were seized by EMI 's red tape . Following months of negotiations , Auf der Maur won the rights to the recordings and was subsequently dropped from Capitol / EMI in 2006 . Reflecting on the experience , Auf der Maur said there is " a gross feeling when you merge your heart with a corporate structure . " Auf der Maur took the experience into consideration when considering labels to release Auf der Maur 's follow @-@ up , Out of Our Minds (2010) , which was self @-@ released .

= = Reception = =

Auf der Maur entered the US Billboard Heatseekers chart at number 8 and remained there for two

weeks and also peaked at number 187 on the Billboard 200 . As of 2006 , the album had sold 350,000 copies in the United States , according to Nielsen SoundScan . The album sold an additional 165,000 copies worldwide , bringing the total sales to 200,000 .

Auf der Maur was generally well received by music critics . At Metacritic , which assigns a normalised rating out of 100 to reviews from mainstream critics , the album received an average score of 62 , based on 19 reviews , indicating " generally favorable reviews . " Allmusic reviewer Stephen Thomas Erlewine awarded the album three out of five stars , noting that the album had " a certain nostalgic appeal " and " it 's a little slicker and more polished " than her previous work but added that the album 's themes were " little embarrassing and juvenile . " Alternative Press awarded the album four out of five stars , adding that " the disc 's bread and butter is Auf Der Maur 's smoking riffs . " Keith Phipps of The A.V. Club said that " though Auf Der Maur is never objectionably bad , there 's nothing the least bit distinctive about it " and called it " Billy Corgan @-@ inspired , arena @-@ scale , guitar @-@ driven introspective musery " in his three out of ten review . In his review for the BBC , Matt Wicks described the album as " excellent " and " like the Pumpkins in their prime " and compared Auf der Maur to other female contemporaries such as Shirley Manson and PJ Harvey . Blender gave a majorly positive review , awarding the album three out of five stars , but criticized Auf der Maur 's vocals , stating : " buffeted by big guitars , her thin , untrained voice occasionally sounds listless . "

Tom Edwards of Drowned in Sound noted that the " opening trio of tracks are the most convincing " and the album " still has all the hallmarks of the debut record [...] it has the great songs that have been collected over years in the bedroom and on the road " in his seven out of ten review . Entertainment Weekly gave the album a C + grade with reviewer David Browne describing the album as " professional , commercial alt @-@ rock that takes flight intermittently " but " the monolithic sound also feels dated and drab " and summarised that Auf der Maur was " the perfect CD for 1995 , released too late . " Adam Sweeting of The Guardian described the album 's songs as " powerful and finely crafted " and " soared " , though adding that some were " multi @-@ layered " , and awarded the album three out of five stars . NME awarded the album eight out of ten and said that " the mix of stingingly personal lyrics " and " bruisingly heavy music just draws you in even further , while the crunchy production is so massive , so physical , the music fills every in of space it comes into contact with " and Q referred to the album as " a revelation , " awarding it four out of five stars .

= = Track listing = =

All songs written and composed by Melissa Auf der Maur unless noted otherwise .

US and Canadian bonus track

A ^ " I Need I Want I Will " contains a hidden track of Auf der Maur 's grandmother singing at 6 : 28 .

= = Personnel = =

All personnel credits adapted from the album 's liner notes .

= = Chart positions = =

= = Singles = =