
Marriage: A Two-Voice Invention

Diane M. Langberg
Private Practice, Jenkintown, Pennsylvania

It is quite possible to spend years doing marriage counseling and, in the process, give more thought to the marriages of others than to one's own. It is also easy for our thinking to become dull as a result of an overused vocabulary and worn-out categories. We then end up assessing our own marriages very little or from a position of such familiarity that we fail to see clearly. This article is based on the premise that as Christians who are called to counsel others, our God has called us to be what we teach. Using the composition style of Bach's Two-Voice Inventions as an illustration, we will consider afresh how God, through the blood of Christ, has made two one, destroying the dividing wall of hostility. The illustration is used as a call to us as Christian counselors to assess our own marriages so that we might lead by example as well as by teaching.

As one who has been in the counseling profession for more than two decades, I am often reminded of one of the great hazards of that profession. Anyone who does the work of counseling full time runs the risk of becoming so focused on the lives of other people that his or her own gets swallowed up. The energy required to listen attentively, handle crises, and manage the complex dynamics of other marriages can easily result in little or no energy being directed toward one's own personal life. One of the areas that is often neglected is the marriage of the counselor.

Neglect of one's own marriage is very easy to fall into. Long hours and the outpouring of tremendous relational energy mean that a very tired human being goes home at the end of the day—one who has no inclination to talk or listen to another member of the human race. It is very easy to expect a spouse to grasp the intensity and importance of what you have done all day and, in response, be perfectly willing to put his or her own needs on hold. We are, after all, very busily, altruistically, and sacrificially helping other people! Being a

relatively normal member of the race, and a therapist by trade, I have not found myself exempt from such struggles during my 25 years of marriage.

It has produced a conflict for me, however. I have lodged somewhere in my brain and my heart the very strong belief that our God has called us to be what we teach. Such a belief often makes life complicated because it requires seemingly constant wrestling with those myriad influences which would delude us into thinking that some inconsistency or slipshod living tucked away in a corner will not hurt anybody. I believe God has said otherwise. That belief requires me to sit down with some regularity and consider my life, my choices, my attitudes, and my relationships in the light of the Word of God. My marriage is not exempt from such assessment.

I find, when assessing anything, whether it is in my own life or a client's, that it is important not to get stuck using the same language all the time. If I do not continually stretch my mind and look for new categories, I find I get into a rut, the assessment becomes a rote exercise, and I miss significant things. Marital

assessment is no exception. Within Christian circles a particular set of vocabulary words often gets used so repeatedly when discussing marriage that no one truly listens anymore. During one of my more reflective times I came across a fresh perspective, a new lens, through which to consider my own marriage. I offer it to you in hopes that it will do for you what it did for me: enable you to see some things you may have missed and bring new life into a solid relationship.

Before suggesting a new perspective to you, it is important to remind us all that there is a governing principle that is foundational to all that follows. Our real work in life is not our marriage; it is not counseling; it is not parenting or anything else that competes for our time and attention. Our real work as believers is maintaining our relationship to Jesus Christ above all else. All other arenas of our lives are to be under the dominance of this passion. Paul says in 2 Corinthians 5:9, "...we make it our goal to please him..." [NIV]. We are not to live our lives ruled by any other ambition. The work of counseling is a good work. It is not our first work. The work of marriage is a good work. It is not our first work. The first work of Jesus Christ was obedience to the Father. Ours is the same. That means that the heart of marriage is not about pleasing myself in the relationship, nor is it about pleasing my spouse. The heart of marriage is about living there pleasing to God, wrestling before him over a lifetime to become in that place what he has called me to be. It is my hope that the following analogy may enable all of us to do just that.

Two Voices

In marriage we have two people, two voices. Each of these voices is saying something different. Each of these voices is certain that it speaks the truth, that its voice needs to be the dominant one, the one that is heeded. The art of marriage lies in learning how to listen to each of the voices and then bring the two together in a harmonious whole where neither is lost due to the emphasis, intensity, or power of the other.

I have found it helpful to think of marriage as two voices coming together in a harmonious whole, illustrating this concept by means of a music lesson. Johann Sebastian

Bach, who happens to be one of my favorite composers, wrote a series of compositions called Two-Voice Inventions. The musical concepts behind these marvelous inventions offer an excellent illustration, not only of marriage, but also of the scriptural concept of two made one.

In Ephesians 2, Paul says the following:

As for you, you were dead in your transgressions and sins.... All of us also lived...gratifying the cravings of our sinful nature and following its desires and thoughts....But because of his great love for us, God, who is rich in mercy, made us alive with Christ....[W]e are God's workmanship [poem, song] created in Christ Jesus to do good works, which God prepared in advance for us to do.... You were separate from Christ...[but] now...you...have been brought near through the blood of Christ. For he himself is our peace, who has made two one and has destroyed the barrier, the dividing wall of hostility.... His purpose was to create in himself one new man out of two, thus making peace, and in this one body to reconcile both of them to God through the cross, by which he put to death their hostility.... For through him we both have access to the Father by one Spirit. Consequently, you are... fellow citizens...members of God's household, built on the foundation of the apostles and prophets, with Christ Jesus himself as the chief cornerstone. In him the whole...is joined together and rises to become a holy temple in the Lord. And in him you too are being built together to become a dwelling in which God lives by Spirit (Eph. 2:1-22).

This Scripture was written by Paul regarding the hostilities between Jew and Gentile. However, I think because of Paul's own words in Galatians 3:28, we can use this Scripture for the walls that exist sometimes between male and female. Paul said, "There is neither Jew nor Greek, slave nor free, male nor

female, for you are all one in Christ Jesus." In other words, those seemingly natural barriers between human beings have, through the cross, been put to death. In the genius of Bach we find a helpful illustration of the harmony of two distinct voices blended together into a work of beauty.

In order to grasp the concept of two voices that are distinct yet harmonious, we must first be clear about the fact that the "song" of marriage has a Creator/Composer. Marriage is not something men and women thought of themselves. Marriage does not exist because we want sex. It does not exist because we want children. It does not exist because we want companionship. Those are certainly things that push people into marriage, but marriage was originally thought of by God himself. He is its Creator/Composer.

The book of Genesis tells us, "Then God said, 'Let us make man in our image'.... So God created man in his own image...male and female he created them." God said, "Let us create...." And he did. "The Lord God formed the man... and the Lord God made a woman...[and] brought her to the man...and the two became one flesh" (Gen. 1:26-27; 2:7, 22, 24).

In creating marriage, God gave it two voices: male and female. This duet is part of the image of God. "Let us...." One of the ways we reflect the image of God is differentiation within unity, two voices in one harmonious whole. As the Trinity is always three, yet always one, so in marriage there are to be always two, yet always one. When there are two without unity, we fail to reflect the image of God. When there is unity without diversity, when one voice is lost, we fail to reflect the image of God.

We are his workmanship, his composition. Who we are in this two-part relationship is to be an expression of who he is. Marriage is an expression of the voice of the Creator/Composer. He heard the music first within himself and then articulated it. Marriage is a manifestation, a creation of something within the Godhead. In us, God has in some measure reproduced himself. "Let us make man, male and female, in our image...." Let us make them to reflect who we are.

A Music Lesson

A music lesson may help us understand what we are talking about. Johann Sebastian Bach wrote 15 Two-Part or Two-Voice Inventions. He was the creator/composer who brought the music into being. He gave the inventions two parts. The inventions are a kind of composition that conforms to the rules of counterpoint. Counterpoint is defined as the art of relating an independent melody to another melody, in accordance with the fixed rules of harmony, to make a harmonious whole. In other words, it means taking two individual melodies and harmonizing them, without destroying, or losing, their individuality. These inventions are an expression of the voice of Bach. He heard the music first and then articulated it. The inventions are a manifestation, an expression of something within him. In these inventions, Bach reproduced something of himself.

If you were to sit down and listen to one of Bach's inventions, you would hear the distinct parts. Though the parts are each distinct, you can also hear the whole. Both the whole and the two parts are simultaneously present.

This particular form of music only works because it follows the fixed rules of harmony. To harmonize something means to create a pleasing combination of two tones, or to combine parts so they fit well together. Another word for *harmonize* is *reconcile*. The music will not work, it will not be pleasing, it will grate, if it fails to follow the rules of harmony. Harmony results only when the parts are reconciled to one another.

One of Bach's biographers said, "It is harmonic intensity above all that sets Bach's music apart from that of his contemporaries. Bach had anything but a conventional mind. His work is always full of surprises; something unexpected...something that only Bach could have dreamed from the material.... In Bach's music a completely new harmonic language is forged.... Where most composers of his day would confine themselves to the rules, Bach *made* the rules.... He was always investigating the harmonic potential of music" (Schonberg, 1970, p. 27).

Such statements could also be made about marriage. God himself is the Creator of marriage. His harmonic intensity sets him apart from all other creators of marriage. He has anything but a conventional mind. He is full of surprises. There is a harmony for each of our

particular marriages that only God could have dreamed from the material. Where most composers of marriage confine themselves to some set of rules, God made the rules. He is always investigating the harmonic potential of your relationship.

Competitive Composers

Who are some of the competing composers for our marriages? Who besides God may be writing the score? Our parents are strong competitors for the role of composer in our marriages. Many of us unconsciously and passively simply play the same song our parents played. Even when we look at their marriage and want nothing similar to it, somehow we find ourselves repeating their themes. A man who is facing the demise of a second marriage recently said to me, "I keep repeating what my parents did. I hate what they did, yet I find myself in the same rut." Parents are very powerful composers. They have profoundly influenced us. Many of us simply play the song we were taught.

I, myself, am also a possible composer for my marriage. So often in marriage counseling I find that one or both spouses are trying desperately to make the marriage be what they want or think it needs to be. "I have to have so-and-so." "I cannot live with or without such-and-such." "This is not what I bargained for." "I will not live with a man/woman who...." "I want something new...." Many of us exert tremendous energy attempting to get our spouses to play *our* song.

A third competing composer is culture, either secular or Christian. You could easily pick up six different books on marriage and find each of them telling you how to do your marriage, yet all of them sing a different song. Husbands should always be like this. Wives should always be like that. Marriage should always have these three things. Then we push and pull on our spouses or ourselves, trying so hard to fit into what we were told, but somehow someone's personality or gifts or limitations keep it from working.

I find I need to frequently ask myself, "Who is the Composer, the Creator of my marriage?" There is no breaking down the wall of hostility, there is no bringing the feud

to an end, there is no reconciliation, unless I first acknowledge who the Composer is and live in love and obedience to him. *He* wrote the music. *He* knows what it should sound like. *He* knows how the two voices fit together in a harmonious whole. Wherever we fail as individuals to listen to the voice of the Composer, we will fail to play the music as it was intended. Whenever we fail to play in conformity to the Composer, we will produce noise, not harmony.

Suppose you were asked to play the fourth invention in the presence of Johann Sebastian Bach himself. How would you feel? How would you prepare? Would you not want to play the piece in a way that would please the composer? And would that not mean playing as he intended the piece to be played rather than as you are used to playing it? You would not want to play with your fingers doing what they do automatically nor simply how some other teacher taught you. You would want to play the invention as Bach intended for it to be played.

Bach's hearing was said to be "so fine that he was able to detect the slightest error even in the largest ensembles...all alone, in the midst of the greatest din made by all the participants, and although he is executing the most difficult parts himself, noticing at once, whenever and wherever a mistake occurs, holding everybody together, taking precautions everywhere and repairing any unsteadiness" (Schonberg, 1970, p. 22).

How like our great God, whose holiness is so fine tuned that he can hear the slightest harshness in a relationship that he says is to be governed by love. He can hear the muttering under the breath, the mean thought that we nurse, even in the din caused by a family of 10! How quickly we forget that every moment of our marriages we play in front of the Composer, who misses nothing. The Composer/Redeemer who, whenever and wherever a mistake occurs, can hold us together and repair any unsteadiness if we would but look to him. And so we begin with the truth that our Creator God is the Composer of our two-part invention and that we are playing the music, moment by moment, in his presence.

Destruction of Harmony

I want to go on from here and consider some of the ways we destroy the harmony, the two-part invention that God intended or composed for us. The first way is that we fail to play the music given us by the Composer. Suppose you have been asked to present yourself at your church next Saturday to play the fourth invention for Bach. You go home, look through the book of inventions and find one that appeals to you, one that seems easier than others. You spend the week practicing hard and appear dutifully next Saturday. You sit down at the piano and play the thirteenth invention. What will Bach say?

According to his biographers, Bach was an intense man with strong feelings about music in general and his compositions in particular. He knew exactly how he wanted them played. He had played them himself. He also had a fearsome temper. So if you played the thirteenth when he had asked for the fourth, I expect you would get quite a reaction. Try to imagine the following interaction:

"I did not tell you to play the thirteenth invention. I asked you to play the fourth. I had a plan that was good for you and for the whole. Now I have one through three and five through fifteen, with two thirteens. No one is playing the fourth. One is missing. Why did you not do what I called you to do?"

"I liked the thirteenth better. I thought it was prettier, easier. It felt better to me. I like these notes more than the notes in the fourth. Some of the sounds in the fourth were not pleasing to me. I did not like what my hands had to do."

"You have not done what I asked you to do. I gave you a beautiful piece of music that reflects something of me, and you have chosen something different. I gave it to you, knowing who you are. I knew parts of it would be difficult. I knew parts would not please you. It was a good invention for you and, if played well, it would bring honor to me as the composer and joy to you and your listeners."

One of the ways that we can destroy the harmony that God foreordained or fail to make the music God prepared in advance for us is to choose music we prefer over his choice for us. We do not like the piece assigned to us, and so we choose another. We structure our marriages to meet our own needs or comfort

requirements. We do not play for the Composer, we play for ourselves. We rebel against the hard places in the piece. We would rather play something simpler. Some spots in our music make sounds we did not count on. We prefer a different sound. The sounds of loss, illness, financial problems, difficult children—these were not chords we envisioned as part of our music. We would like a piece that does not carry these within it.

How good it is that, because of the work of Christ for us, our God does not respond with a fearsome temper when we fail. The Composer for whom we play is gracious beyond comprehension. He greets our mistakes and wrong choices with wave after wave of grace, always ready to enable us to play a piece of great beauty that will bring glory to him.

Destruction of Unity

What might be another way we destroy the harmony that God intended? We spoke earlier about marriage as diversity within unity: two voices made one. The harmony results from two independent melodies being brought together into a whole. We destroy the harmony by destroying either the unity or the diversity.

How might we destroy the unity of a two-voice invention? Again, suppose you arrive at your church to play for Bach. You sit down and play, without error, the right hand, which consists of a series of single notes. What will Bach say? "That is not my invention. There is no harmony. There is only one voice. I hear only single notes. I wrote two voices. They were meant to be played together. Where is the other? Why is it not present? The richness, the diversity is gone."

In a marriage there is the coming together of two voices. There is no harmony unless both are present. One note alone does not make harmony. If one voice is missing, unity is destroyed. Is there only one voice in our marriages? When the Composer listens, who does he hear? Whose voice is heard in our finances? Whose voice is heard in our sex lives? Whose voice is represented in the discipline of the children? The running of the household? Whose voice is heard in the spiritual life of our family? Is there harmony in all these areas? Does the whole carry within it

the notes of each of two melodies? Or are we playing a one-handed invention, which is, therefore, no invention at all?

Remember, God said, “Let *us* create....” Does your marriage truly look like an *us*? Or does it look like a *me*? Two created human beings, male and female. Two different backgrounds, two different personalities, two sets of needs and expectations. Two sets of gifts and limitations. Are they all there? Can I hear them? Or is one left out? Or has one shut up, given up, and quit playing?

There is no harmony in two sets of single notes played separately. There is no harmony in one voice. God intended a two-voice invention. It is far more complicated to play than one voice alone. It requires a lot of work and discipline to do it well. God’s design is two made one. Each voice is heard, the whole is harmonious. Unity is destroyed if only one voice is played. If we have shut up our spouses in some fashion or, conversely, if we are silent in our marriages then unity is destroyed. There is no unity in one voice.

Another way I might destroy the unity of the invention given to me is to sit down and play both hands, but to do so in such a way that one overshadows or dominates the other. Both are there, but one is so loud that I either miss the other entirely or it is as though I get whispers or glimmers of a harmony that keeps disappearing. It is not just that two voices need to be played but that they need to be played so that together they make up a harmonious whole without one dominating the other.

Someone writing about Bach’s inventions talks about a “clear yet unostentatious articulation of the individual parts against which the most complicated contrapuntal writing can stand out in transparent clarity” (Landshoff, 1933, p. 1). Translated, that basically means that each part is played clearly without either overpowering the other, so that the beauty and complexity found in the two together stands out. When you walk away from an invention that is well played, you have heard one voice, a second voice, and the complexity of the whole all at once. The sound of it is such that you cannot separate the three.

And so it should be in marriage. His voice, her voice, and the harmonious complex whole. One cannot be separated from the other, and yet the distinct voices are somehow heard. It is

a mystery, is it not? One that reflects the beauty and mystery of our Creator, who is Three, yet One.

Does our marriage sound like that? Two distinct voices, yet one? Some of us have overpowered or crushed the voices of our spouses. They are not heard because we are so loud. We may be louder because we are angry. We may be louder because we think our parts are nicer or more important to the whole. We may be too loud because we are not listening to our partners’ melodies and have no clue how they are playing or where we might need to adapt so they can play better. If my right hand has figured it out, and my left hand is slow (which was often the case when I was a child learning piano), my right hand has to wait while my left hand gets extra time and attention in order for the whole to be a thing of beauty. So it is in marriage. There are seasons when one voice must wait and encourage the second voice to play and play well, so that the harmony of the whole can be heard.

Destruction of Diversity

How might we destroy the diversity of a two-voice invention? In an invention the two voices play different notes at different times. Sometimes one plays and then the other joins in. Sometimes the parts are played simultaneously, but rarely do both hands ever play the same note. One way to destroy the diversity of an invention is to make both hands play the same thing at the same time. Again, there is no harmony. One note is simply an octave higher or lower than the other, but each voice plays the same note. The diversity is destroyed. We have repetition instead. Each hand is the mirror image of the other. It is not the Composer’s invention.

One of the interesting things about marriage is that we often choose our spouses for the very characteristic that drives us to distraction later.

He: I fell in love with her because she was so caring and I was not very good at that.

She: I fell in love with him because he knew how to handle things and I often did not know what to do.

He: I am angry because she is so suffocating and will not give me any space.

She: He always has to control everything. We choose something different from our-

selves only to find that we do not know how to live with it. For many, the solution is an attempt to change our spouses to be like ourselves. If you would just think like me. If you would just be neat, on time, and interested in sex the same way I am, we would not have these problems. Mirror me. Sound like me. This harmony business is for the birds. It often degenerates into demeaning, insulting quips about the opposite sex: “Women—who can understand them?” “Men—they’re all alike.”

We want sameness, not the diversity God created. We think unity comes from being identical and division results inevitably from difference. Yet our Creator/Composer God has reconciled both through the cross, by which he put to death our hostility. He has made a way for diversity that does not divide. He has made possible a diversity that results in beautiful harmony.

Another way to destroy diversity is by making it discordant. If I played the invention for Bach and ignored his timing and direction. I would have a mess. I may play all the right notes in each hand, but if they are not played according to the direction of the master, I will make noise, not music. In the first invention, the right hand begins alone. Suppose the left hand said, “Why should you go first? I want to play my part now too.” Later on in the invention, the right hand holds one note while the left hand gets the limelight and plays a different tune. Suppose the right said, “I don’t want to sit on this note for this long. It’s boring. I want to play my own notes, while you play yours.” The first invention also has rests, places where one hand is quiet while the other plays a few notes. The rests go back and forth between the hands so each is heard in its turn at some point the piece. In this piece Bach gave the right hand six “trills”—flourishes, special touches. The left hand has one. Suppose the left hand got mad or jealous at the gift given the right hand and said, “Me too, me too!” It would fail at those times to let those trills be heard against the backdrop of the melody of the left hand. We would be robbed of the beauty of the diversity.

What are our two-voice inventions like? Are there two voices? Or only one? Does one overpower or crush the other? Does one demand sameness and the other respond simply by conforming? Is it noisy or harmonious?

Did the Composer give us what feels like a difficult invention to play? Are we having a hard time hearing any beauty in ours?

A Difficult Invention

My parents were given a difficult invention to play. Both voices were hard. They played it well, but it was not easy. The complexity of it, though, made it a thing of beauty, because they played to please the Composer.

My father was a country club boy, a graduate of Virginia Military Institute (VMI) who went on to become a pilot and full colonel in the United States Air Force. He stood 6’4”, had red hair, and was an excellent athlete. He dropped troopers on Normandy’s shore during World War II and came home with medals he never displayed. At the age of 42 he was retired from the Air Force due to a debilitating illness which slowly eroded his life until he died in the nursing home where he spent his last years. He died in 1993. He had been ill since 1961.

My mother was the youngest of four girls. They were abandoned by their alcoholic father during the Depression when my mother was four. She grew up in a tiny town in the mountains of West Virginia and has a high school education. She went from there to the city to work where, thanks to a blind date, she became “the colonel’s lady.” They traveled, saw the world, and had two children while he rose in position and authority. And then, when she was 38 years old, her husband was let go from his employment. He was jobless and without financial security due to an unknown illness. Over the course of the next 32 years, I watched my parents learn from the Composer himself how to play this part of the invention assigned to them.

How does one who is healthy learn to care for one who is sick, graciously and without bitterness? How does one who is quick learn to wait while a former athlete tries to tie his shoes or button his shirt while he still can, without impatience and irritability? How does one whose mind is not clouded by drugs learn to give space for slow thinking and stuttering speech, without sighing and shifting? How does one whose body is not dying learn to spend day after day in a nursing home, where many bodies are dying, when she thought these were supposed to be some of the best

years of life? How do two such divergent melodies play together harmoniously? How does the healthy voice not crush or silence the sick, slow, hard-to-understand voice? How does the healthy voice keep from running off and playing her melody alone? How does the sick voice find energy to still speak into the relationship, to stay connected, when energy is so sparse? How does the sick voice keep from demanding selfishly, whining pitifully, playing sour notes, because of his lot? These melodies clearly had the possibility of making a great noise rather than beautiful harmony.

Go back to our quote about Bach as a conductor—he cued everybody in, he noticed at once whenever and wherever a mistake occurred, he held everybody together and repaired any unsteadiness. A difficult invention can be played only if we truly know, understand, and listen to the composer. It is the composer who tells us when to come in. It is the composer who will point out our mistakes and help us take corrective measures. It is the composer who knows how to bring unity from diversity. It is the composer who repairs any unsteadiness. My parents learned to play a very difficult invention because they learned to know, understand, and listen to the Composer. Whatever invention has been assigned to us can be learned in the same way.

A two-part invention can be difficult. Marriage can be difficult. Some inventions are clearly more difficult than others. Some marriages are harder than others. If truth be known, few if any of us had a clue when we said, “I do.” And even if we knew it could be hard, we had no idea what lay ahead for us. Perhaps if we had really known what lay ahead, many would have said, “I don’t.”

It is some time after saying, “I do,” that we come to know in some measure where the difficult parts are in our invention. Some of us have found the whole piece hard. Some keep stumbling on a line or two. Some of us have quit practicing.

Do we really think that we can teach others how to play a beautiful invention if we ourselves have quit playing the one assigned to us in some fashion? How can we teach another to practice, when we do not practice? How can we teach someone to play with a slow left hand, when we have never learned to adapt ourselves to another? How can we teach

others how to listen for the nuances in their spouses’ parts, when we ourselves are so absorbed with our own parts that we have no idea what our spouses are playing? How can we teach others that our God has indeed broken down the walls of hostility, if we live entrenched in anger and bitterness toward our own partners?

We have come full circle. We must be what we teach. Our God has said so. He has also said that whatever part we have been assigned, it is the approval of the Composer/Conductor that matters. Any error in our parts, anything in our lives that mars his image or detracts from the beauty of his glory must be that which gets our primary attention. Though unseen, our Composer is ever present. We are not to play to the audience. We are not to play to a fellow musician. We are not to play to please ourselves. We are to play seeking the nod, the approval of the One who wrote our music and knows exactly how it is to sound.

It is a privilege to be given music written by the Master. We are co-laborers with him. He wrote the music and has asked us to play it as he intended it to be played. He has invited us to come alongside, to be his yoke-fellows, to labor with him to produce the creation of beauty and harmony that he envisioned. We cannot do his work unless we follow his notes (the Word) and are governed by his Spirit. The work of our Composer is sometimes a difficult work. We enter marriage saying, “For richer or poorer, in sickness and in health, for better or worse,” but we want and expect richer, health, and better. We do not want to play the notes of worse, sickness, and poorer.

You and I cannot play such difficult parts unless we know the mind of the Composer. We cannot play his music unless we follow his direction. It is only as we sit at the feet of the Master Composer that we will play the music intended for us and play it in a way that truly reflects the beauty of the music of God himself. I also firmly believe that unless you and I, as counselors, know how to sit at the feet of the Composer regarding our own marriages, we will not know how to teach others to play the pieces assigned to them. May all who watch and listen to our inventions hear a beautiful harmony that reminds them in some

small way of the glorious beauty of the Composer himself.

Diane M. Langberg, Ph.D., is a practicing psychologist and director of Diane Langberg, Ph.D., & Associates, a practice in suburban Philadelphia, Pennsylvania. She is a faculty member of Westminster Theological Seminary and Philadelphia Theological Seminary. Correspondence concerning this article should be addressed to Diane Langberg, Ph.D. & Associates, 512 West Avenue, Jenkinstown, PA 19046. Electronic mail may be sent to dlangberg@juno.com.

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