

Until now, *Blood in the Cut* — an angsty, throbbing breakup song that sounds like Garbage meets Lorde, from her 2017 album *Every Where is Some Where* — was Flay's breakthrough track, a dynamic mix of energy and tension that has garnered 35 million streams (and counting) on Spotify alone.

Solutions should expand Flay's sphere of influence and, possibly, mark her as one of the vanguard of the women-led pop zeitgeist. While it's only 10 songs and 35 minutes long, the new record touches on all aspects of her musical character, from uplifting pop (*Good News, Not in California*) to vulnerable chanteuse (*Sisters, DNA*)

Opener *I Like Myself (Most of the Time)* could become a call to arms to young women everywhere, while the elastic bassline, funky handclaps and pop-rap vocals make *This Baby Don't Cry* destined to be a dance-floor banger. The verses of *Bad Vibes* take their melodic cues from Lorde's *Royals*, but quickly explode with them an edgy, psychedelic chorus that summarily dismisses the nemesis who bums her out. *Ice Cream*, meanwhile, is a breakup track that wouldn't sound out of place in, say, a set by Tegan and Sara.★★★★

Stream these: *I Like Myself (Most of the Time)*, *This Baby Don't Cry*, *DNA*

— John Kandle

JAZZ

Audrey Ochoa Trio

Afterthought (Chronograph)

Audrey Ochoa is an Edmonton trombonist who has trained in classical music — as well as virtually any other genre that will accept a trombone. She is extremely active in the Edmonton music scene. And while I confess to be suspicious of many album covers, this one shows a perfectly demonstrated cheeky approach to her music. Her trio has Mike Lent on bass and Sandro Dominelli on drums, with remixing by Battery Poacher on several tracks. Ochoa was part of the excellent lineup of talent at the Cube for the finale of the Winnipeg International Jazz Festival last month.

The music here shows a musician with endless confidence and skill, with varying moods and tempi within a trio that is always in sync. The humour and sense of mischief is never far from the surface. Although this is clearly Ochoa's album, each member gets airtime with ample evidence that the Edmonton jazz scene is growing nicely. Drummer Dominelli has fronted some excellent recent albums of his own.



The remix tracks, such as Low Interest Rate, are thoughtfully clever without detracting from the melodic and accessible nature of the whole album. The title track is an example of a lyrical tune augmented with overdubs and electronic assists that always seem logical. Other tracks might be called jaunty, uncomplicated good fun.

I believe that the name Audrey Ochoa is going to become much better known in the Canadian jazz world.★★★★

Stream these: *Afterthought*, *Low Interest Rate*

— Keith Black

CLASSICAL

Mathias Lévy Trio

Unis Vers: Le violon de Stéphane Grappelli (Harmonia Mundi)

When Stéphane Grappelli died in 1997, he not only left an inestimable legacy of music as "the grandfather of jazz violinists," but literally his own Hel 1924 fiddle, gifted to Paris's Museum of Music two years before his death, an instrument that helped captivate