

TORRES' "SECRET"

[...] Once I asked him [Torres] what was the basis for the sonority of his guitars and he replied: only in the soundboard, for the condition of the wood, the working of it and its form were the secret of the sonority. [...]



Thumbs and forefingers of guitar maker Sebastian Stenzel, Germany

[...] and after the meal the subject of the guitar was raised. Father Garzon, victim of the opinion that was going around at that time, had to ask him: *“Don Antonio, you ought not go to your grave without leaving to posterity, without revealing the secret of your guitars”* and looking at us, smilingly [Torres] responded: *“Father, I am very sorry that a man like you also falls victim of that idea that runs among ignorant people. Juanito”* (that is how he addressed me) *“has been witness to the secret many times, but it is impossible for me to leave the secret behind for posterity; this will go to the tomb with me **for it is the result of the feel of the tips of the thumb and forefinger communicating to my intellect whether the soundboard is properly worked out to correspond with the guitar maker’s concept and sound required of the instrument.**”* [...]

Juan Martínez Sirvent quoting Torres in a letter, published in an edited version in “Tarrega” by Emilio Pujol. Translation by José L. Romanillos in his book “Antonio de Torres, Guitar Maker – His Life and Work”