



BLITZEN TRAPPER
Destroyer of the Void
SUB POP

82%

Destroyer of the Void finds Portland's Blitzen Trapper settling more confidently into the personal universe it charted with 2008's *Furr*, which was like the discovery of a home base with boundaries blurred by the influence of mid-period Grateful Dead, Neil Young's *After the Gold Rush* and Tom Petty. Here, though, Blitzen Trapper manipulates a world entirely its own, relying more on shading and shadows than outright bombast. *Destroyer* carefully reveals itself, slowly unfolding around Eric Earley's growing lyrical visions of nature, God, and redemption. Earley's homespun poetry composes the album's vital core, releasing soft revelations through yarny parables of trees, murderers, and tailors. Though it lacks the immediacy of *Furr*, *Destroyer of the Void*'s surface ripples with a steady, concentrated drip—confident in the strength of nuance's eclipse.
MARTY SARTINI GARNER

