Annan Chess

Julia Vysotska

5th Honorable Mention

Václav Kotěšovec

1st, 2nd Special H.M.

Václav Kotěšovec

4th Honorable Mention

Michal Dragoon & Ladislav Salai Jr.

Bruch

We thank Ofer for this comprehensive award. Judging this many fairies takes knowledge and patience. This award stays open for three months. Please send comments to Petko A. Petkov.

There were many (64) interesting problems in 2016, but few (in my opinion) obvious prize-winners. Most had distinctive features that could not be ignored – nor could I ignore the many included miniatures by the amazingly prolific Bob Lincoln. I thought a good solution was to make a Special Group Commendation to recognize what I thought were the best of Bob’s avalanche. Neither did I fail to look at Kabe Moen’s original #2 on p.156 of SG75: it’s beautifully executed, but the ‘novelty of double-check on White dates back at least a century with the G.Heathcote classics.

With so much data-base material available these days, it was not possible to check fully everything for practical reasons, but others will check. Therefore, this award does not become definitive until three months after its publication.

1st Prize - (Mario Guida - T0905) Prominent captures of the half-battery pieces are the prelude to a reverse or Complete Hannelius theme [Hannelius theme pattern is Try? (2.A) 1... x! Try? (2.B) 1... y! Key! 1... x 2.B; 1... y 2.A]. The full pattern for this problem is set-play: 1... Sxe4[1] 2.Sd4#[A], 1... Sxf3[3] 2.Rc4#[B]. 1Rxe3[1] 2.Sd4#[A], 1... Sxf3[3] 2.Bxd3#. 1... Kd5 2.Sd2#, 1... Rg2# 1.5d2# (2.Rc4#[B]), 1... Sxe4[1] 2.Bxe4#. 1... Kd5 2.Sxe3#. In both try and post-key play 1... Sxf3[3] and 1... Sxe4[1] may be fairly said to stop/refute threats A and B, and then they do more by permitting new mates! In all this complexity, there is a changed mate for the BK flight. I note that defenses 1... Sxe4[1] 2.Sxf3[3] 1... Sxe4[1] 2.Sd5# 1... Sxe4[1] 2.Sd2# are cyclic over set, try and actual play. E.Salazar’s 2nd Pr. Die Schwabe 1968/1 - 6B18/3R5P1/3Kbd1Q/4P2/ 3P1S2/3R2K1 # 1.5d8# (-) Bc4!! 1.5d5# (2.Qa2) with its battery-building by WS and QW is the Salazar theme: T0905 might be tagged Salazar II, at best. Nonetheless, I remain impressed by this pointed, elegant and outstanding problem!

2nd Prize - (Wieland Bruch - T0904) In this open setting, there are two partial primary Flrick separations of three threats ABC/ABD in the two phases. What gives this distinction is that in

1st Commendation - (Julia Vysotska - FB1450) A powerful demonstration of Annan chess in a miniature. 1.d5 ne4+ 2.nb3# 2.nd4#; 1.g5 nb3+ 2.nf2+ 3.nf4#. 1... nNd3+ 2Nb4 2.h6 nN5#.

2nd Commendation - (Waldemar Tura - FB1474) Exchange of mates which use the Siren nature of the fairy pieces. Solution: 1... Sb5[5a] 2.Sd6#[A], 1... Nxc6-b5[5b] 2.Txe4-f4#[B]. 1... cxb4? = 2.Sd6#; 1... Nd5#? 1... Sxe4? 1... f3#; 1... Nf2! 1... Sxe4? 1... Nxc6-b5[5b] 2.Sd6#[A] 2... Kb3# 1... Ne2 2.Sf3# 1... Nxf2[5c] 1... Nxf2[5d] 1... Nxd6# (2.Nxe4#).

3rd Commendation - (Klaus Wenda - FB1475) Elegant problem with two pairs of fairy promotions. Solution: 1... Sb1L 2.Nf5 d1Lg 3.Nf6+ Lh8# 1... b1N 2.Nc3 d1Lh 1... Nb4#.
both phases there is a total Karlström defense, 1...Re6, to refute all three threats. 1...Re6 is supplemented by two more defenses on e6 post-key, an impressive trio. 1...Bb3! is a suitably difficult refutation. 1.Qe3 (2.Qe3/Qe2/Qf4), 1...Bc3 2.Qe3, 1...Bc4 2.Qe5, 1...Sf3 2.Qf4, 1...Re6 2.Ra4, 1...Bb3!, 1.Qf7! (2.Qe3/Qe2/Qe5/Qe4), 1...Bc3 2.Qe3, 1...Bc4 2.Qe5, 1...Bb3 2.Qe4, 1...Re6 2.Qb4, 1...Be6 2.Qxg7, 1...Sxe6 2.Qxd6. No anticipation, but a problem for comparison (in the Albrecht Collection) is B.P.Barnes Themes 64 1983 – a primary partial separation of different threats ABC/DEF by constant black defenses, but without Wieland Bruch’s important addition of Karlström defenses.

3rd Prize - (Vasily Dyachuk - T0914) There is a part-symmetrical element to this problem, but that’s only after 1.c7? and 1.e7. The real ingenium comes after 1.cxb7? (2.Bxc4) and the key followed by a `switchback` mate. The overall result is a splendid WB `star` of threats and an extended WB `star` of mates. A star-quality problem to remember! The incidental pseudo le Grand element is scarcely worth mentioning in this context.1.c7? (2.Bc6e), 1...Sxe6 2.Bx6e, 1...Sxb7 2.Bxb7, 1...Sxf7! 1.e7? (2.Be6), 1...Sxe6 2.Bx6c, 1...Sxf7 2.Bxf7, 1...Sxb7! 1.exb4 (Kd4) (2.Bxc4), 1...c3 2.Bb63, 1...Rc3!, 1.Qf5! (2.Bxe4), 1...exf5 2.Bxf3, 1...d1Q 2.Qxd1.

1Honorable Mention - (Valery Shanshin - T0913) Too often, composers claim a doubtful `alphabet soup` of theme names, but this combination is clear. We start by seeing an obvious Barner pattern of double threats separated: 1.Rd6? (2.Sd6a/Qxh4#B), 1...exd6 2.Sc6#A, 1...Sc5 2.Qxf4#, 1...Bxd5[x], 1.Rc7? (2.Sc6#A), 1...Bd5[x] 2.Qf4#B, 1...Bd4 2.Qxd4, 1...a4! (2.Sc4#), 1.Rf6! (2.Qxf4#B), 1...Kd6 2.Sc3#, 1...Bxd5[x] 2.Sc6#A, 1...Sc5 2.exb8Q#. Into this complete and complex solution may be read the le Grand theme pattern, threat-correction, the Dombrovskis Paradox, and the Dombrovski effect. It’s impressive, right down to the flight-giving key for 2.Sc3!, but a pity about the cumbersome but necessary addition of BRb8 and WPb7c7.

2Honorable Mention David Shire

3Honorable Mention Kabe Moen

4Honorable Mention Klaus Förster

5Honorable Mention Marco Guida

6Honorable Mention - (Emanuel Navon - T0933) 1.Bd4? exploits the Novotny cutting-point at f6, and then other exploitive tries 1.Sf6? and 1.Rf6? become post-key mates – a nice idea. In the circumstances, the sacrifice of the WQ is a key move, and the Qs+bR+bR batteries open to thematic effect. 1.Bd4? (2.Be7), 1...Bf6 2.Rxe6, 1...Rf6 2.Qxe5, 1...Rxe4!, 1.Sf6#A (2.Qxe6/Qxe5#Bxe8!, 1.Rf6#B (2.Rexe6/Qxe5/bxe6) Rxh4+! 1.Qd4# B (Qxe5#B, 1...exf4 2.Sf6#, 1...exd4 2.Rf6#B).

7Honorable Mention - (Daniel Wirajaya - T0903) WBd4 and wSe5 make white corrections to the same square, d3, and give unusual substance to the pseudo le Grand theme with its reciprocal pattern of threats mates. It’s good that all moves by the wSe5 give a BK flight, and that a plausible 1.Sd7? fails to close the QB’s line to e2 after 1...Qxe4! 1.Be2-2 (2.Sd7) Qxe4!, 1.Bd3? (2.Se2#A), 1...dxc4 2.Qf5#B, 1...Bxe5!, 1...Qe2-2 (2.Qd5#) Qxh4!, 1...Qxd5#B, 1...Kxd6 2.Qc6, 1...dxc4 2.Qxe4!...

8Honorable Mention - (Chris Hanlifser & Andreas Witt - T0930) An attractive presentation of two White Gauqne unpins (the WQ is able to unpin the Bc5#) to the same square, but somewhat repetitive play of the BSs. A well-chosen key gives a flight, and old Friend 2.Qd7 returns. 1...Sd5? (2.Qd7#A), 1...Sd7 2.Sxe6#, 1...Sa4!, 1...St5# (2.Qa7#A), 1...Sg4 2.Rxe4#, 1...Rxe7 2.Qxe8, 1...Sd7! 2.Bbb7! (2.Ba7#), 1...Kc5 2.Qa7#A, 1...Sd7 2.Sxe6#, 1...Sa2-2.Rxe4#. 1.Bc7? (2.Bb6#) Ke5! 2.Qa7?, 1.Bd5? (2.Qa7# exd5!)

Special Commissions are given to Robert Lincoln originals from his articles.

SG74, p.102 N°15 1.Rd7? (2.Rxa7) 1...Bxb5!, 1...Bb7!, and 1...Bxb8! 1.Rd8 (22). 1...Bxb5 2.Ed6#, 1...Bb7 2.Sb6#, 1...Bxb8 2.Rxe8#.

SG75 p.154 N°4 1.Rf3? (2.Ra6f/Qxb5#) b3!, 1.Qxf3? (2.Qa6f# Ka5! 1.Qf7! (2.Qa2), 1...Bd5/b3/Ka5 2.Qa7#, 1...Ka3 2.Ra6#.

SG75 p.154 N°5 1.Rf3? (2.Ra6f/Qxb5#) b3!, 1.Qxf3? (2.Qa6f# Ka5! 1.Qf7! (2.Qa2), 1...Bd5/b3/Ka5 2.Qa7#, 1...Ka3 2.Ra6#.

SG75 p.155 N°10 1.Bf7? (2.Qb8#), 1...Sd7 2.Qxe7#, 1...Rf8! 1.Bf6! (2.Qe7), 1...Rd8/Rb7/Sce 2.Qx#, 1...Sd5 2.Qxb8#.
both phases there is a total Karlstorn defense, 1...Re6, to refute all three threats. 1...Re6 is supplemented by two more defenses on e6 post-key, an impressive trio. 1...Bb3! is a suitably difficult refutation. 1.Qg3? (2.Qe3? Qe5? 2.Qf4), 1...Bc3 2.Qe3, 1...Bc4 2.Qe5, 1...Sf3 2.Qf4, 1...Re6 2.Ra4, 1...Bb3!, 1.Qe7! (2.Qe3? Qe5? 2.Qf4), 1...Bc3 2.Qe3, 1...Bc4 2.Qe5, 1...Bb3 2.Qe4, 1...Re6 2.Qb4, 1...Bf6 2.Qxg7, 1...Sf6 2.Qxd6. No anticipation, but a problem for comparison (in the Albrecht Collection) is B.P.Barnes Themes 64 1983 — a primary partial separation of different threats ABC/DEF by constant black defenses, but without Wieland Bruch’s important addition of Karlstorn defenses.

3rd Prize - (Vasily Dyachuk - T0914) There is a part-symmetrical element to this problem, but that’s only after 1.c7? and 1.e7? The real ingenuity comes after 1.cxb7? and the key followed by a switchback mate. The overall result is a splendid WB ‘star’ of threats and an extended WB ‘star’ of mates. A star-quality problem to remember! The incidental pseudo le Grand element is scarcely worth mentioning in this context. 1.c7? (2.Be6), 1...Sxe6 2.Bxe6, 1...Sxb7 2.Bxb7, 1...Sxf7! 1.e7? (2.Be6), 1...Sxe6 2.Bxe6, 1...Sxf7 2.Bxf7, 1...Sxb7! 1.cxb7!? (Kd4) (2.Bxe4), 1...c3 2.Bb3, 1...Rc3! 1.Qf3! (2.Bxe4), 1...exf3 2.Bxf3, 1...d1Qe=Q 2.Qxd1.

1st Honourable Mention - (Valery Shanshin - T0913) Too often, composers claim a doubtful ‘alphabet soup’ of theme names, but this combination is clear. We start by seeing an obvious barrier pattern of double threats separated: 1.Rd6! (2.Bb4/Qf4#), 1...exd6 2.Sc6#(A), 1...Sc5 2.Qxf4#, 1...Bxd5[x], 1...Qc4? (2.Sc6#[A], 1...Bxd5[S], 2.Qf4#(B), 1...Bd4 2.Qxd4, 1...d4! (2.Sc4?); 1.Re5! (2.Qxf4#(B)), 1...Kd6 2.Sc#(A), 1...Bxd5(x) 2.Sc6#(A), 1...Sc5 2.exb8Q#. This complete and complex solution may be read the le Grand theme pattern, threat-correction, the Dombrowski Paradox, and the Dombrowski effect. It’s impressive, right down to the flight-giving key for 2.Sc3!, but a pity about the cumbersome but necessary addition of BRb8 and WPb7c7.

6th Honourable Mention - (Emanuel Navon - T0933) 1.Bb4? exploits the Novotny cutting-point at f6, and then other exploitative tries 1.Sf6? and 1.Rf6? become post-key mates – a nice idea. In the circumstances, the sacrifice of the WQ is a key idea, and the Q+5 or B+R batteries open to thematic effect. 1.Bb4? (2.Be7), 1...Bf6 2.Rxe6, 1...Rf6 2.Qxe5!, 1...Rxe4!, 1.Sf6?[A] (2.Qxe6/Qxe5# Bxe8!, 1.Rf6?[B] (2.Rexe6/Qxe5/Bxe8#) Rxex4; 1.Qd4! (2.Qe5), 1...exf4 2.Sf6[A], 1...exd4 2.Rf6#[B].

7th Honourable Mention - (Daniel Wirajaya - T0903) Wb4 and wSe5 make white corrections to the same square, d3, and give unusual substance to the pseudo le Grand theme with its reciprocal pattern of threats mates. It’s good that all moves by the wSe5 give a BK flight, and that a plausible 1.Sd7 fails to close the BQ’s line to e2 after 1...Qxe4!. 1...e2? (2.Sf2) Qxe4!, 1.Bd3! (2.Sf2[A], 1...dxe4 2.Qe5#[B]), 1...Bxe5!, 1...e2? (2.Qe5#) Qxe4! 1.Sd3! (2.Qe5#[B], 1...Kxc2 2.Qb4, 1...Qxe4 2.Sc#(A), 1...dxe4 2.Qxe4#.

8th Honourable Mention - (Chris Hanlofser & Andreas Witt - T0930) An attractive presentation of two White Gamaue upnings (the WQ is able to unpin the BRc5) to the same square, but somewhat repetitive play of the BSs. A well-chosen key gives a flight, and old friend 2.Qb7 returns 1.Sd5? (2.Qa7#[A]), 1...Sd7 2.Sxe6#, 1...Sa4!, 1.Sd5? (2.Qa7#[A]), 1...Sa4 2.Rxc4#, 1...Rb7 2.Qxe5#, 1...Sd7!, 1...Bb8! (2.Ra7#), 1...Kc5 2.Qa7#[A], 1...Sd7 2.Sxe6#, 1...Sa2 2.Rxc4#. 1.Bc7? (2.Bb6#) Ke5! 2.Qa7?, 1.Bd5? (2.Qa7#) exd5!.

Special Recommendations are given to Robert Lincoln originals from his articles.

SG74, p102 N15 1.Rd7? (2.Rxa7#) 1...Bxb5!, 1...Bb7!, and 1...Bxb8!; 1.Rd7? (zz); 1...Bxb5 2.Sd6#, 1...Bb7? 2.Sb6#, 1...Bx8 2.Rxc8#.

SG75 p154 N4 1.Rxf3? (2.Raf6/Qb5#) b3!, 1.Qxf3? (2.Qa8#) Ka5! 1.Qf7? (2.Qf2#), 1...Bd5/3b/Ka5 2.Qa7?, 1...Kc3 2.Ra6#.

SG75 p154 N5 1.Rxf3? (2.Qd7/Q7#) Sf5! 1.Ra7? (2.Qe7#) 1...R7f5/Sf6 2.Qxf5#.

SG75 p155 N10 1.Bg7? (2.Qb8#) 1...Sd7 2.Qxd7#, 1...Rd8! 1.Bf6! (2.Qe7#), 1...Rd8/Rb7 Sc8 2.Qxd8#, 1...Sd5 2.Qxb8#.
Commendation - (Mark Basisty & Sergey I.Tkachenko - T0907) More ‘alphabet soup’ claimed – see 1st HM – but I can only readily decipher Barnes/Suchoiev/pseudo le Grand White correction. I think some modern ‘themes’ attempt to make a virtue out of traditional imperfection. That said, I like the way the WSc3 wheels away to various thematic effect and new mates, even though the pleasing WS capture-sacrifice key to give a flight-square is predictable. The positions of the WQ and WBf2 can be exchanged: I think it’s an error of judgment to put the WQ at h1 (to give her a post-key mate) because the piece is +Bb1 to keep the problem sound. 1.Sc? 2.Sc3#(A), 1...Bc4 2.Sc3#(B), 1...Bb2 2.Sc3#(B), 1...Bb4#(A), 1...Bb2#(B).

Commendation - (Mikyla Chernyavs & Charles Oulet - T0923) Rather than ‘double radical change’ as the composers call it, I see the problem as different pairs of Black defenses with different White mates from set play to 1.Rxg6# and 1.Bxg4#. It’s ingenious and ambitious, but it’s not convincing. The problem fizzes out post-key with too much Black force left idle. I did not like 1...Kd3 and 1...Kc3 for the same mate, 2.Qxg3#, and I see no special merit in try-play squares c6 and f2 being revisited. 1...Bxg6#(A), 1...Bc4 2.Qe6#(B), 1...Be6#(C), 1...Be8#(D), 1...Bxg6#(E), 1...Bc4#(F), 1...Bxg6#(G).

Commendation - (Mikyla Chernyavs & Charles Oulet - T0932) Again, these composers aim high to have White tries playing from the squares (d5 and f5) on which Black will make refutations and White will mate. It’s ingenious but lacks dynamic. 1.Qd6? 2.Qxf6#(A), 1...Ba3#(B), 1...Ba4#(C), 1...Bc5#(D), 1...Be3#(E), 1...Bf4#(F), 1...Bh5#(G), 1...Bf4#(H), 1...Bd5#(I), 1...Bc4#(J), 1...Bd5#(K).

Commendation - (Viktor Chepizhny - T0911) A choice of battery formation, changed switchback shut-off mates after 1...Qxf3, a changed mate after 1...Kxf3, and different promotions at g1 play out the pseudo le Grand theme pattern in style! It’s rare that this pseudo theme is the cornerstone of a problem. This problem is largely anticipated by G.Mosishevich 2nd Commend. The Problemist 2015/I, but Viktor’s is the definitive setting: 1.Bxg3? 2.Qe2#(A), 1...g1S[x] 2.Qf2#(B), 1...Kxf3 2.Bxg2, 1...Qxf3 2.Bc4#(A). 1.Sd3#(B), 1...g1Q[y] 2.Qxe2#(B), 1...Kxf3 2.Sc5#(A), 1...Qxf3 2.Sc5#(B).

Commendation - (Gheorghe Nicolaescu - T0919) This couldn’t be neater in Meredith, although there is little strategy in the threat-correction sequence and try/threat reversal. A predictable key gives a flight. 1.Bf6? 2.Rd2#(A) Bxf6!, 1...Rd1? 2.Bxg2#, 1...Kxg7 2.Bc5#, 1...Re5? 2.Bc5#(C), 1...Bf6!; 1.Re7! 2.Rd7#(D), 1...Kxe7 2.Bc5#; 1...Bxe7 2.Be5#(C), 1...f6 2.Re6#.
Commendation - (Abdelaziz Onkoud - T0925) 1...Qxf6? adds a guard to e5 so that the threat 2.Sb6d6 can close b8-e5 and open and close a8-d5 and e8-d5. Black closes a8-d5 with 1...Sc6! for Theme A. 1...exf6? promises even more interest by opening h5-d5 for a different threat 2.Sf6d6 to close both b6-e5 and d8-e5, but...1...Rxf1! is brutal and non- thematic. After the key to threaten 2.Qxf6, it is a pity that...1...fxe5/Rf3/Rxf5 all return the original threat, 2.Sbd6, but a singular defence 1...Sxd5 is enough to bring back the second threat, 2.Sf6d6. No neat label for this problem, but it is a riot of ambitious and interesting line-play. 1.Qxf6? (2.Sbd6) Sc6!, 1.exf6? (2.Sfd6) Rxf5; 1.Qg3# (2.Qxf4#), 1...fxe5/Rf3/Rxf5 2.Sbd6#; 1...Sxd5 2.Sf6d6#; 1...Sd3 2.cxd3#; 1...Sxe3 2.Qxe3#; 1...Sxg3+ 2.Sxg3#. 1.c6? (2.Sc5#) Sa6!]

Commendation - (Miroslav Svitik - T0912) Post-key Theme B/Smolov mates (1...Rg5/Rg6 open one W line h2-f4 for mates 2.Sf6 and 2.Bf5 to close another W line f7-f4. Nicely done, and is particularly pleasing with full use of the Wra2 in all the phases; after 1...Kxd3 it holds d2 and e2. 1.Sd3? (2.Bf5[A]) Rg5[a]; 1.Rf5? (2.Sf6[#B]) Rg6[b]; 1.Ra8? (2.Re8#), 1...Rg5[a]; 2.Bf5[A], 1...d3 2.Ra4#.

Commendation - (Daniel Wirajaya - T0935) As (another) WCCT10 attempt, there’s little subtlety in the immediate forestalling of a pin 1...Bxd5 in the try play, but there is merit in the tries and key being to the same square and securing different threats. 1...Kd3 is made possible post-key by 2.Sf6# not being pinned. It’s clever, but the construction became ungainly. 1.Qe6? (2.Sf6[#A]), 1...g4 2.d3#, 1...Rx f5!, 1.e6? (2.Sc7#), 1...Rxf5 2.Sf6#, 1...Kxf5!; 1.Sc6! (2.Sc5#), 1...Kxf5/Sd3 2.Sc7#, 1...Kd3 2.Sf6#. Many thanks to Barry for this comprehensive, timely and rather lengthy award. Please send comments to Eugene Rosner by December 31st, 2017.

Four of a Kind
by Robert Lincoln

These positions all involve castling. An aggressive 1.Bb5+! begins N1. Shuffling over to 1...Kd8 costs 2.0-0-0+ Ke8 3.Qd8#. Going to 1...Kf8 results in 2.0-0+ Kg8 3.Qg3#. Note that castling was necessary to unpin the Q0. There is also another gimmick with 1...Bxb5 2.Rxa5 3.Rxa8 4.Qxh8#-0 0-Rg1#.

N°1 W. Keym
Die Zeit 2006

N°2 A. Fyodorov & R. Larin, 2nd Prize Chepizhny-70 JT 2004

N°3 A. Kuzkovov
2nd Prize Shakhmatnaya Komp. ’06

N°4 T. Marlo
1st-2nd Prize Hannelius-85 JT 2002-05

#3 (7+9) #3 (9+9) #3 (11+9) #3 (14+10)

N°2 has 1.Qe6# threaten to continue 2.Kc2 with both 3.Sc3# and 3.Sf6# in store. One variation proceeds 1...Sc6 2.Qg4+ Kd3 3.0-0-0# or 2...Kd5 3.Sf6#. The alternate finish is 1...Sg5 2.Qc4+ Kf3 3.0-0-0 or 2...Kf5 3.Sf6#.

N°3 kicks off through 1.d6! to be followed by 2.Rf1 putting 3.Qf4# and 3.Qd6# on tap. Three defensive captures are squelched via 1...Bxd6 2.0-0-0 (3.Bc2, Bd5#), 1...Rxd6 2.0-0 (3.Qf4#), and 1...exd6 2.Rd1 (3.Bc2, Bd5#).

N°4 solves by a cool wait, 1.Ba8! Black’s tale of misery is 1...Sxc3 2.Rf1 (3.Qf5#), 1...g3 2.Rd1 (3.Bd5#), 1...Sd2 2.0-0-0 3.Bd5#, and 1...Sf2 2.0-0-0 3.Qf5#. Those two concluding lines show picturesque castling ambush moves.

ORIGINAL COMPOSITIONS

Problems published in this section are eligible for the year 2017 competition. Please send your solutions to the individual editors. All solutions and comments are due by 2/15/2018 and should be sent to the Solutions Editor. Solutions and comments are preferred by email, although regular mail solutions and comments will be accepted as always.

TWOMOVERS

Editor: Eugene Rosner, Judge: Wieland Bruch

A hearty welcome to two American composers who are new to our pages, Bob Woodworth and Edward Barclay. The latter assures me he is not related to William Barclay, a prominent U.S. composer from the mid-20th century.

Bob Lincoln treats us to one of his occasional miniatures, T0958. Marjan offers his take on the recent competition. T0959. The puzzles and thematic problem to Richard’s in Daniel’s beautiful T0966, and the play of Yacht’s T0967 follows Vasyl Dyachuk’s 2016 prize-winner (see the award in this issue), but this time over only two phases. Peter’s concluding problem features the Baltic theme and is a comparatively light dessert after a most-satisfying meal.

T0957 Robert Woodworth Omaha, NE

T0958 Robert Lincoln Little Egg Harbor, NJ

T0959 Marjan Kočačević Serbia

T0960 Mark Basisty, Anatoly Vasilenko & Valery Shanshin Ukraine/Russia

T0961 Michael Barth Germany

T0962 Edward Barclay Cumming, GA