THE MACEDONIAN PROBLEMIST

The best of Macedonia!

№ 66 September – December 2021

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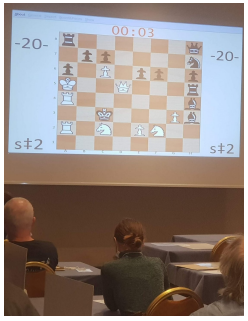
J. Vysotska with a FIDE master certificate and Harry Fougiaxis, the WFCC President

Top-3 teams at WCSC 2021 (from left): P. Murdzia, K. Piorun, P. Górski (Poland, 2nd); D. Pavlov, U. Khasanov, A. Popov (Russia, 1st); M. Kovačević, I. Serafimović, Ž. Šušulić (Serbia, 3rd)



Machine Gun solving (39 solvers: 1. K. Piorun; 2. D. Pavlov, 3. M. Kovačević)

A. Onkoud (left) and J. Rotenberg at the Fairy Solving Show (in which the best of 27 solvers was M. Caillaud)

D. Pavlov & I. Serafimović – a runner-up and winner of the Solving Show at Rhodes 2021

Sources of the above photos: http://wfcc.ch and https://photos.app.goo.gl/UsvBMA3aENwJF1vu8

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EDITORIAL

Dear chess problem friends

The last 2021 issue comes at a time of unprecedented challenges that are caused by mass spreading of infection with Covid-19, so we send best wishes to all our colleagues and the members of their families to be healthy, as well as happy and successful.

In the above circumstances it was wise to publish this issue online: the column of "Original problems" was published at "The Macedonian Problemist" group's page of the *Facebook* profile of the editor of *TMP* on 31.12.2021 (and later the same day the column was republished at http://efrosinin.ru and http://selivanov.world); and the same online sources are hosting the whole issue 66 of *TMP* as of 20.01.2022. Contributors who prefer to receive a printed copy of the magazine are asked to contact the editor.

The last annual issue is usually reserved for a report on the events from the World Congress of Chess Composition (WCCC) which this year took place at the Greek island of Rhodes from 16 to 23 October. In addition to the Minutes on the 63rd meeting of the World Federation for Chess Compositions – WFCC (pp. 3-5), we publish the ladder in the 44th World Chess Solving Championship – WCSC (p. 6) and the winning problems in thematic tourneys at Rhodes 2021 (p. 7).

The Solvers' rating list as of 1.1.2022 and a brief report on the European Youth Problem Solving Championship 2021 are given at page 8. We also provide information on two composing events (with best ranked chess compositions): the *5th Youth Chess Composing Challenge* 2021 (p. 9) and the *9th FIDE World Cup* 2021 (pp. 10-18).

Pride of place in this issue is given to an article aiming to discuss (rather than impose a definitive conclusion) on the link between aim/s (such as rich(er) and (more) complex content) that are pursued by composers and the means employed by them for attaining the aim/s. The other two articles are small but hopefully entertaining for our readers.

We publish good quality contributions by the collaborators of *TMP* in the column of "Original problems" (pp. 24-35), and honoured problems by Macedonian authors feature in the "Selected awards" (pp. 36-38).

We pay tribute to the chess composition opus of our colleagues by review of a book with Uri Avner's problems (p. 23), "Sad good-bye to deceased composers" with problems of 3 composers who have died recently (p. 40), and our regular column "Let's not forget ..." (p. 39).

THE 63RD WORLD CONGRESS OF CHESS COMPOSITION (WCCC)

Rhodes (Greece), 16 – 23 October 2021

MINUTES ON THE 63RD MEETING OF THE WORLD FEDERATION FOR CHESS COMPOSITIONS (WFCC)

22 countries had their representative at the meeting (21 countries were not represented).
WFCC *President*: Harry Fougiaxis (Greece). WFCC *Secretary*: Neal Turner (Finland).
WFCC *Committees* [absent members are indicated by brackets]:

1. WCCT: [G. Evseev], spokesman; K. Widlert, acting spokesman; O. Comay; [V. Dyachuk]; H. Fougiaxis; V. Kopyl; T. Maeder; [P.Gvozdják].
2. WCCI: [D. Turevsky], spokesman; [D.Gurgenidze]; [Z. Hernitz]; V. Kopyl; [D. Kostadinov]; V. Paliulionis; [M. Prcic]; A. Selivanov; K. Widlert.
3. Solving: L. Palmans, spokesman; M. Kolčák; [M. Mladenović]; R. Ott; Vid. Satkus; A. Selivanov; [A. Steinbrink].
4. FIDE Album: H. Fougiaxis, spokesman; [G. Büsing]; P. Einat; [G. Evseev]; [P. Gvozdják]; A. Selivanov; K. Widlert.
5. Qualifications: D.-I. Nicula, spokesman; J. de Boer; B. Enemark; H. Fougiaxis.
6. Computer Matters: T. Maeder, spokesman; B. Enemark; [I. Ketris]; [M. Križovenský]; [M. Schlosser]; [B. Stephenson]; [D. Turevsky]; J. Vysotska; K. Widlert.
7. Studies: S. Slumstrup Nielsen, spokesman; [Y. Afek]; [I. Aliev]; [G. Costeff]; [D. Gurgenidze]; [H. van der Heijden]; M. Van Herck; [S. Hornecker]; M. Minski; O. Pervakov; [J. Roycroft].
8. Codex: K. Widlert, spokesman; M. Caillaud; B. Enemark; [B. Stephenson].
9. Youth: M. Kovačević, spokesman; M. Caillaud; O. Comay; V. Crișan; P. Einat; [D. Gurgenidze]; [M. McDowell]; D.-I. Nicula; S. Slumstrup Nielsen; A. Selivanov; J. Vysotska; [T. Wakashima].

Tribute to problemists who recently passed away: Berta Maćaš, Serbia (30.11.1937-1.6.2016); Jožef Čengeri, Serbia (22.8.1942-5.2.2018); Anatoly Bezgodkov, Ukraine (20.3.1941-24.1.2019); Dragoljub Djokić, Serbia (24.9.1932-19.6.2019); Pal Benko, Hungary/USA (15.7.1928-26.8.2019); Matti Kokkonen, Finland (23.7.1943-28.8.2019); Yoel Aloni, Israel (30.9.1937-9.9.2019); Sergey Zakharov, Russia (31.1.1952-14.9.2019); Harri Hurme, Finland (2.6.1945-23.9.2019); Mirko Marković, Serbia (22.12.1944-26.9.2019); Roman Yanko, Ukraine (13.9.1956-27.9.2019); Tomislav Petrović, Serbia (19.11.1931-1.10.2019); György Bakcsi, Hungary (6.4.1933-11.10.2019); Oleksandr Dashkovsky, Ukraine (14.1.1956-11.10.2019); Holger Helledie, Denmark (24.10.1951-24.11.2019); Nikos Pergialis, Greece (28.2.1931-4.12.2019); Edward Pałłasz, Poland (30.8.1936-22.12.2019); Ľudovít Lačný, Slovakia (8.12.1926-25.12.2019); Mukkur Parthasarathy, India (21.6.1929-3.1.2020); Ramutis Juozėnas, Lithuania (25.10.1936-20.1.2020); Vazha Neidze, Georgia (8.3.1937-11.2.2020); Richard Guy, Great Britain/Australia (30.9.1916-11.03.2020); Milutin Tasić, Serbia (23.6.1930-19.3.2020); Yves Tallec, France (9.12.1927-22.4.2020); Henk Weenink, Netherlands (22.2.1947-7.5.2020); Vladimir Chekarkov, Russia (5.1.1937-8.5.2020); Zdeněk Zach, Czech Republic (5.5.1944-22.5.2020); Eugenijus Bachvalovas, Lithuania (25.1.1942-28.5.2020); Sergey Rumyantsev, Russia (10.4.1956-2.7.2020); Raimo Sailas, Finland (13.9.1945-17.7.2020); Branko Babić, Serbia (26.10.1978-20.07.2020); Sergey Volobuev, Russia (18.11.1958-4.8.2020); Jan Lerch, Czech Republic (14.9.1942-26.8.2020); Donald Smedley, Great Britain (31.12.1933-12.10.2020); Haji Mammadov, Azerbaijan (23.5.1954-18.11.2020); Pietro Rossi, Italy (26.5.1924-18.11.2020); Günther Weeth, Germany (13.8.1935-28.12.2020); Djordje Petrović, Serbia (5.4.1946-30.12.2020); Yoav Ben-Zvi, Israel (3.6.1957-31.12.2020); Mikhail Zinar, Ukraine (9.5.1951-4.2.2021); Alain Biénabe, France (3.10.1958-22.2.2021); Jaroslav Štúň, Slovakia (26.2.1951-24.2.2021); Odette Vollenweider, Switzerland (30.7.1933-26.2.2021); Mark Basisty, Ukraine (31.8.1957- 21.3.2021); Yves Cheylan, France (14.11.1938-1.5.2021); Harry Goldsteen, Netherlands (26.7.1939-5.6.2021); Sergey Chidemyan, Armenia (17.10.1949-24.6.2021); Felix Rossomakho, Russia (2.8.1937-13.8.2021); Piet le Grand, Netherlands (8.6.1935-14.8.2021); Ian Shanahan, Australia (13.6.1962-27.8.2021); Roman Zalokotsky, Ukraine (3.5.1940-17.9.2021); Vladimir Sychev, Belarus (1.2.1939-21.9.2021); Colin Russ, Great Britain (19.3.1930-22.9.2021); Veikko Valo, Finland (25.8.1945-26.9.2021); Marco Campioli, Italy (10.6.1954-17.10.2021).

International Solving Contest (ISC):

- The ***16th ISC*** (26.1.2020) attracted 426 solvers from 47 countries who participated in 48 solving tournaments in 31 countries. *The Category 1* was won by Ulrich Voigt (Germany); ahead of Kacper Piorun (Poland); and Evgeny Viktorov (Russia) [the top-3 results for particular sub-categories within the Category 1 were as follows: *Juniors* – 1. Danila Moiseev (Russia); 2. Danila Pavlov (Russia); 3-4. Maksim Romanov (Russia) and Ilija Serafimović (Serbia); *Women* – 1. Aleksandra Safronova (Russia); 2. Laura Rogule (Latvia); 3. Lilia Kosolapova (Russia); *Seniors* – 1. John Nunn (Great Britain); 2. Jorma Paavilainen (Finland); 3. Anatoly Mukoseev (Russia)]. Solvers with rating up to 2,000 competed in the *Category 2* – 1. Aleksandr Smirnov (Russia); 2. Miķelis Emīls Miķelsons (Latvia); 3. Bartosz Swiatek (Poland); and solvers born after 31.12.2006 competed in the *Category 3* – 1. Nikita Ushakov (Russia); 2. Agnesa Stepania Ter-Avetisjan (Latvia); 3. Daniil Maneluk (Russia).
- ***17th ISC*** (24.1.2021): *Category 1* – 1. Danila Pavlov; 2. Maksim Romanov; Aleksey Popov (all from Russia) [*Juniors* – 1. D. Pavlov, 2. M. Romanov; 3. A. Popov; *Women* – 1. Lilia Kosolapova; 2. Marina Kuznetsova; 3. Marina Putintseva (all from Russia); *Seniors* – 1. Valery Kopyl (Ukraine); 2. Vladimir Pogorelov (Ukraine); 3. Anatoly Mukoseev (Russia)]. *Category 2* – 1. Nikolay Zhugin; 2. Serafim Bunin; 3. Egor Sokolov (all from Russia). *Category 3* – 1. Mariya Karpekina; 2. Ekaterina Kirdyashkina; 3. Ulyana Kolodchenko (all from Russia).
- The ***18th ISC*** was scheduled for 23.1.2022 (the announcement was posted at http://wfcc.ch).

World Solving Cup (WSC) 2019-2020: The best solvers in a series of 10 tournaments were Aleksey Popov (Russia); ahead of Piotr Murdzia (Poland); and Martynas Limontas (Lithuania). Because of the Covid pandemic, the WSC cycle 2020/2021 had to be cancelled.

WCSC and Open Solving Tourney at the Rhodes WCCC 2021: The ***44th WCSC*** (directed by Luc Palmans) involved 16 teams and 65 solvers (see the table at page 6). This WCSC was won by the team of Russia ahead of the teams of Poland and Serbia, and by Danila Pavlov (Russia) ahead of Kacper Piorun (Poland) and Ural Khasanov (Russia). The best senior solvers were 1. Marjan Kovačević (Serbia); 2. Michel Caillaud (France); 3. Jorma Paavilainen (Finland); the best among 13 junior solvers were the Russians Danila Pavlov; Ural Khasanov; and Danila Moiseev. The ***Open Solving Tournament*** (directed by Paz Einat, assisted by Neal Turner and Luc Palmans, 64 participants) was won by Eddy Van Beers (Belgium); ahead of Ural Khasanov (Russia); and Piotr Murdzia (Poland). The best among the 19 seniors were 1. Mark Erenburg (Israel); 2. Michel Caillaud (France); and 3. Ofer Comay (Israel); the best among the 13 juniors were the Russians Ural Khasanov; Danila Pavlov; and Danila Moiseev.

5th Youth Chess Composing Challenge (YCCC): The 5th YCCC attracted 50 participants from 12 countries. The results were as follows: *Section A* (#2, judged by David Shire) – 1. Ural Khasanov (Russia); 2. Ilija Serafimović (Serbia); 3. Hajime Tachioka (Japan); *Section B* (endgames, judged by Steffen Slumstrup Nielsen) – 1. Aleksey Popov (Russia); 2. Ilija Serafimović (Serbia); 3. Andrii Sergiienko (Ukraine); *Section C* (free theme in all genres, judged by a panel of 10 judges) – 1. Toshimasa Fujiwara (Japan); 2. Benjamin Defromont (France); 3. Itay Richardson (Israel).

11th World Chess Composition Tournament (WCCT): The judging is in progress, and the results of the *11th WCCT* are expected in September 2022.

9th World Championship in Composing for Individuals (WCCI) 2019-2021: The task of finding judges for the *WCCI* 2019-2021 was still in progress at the time of the meeting.

FIDE Album: The indexing work for the *FIDE Album 2016-2018* was going smoothly, except for the fairies section, and the printing will likely be completed by the next Congress. For the *FIDE Album 2019-2021* judges were selected in all sections and the following schedule was laid out: Announcement – 1.1.2022; Submissions – 1.6.2022; Directors forward problems to judges – 1.9.2022; Directors forward final report to Spokesman – 1.9.2023; Spokesman forwards problems to Editor – 1.11.2023; Indexing, typesetting and printing – 1.5.2025.

Women solving titles: Titles of Women International Solving Grandmaster (WGM), Women International Solving Master (WIM) and Women FIDE Solving Master (WFM) were introduced, under the same conditions as for men except that the required ratings would be 100 points lower.

New titles (2020-2021):

- International Master of the FIDE for Chess Compositions: Mark Erenburg (Israel); Mikhail Khramtsevich (Belarus); Olivier Schmitt (France).
- FIDE Master for Chess Compositions: Aleksandr Kostykov (Russia), Mikhail Mishko† (Ukraine); Pierre Tritten (France); Julia Vysotska (Latvia); Viktor Zheglov (Russia).
- International Grandmaster of the FIDE for Solving: Danila Pavlov (Russia).
- International Master of the FIDE for Solving: Ural Khasanov (Russia); Nikos Sidiropoulos (Greece).
- FIDE Solving Master: David Hodge (Great Britain); Frank Richter (Germany), Ilija Serafimović (Serbia).
- International Judge of the FIDE for Chess Compositions: Igor Agapov (Russia) – #3; Aleksandr Azhusin (Russia) – S#; Sergey Bilyk (Russia) – #3; Mikola Chernyavsky (Ukraine) – #2; Ferhat Karmil [ex-Ferad Kakabadze] (Georgia) – #4-n; Valery Kirillov (Russia) – #4-n & S#; Anatoly Mityushin (Ukraine) – H#; Pavel Murashev (Russia) – #2; Anatoly Styopochkin (Russia) – S#; Aleksandr Sygurov (Russia) – #3 & #4-n.
- FIDE Solving Judge: Paz Einat (Israel)

New titles (2019-2020): After the cancellation of WCCC 2020, the Qualifications Committee was asked by the WFCC President to examine the new title applications received after WCCC 2019, as well as the title norms for solving, obtained in the same period at the rated tournaments. After an individual analysis made by each member, the Qualifications Committee had an online meeting in November 2020, in which it was decided unanimously that the following titles are fulfilling the conditions to be awarded by the WFCC:

- International Grandmaster of the FIDE for Chess Compositions: Igor Agapov (Russia); Valery Kopyl (Ukraine); Vasil Krizhanivsky (Ukraine); Martin Minski (Germany); Dragan Stojnić (Serbia).
- International Master of the FIDE for Chess Compositions: Michael Barth (Germany); Marco Guida (Italy); Sergey Khachaturov (Russia); C.G.S. Narayanan (India); Emanuel Navon (Israel); Steffen Slumstrup Nielsen (Denmark); Viktoras Paliulionis (Lithuania); Aleksandr Pankratiev (Russia); Vladislav Tarasyuk (Ukraine).
- FIDE Master for Chess Compositions: Mark Basisty (UKR); Gennady Chumakov (Russia); Joaquim Crusats (Spain); Klaus Förster (Germany); Marko Klasinc (Slovenia); Leonid Lyubashevsky (Israel); Petro Novitsky (Ukraine); Geir Sune Tallaksen Østmoe (Norway); Ladislav Packa (Slovakia); Mihailo Stojnić (Serbia).
- International Master of the FIDE for Solving: Danila Pavlov (Russia).
- FIDE Solving Judge: Andrey Selivanov (RUS).

Future meetings:

- *64th World Congress of Chess Composition (WCCC)* and 45th World Chess Solving Championship in Fujairah (United Arab Emirates) from 12 to 19 November 2022.
- *10th European Chess Solving Championship* in Riga (Latvia) from 13 to 15 May 2022.

Financial reports: The WFCC received contributions from the FIDE to the amount of 3,000 Euros and expenditures were made for events organized by the WFCC. The Financial report for 2019-20 with the budget for 2020-21 and the balance sheet of 30.06.2020; and the Financial report for 2020-21 with the budget for 2021-22 and the balance sheet of 30.06.2021 were annexed to the Minutes of the WFCC 2021 meeting as Annex 3 (The Minutes and annexes thereto are available at https://www.wfcc.ch/wp-content/uploads/WCCC_2021_Rhodes_minutes.pdf).

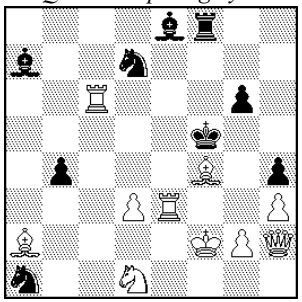
RESULTS OF THE 44TH WORLD CHESS SOLVING CHAMPIONSHIP (RHODES), 19-20.10.2021

	Cat.	TEAM/Solver	#2	#3	Studies	H#	#n	S#	Total	*Time*
			pts	pts	pts	pts	pts	pts	points	
		Maximum	***30***	***30***	***30***	***30***	***30***	***30***	***180.0***	***720***
1.		**RUSSIA**	**30**	**28**	**26**	**30**	**30**	**30**	**174**	***720***
1.	j	Pavlov, Danila	15	15	15	15	15	15	90	360
3.	j	Khasanov, Ural	15	10	11	15	15	15	81	360
14.	j	Popov, Aleksey	5	13	11	15	12.5	10	66.5	360
2.		**POLAND**	**30**	**30**	**18**	**30**	**30**	**30**	**168**	***628***
2.		Piorun, Kacper	15	15	6	15	15	15	81	*339*
5.		Murdzia, Piotr	15	15	7	7	12,5	15	79.5	*307*
6.		Gorski, Piótr	15	13.75	11	15	15	8.75	78.5	*342*
3.		**SERBIA**	**30**	**28**	**9**	**27.5**	**30**	**25.75**	**150.25**	***715***
9.	j	Serafimović, Ilija	15	14	5	15	15	11.75	75.75	*360*
10.	s	Kovačević, Marjan	15	14	2	12.5	15	14	72.5	*355*
54=.	s	Šušulić, Živan	5	2	4	5	7.5	5	28.5	*360*
4.		**NETHERLANDS**	**30**	**26.5**	**11**	**27.5**	**25**	**23**	**143**	***691***
13.		Wissmann, Dolf	15	9	4	12.5	15	13	68.5	*342*
18.		Heuvel, Peter van den	15	13.75	7	12.5	5	10	63.25	*360*
15.		Uitenbroek, Hans	15	12.75	1	15	10	3.75	57.5	*349*
5.		**LITHUANIA**	**30**	**21.75**	**13**	**30**	**25**	**18.75**	**138.5**	***699***
17.		Limontas, Martynas	15	5	10	15	10	10	65	*360*
22.		Satkus, Vidmantas	15	8.75	3	15	10	8.75	60.5	*339*
35.		Steponavičius, Stasus	10	13	3	7.5	15	2.5	51	*360*
6.		**GREECE-1**	**25**	**19**	**15**	**26**	**25**	**25**	**135**	***665***
11.		Sidiropoulos, Nikos	5	10	10	15	15	15	70	*313*
33.		Konidaris, Panagiotis	15	2.5	3	11	10	10	51.5	*352*
40.		Mendrinos, Nikos	10	9	5	10	10	5	49	*360*
7.		**FRANCE**	**30**	**21**	**7**	**27.5**	**26.25**	**19**	**130.75**	***688***
12.	s	Caillaud, Michel	15	13	3	15	15	9	70	*328*
21.		Onkoud, Abdelaziz	15	8	4	12.5	11.25	10	60.75	*360*
49.		Gilbert, Axel	5	8	1	10	10	8.75	42.75	*357*
8.		**BELGIUM**	**25**	**19.75**	**19**	**27.5**	**18.75**	**20**	**130**	***668***
4.		Van Beers, Edy	15	14	11	15	15	10	80	*358*
38.		Ooms, Andy	10	5.75	8	12.5	3.75	10	50	*360*
60.		Van Herck, Marcel	5	2.25	1	3.5	3.75	3.75	19.25	*360*
9.		**GERMANY**	**20**	**17.75**	**12**	**27.5**	**30**	**22.5**	**129.75**	***668***
15.		Richter, Frank	10	12.75	1	12.5	15	15	66.25	*343*
30.		Linβ, Torsten	10	5	3	15	15	5	53	*325*
45=.		Wege, Jochen	10	3	9	7.5	10	7.5	47	*360*
10.		**ISRAEL**	**25**	**19**	**13**	**18.5**	**25**	**20**	**120.5**	***690***
11.		**ROMANIA**	**25**	**14.25**	**10**	**27.5**	**15**	**15**	**106.75**	***710***
12.		**SWITZERLAND**	**25**	**21.75**	**6**	**25**	**11.25**	**15**	**104**	***709***
13.		**UKRAINE**	**25**	**20.75**	**7**	**20**	**13.75**	**17.5**	**104**	***710***
14.		**SLOVAKIA**	**25**	**20.5**	**6**	**17.5**	**12.5**	**15**	**96.5**	***706***
15.		**GREECE-2**	**0**	**9**	**2**	**12.5**	**10**	**10**	**43.5**	***720***
16.		**CZECH REPUBLIC**	**5**	**7**	**2**	**9.5**	**5**	**8.75**	**37.25**	***719***

Main Judge: Palmans, Luc. **Assistant**: Einat, Paz. **Problems selected by**: Palmans, Luc.

COMPOSING TOURNEYS AT RHODES 2021

Ilija Serafimović & Živan Šušulić
Pr. *Quick Composing Ty* 2021



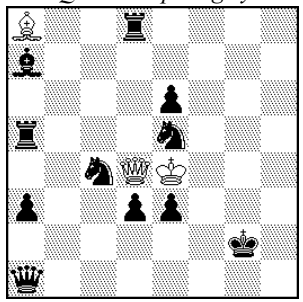
#2 b) ♚f5→d4 10+9

a) **1.♗d5!** (2.♗e4#)
1...♞c5/♞f6/♗:e3+
2.♖e5#/♗e6#/♘:e3#

b) **1.♗c4!** (2.♖e4#)
1...♞c5/♞f6/♜:f4+
2.♖d6#/♗e5#/♕:f4#

Theme: #2 with twinning by ♚'s move to a non-adjacent square. (Judge: Udo Degener)

Hans Uitenbroek & Andy Ooms (version)
1st Pr. *Quick Composing Ty* 2021

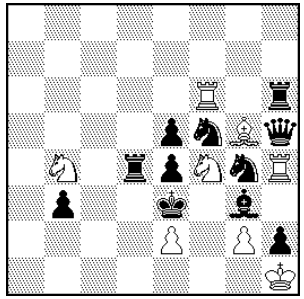


H#2 b)/c)♕a1→g1/♜a5→h3 3+11

a) 1.♞b6 ♔:e3+ 2.♚f1 ♕:a1#
b) 1.♞d7 ♔:d3+ 2.♚h2 ♕h4#
c) 1.♞b2 ♔:e5+ 2.♚g3 ♕f4#

Theme: H#2 with anticipatory unpin of a white unit as an arrival effect of B1 move, but it can have another arrival effect. (Judge: Harry Fougiaxis)

Vitaly Medintsev
1st Pr. *Sabra Ty* 2021

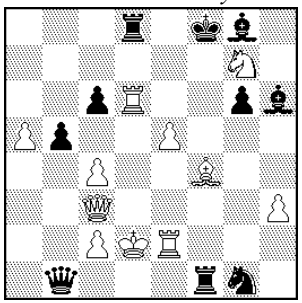


H#2 2 solutions 8+11

1.♞:f6 ♖h3 2.♕:e2 ♘fd3#
1.♕:g5 ♘c2+ 2.♚:f4 e3#

Theme: H#2 without a pinned black piece in the diagram position; in 1-n sol(s). 1 black piece is pinned in the mate(s), in 1-n sol(s). 2 black pieces are pinned in the mate(s). (Judge: Menachem Witztum)

Ofer Comay
1st Pr. *Tzuica Tourney* 2021



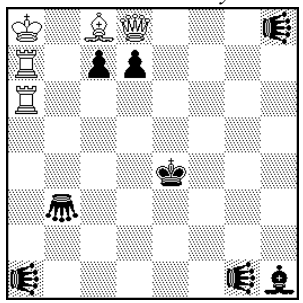
HS#3½ b) ♞g1→a4 11+10

a) 1...♜f2 2.♖d3 ♜h2
3.♖f2 ♚e7 4.♗g5+ ♗:g5#

b) 1...♕b4 2.♗e3 ♕:a5
3.♕b4 ♚f7 4.♖d7+ ♜:d7#

Theme: *Pelle* moves. (Judges: Vlaicu Crişan and Eric Huber)

Petko Petkov
1st Pr. *Tzuica Tourney* 2021



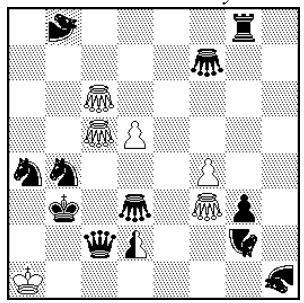
HS#3 b) ♕b3→g4 5+8
c) ♕b3→c5
♕=grasshopper; 🨂=lions

a) 1.♖a2 ♚f3 2.♖7a4 ♕g3
3.♕f8+ ♚e3#

b) 1.♖a3 ♕d4 2.♖7a5 ♕f4
3.♕e8+ ♚d4#

c) 1.♖a4+ ♚d5 2.♖7a6 ♕e5
3.♕g8+ ♚c5#

Franz Pachl
1st Pr. *Internet Tourney* 2021



H#3 3 sols. ♘=neutral P 6+11+1
🨁=nightrider, 🨀=camelrider
🨓=zebrarider, ♕,🨆=grasshoppers

1.d1🨁 ♕f5 2.🨁f2 🨁h6
3.🨀g4 ♕f3#

1.d1🨀 ♕e4 2.🨀b7 🨀h5
3.🨓e6 ♕c6#

1.d1🨓 ♕e5 2.🨓:f4 🨓h7
3.🨁f4 ♕c5# (Judge: K.Prentos)

THE EUROPEAN YOUTH PROBLEMS SOLVING CHAMPIONSHIP, 28.12.2021

During the European Youth Rapid & Blitz Chess Championships, which took place in the Serbian city Novi Sad from 27th to 30th December 2021, the European Youth Problems Solving Championship (EYPSC) was organized on 28.12.2021 in the following categories:

- boys under 10 years (54 solvers from 16 countries), won by Nikolay Klemenov (Russia) ahead of Lev Okhitin (Russia) and Eliran Rahav Shilon (Israel);
- girls under 10 years (21 solvers from 14 countries), won by Diana Preobrazhenskaya (Russia) ahead of Vera Vujović (Serbia) and Anastasiya Sevastsyanchuk (Russia);
- open for solvers under 14 years (51 solvers from 16 countries), won by Egor Sokolov (Russia) ahead of Artiom Strubuk (Bulgaria) and Iaroslav Tarasenko (Russia);
- girls under 14 years (24 solvers from 9 countries), won by Anna Shukhman (Russia) ahead of Leila Tabermakova (Russia) and Bozhena Piddubna (Ukraine);
- open for solvers up to 18 years (19 solvers from 12 countries), won by Ilija Serafimović (Serbia) ahead of Maksim Tsaruk (Bulgaria) and Timur Sabirov (Russia); and
- girls under 18 years (13 solvers from 9 countries), won by Aliaksandra Tarasenka (Belarus) ahead of Marina Putintseva (Russia) and Kamila Baiburina (Russia).

The choice of chess compositions for the EYPSC 2021 (10 #2s for the U-10 category; and 5 #2s, 2 #3s, 1 #n & 1 study for each of the U-14 and U-18 categories which included № 2526 from this issue of *TMP*) was made by the Serbian problemist Branislav Djurašević, who acted as a judge (chess compositions, their solutions and solving ladders are available at http://youthchess.org).

SOLVERS' RATING AT THE END OF 2021

Based on scores from 16 calculated tournaments, the WFCC published the Solvers' rating list as of 01.01.2022 (at https://www.wfcc.ch/competitions/solving/solvers-ratings/). The biggest leaps at the top-100 list were made by Ilija Serafimović (+98.15 points), David Hodge, 41st (+96.54 pts) and Ural Khasanov (+70.08 pts) The list of the top-40 solvers is as follows:

Pl.	Name	State	Title	Age	Rating	Pl.	Name	State	Title	Age	Rating
1.	Evseev, Georgy	RUS	GM	s	2747	21.	Caillaud, Michael	FRA	GM	s	2498
2.	Zhuravlev, Andrey	RUS	-		2683	22.	Popov, Aleksey	RUS	IM		2491
3.	Pavlov, Danila	RUS	GM	j	2677	23.	Mladenović,Miodrag	SRB	GM		2490
4.	Murdzia, Piotr	POL	GM		2645	24.	Viktorov, Evgeny	RUS	IM		2488
5.	Nunn, John	GB	GM	s	2630	25.	Kovačević, Marjan	SRB	GM	s	2485
6.	Piorun, Kacper	POL	GM		2629	26.	Limontas,Martynas	LTU	GM		2480
7.	Van Beers, Eddy	BEL	GM		2604	27.	Solovchik, Oleksiu	UKR	GM		2475
8.	Soffer, Ram	ISR	GM		2604	28.	Azhusin,Aleksandr	RUS	GM	s	2461
9.	Baier, Silvio	GER	IM		2598	29.	Voigt, Ulrich	GER	-		2459
10.	Vučković, Bojan	SRB	GM		2569	30.	Sidiropoulos,Nikos	GRE	IM		2454
11.	Tummes, Boris	GER	GM		2558	31.	Comay, Ofer	ISR	GM	s	2454
12.	Filipović, Marko	CRO	GM		2548	32.	Satkus, Vidmantas	LTU	IM		2453
13.	Khasanov, Ural	RUS	IM	j	2541	33.	Wakashima,Tadashi	JPN	IM	s	2445
14.	Moiseev, Danila	RUS	IM	j	2541	34.	Iskandarov,Misratdin	AZE	IM		2433
15.	Podinić, Vladimir	SRB	GM		2526	35.	Paavilainen, Jorma	FIN	GM	s	2431
16.	Zude, Arno	GER	GM		2514	36.	Serafimović, Ilija	SRB	FM	j	2430
17.	Mestel, Jonathan	GBR	GM	s	2510	37.	Shevchenko, Kiril	UKR	-	j	2429
18.	Mista, Aleksander	POL	GM		2509	38.	Fomichev, Evgeny	RUS	IM		2428
19.	Górski, Piotr	POL	GM		2503	39.	Pfannkuche,Michael	GER	GM	s	2422
20.	Peitl, Tomaš	SVK	IM		2502	40.	Friedland, Omer	ISR	FM		2420

THE 5TH YOUTH CHESS COMPOSING CHALLENGE 2021

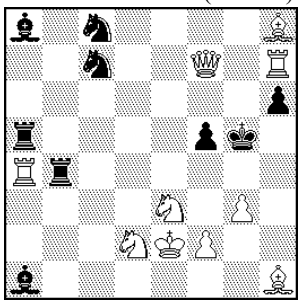
The *Youth Chess Composing Challenge* (*YCCC*) is an individual competition established by the Serbian Chess Problem Society to promote chess composition in the frames of the World Federation for Chess Compositions (WFCC). The 5th *YCCC* 2021 was open for persons born no earlier than 01.01.1998 and it included the following sections:

- *Section A – Mate in 2 moves*: All four bishops are placed in the corners of the board in the initial position (in any of possible combinations). All four bishops should be fully involved in the play (as active as possible) and it is desirable to use all bishops in the solution. (Judge: David Shire)
- *Section B – Endgame study*: At some point during the solution a white pawn is pinned by a black bishop against a white bishop. The pawn moves anyway, sacrificing the bishop. Black can either accept the sacrifice or play something else. (Judge: Steffen Slumstrup Nielsen)
- *Section C – All genres*: Problems and endgames of any kind, length and content with free theme. (Judges: a group of experts in different genres)

The *5th YCCC* attracted 50 participants from 12 countries (Azerbaijan, Canada, France, India, Israel, Japan, Romania, Russia, Serbia, Ukraine, USA and Vietnam), almost twice as many as the number of participants (26) in the *4th YCCC* 2019. New names (including those who quite recently made their first attempts in composing) dominated among the participants, and yet it was pleasing to realize that the overall quality of the *5th YCCC* was well above the expectations.

Ural Khasanov

1st Pl. *YCCC* 2021 (Sect. A)

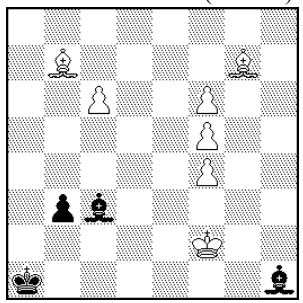


#2 ᵛᵛᵛᵛ 10+9

1.♗e5? (2.♕:f5# **A**/♖g7# **B**)
1...♘e7!
1.♗d4? (2.♖g7# **B**/f4# **C**)
1...♘e6!
1.♗e4? (2.f4# **C**/♘f3# **D**)
1...f:e4!
1.♗d5? (2.♘f3# **D**/♕:f5# **A**)
1...♖f4!
1.♗g7! (2.♗:h6#)
1...♖a6 2.♕:f5# **A**
1...♗:g7 2.♖:g7# **B**
1...♖b6 2.f4# **C**
1...♗f3+ 2.♘:f3# **D**
1...♖h4 2.g:h4#

Aleksey Popov

1st Pl. *YCCC* 2021 (Sect. B)



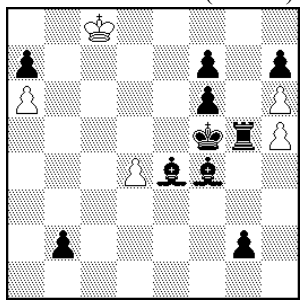
\+ 7+4

1.♗h8 b2 2.f7 ♗:h8 3.f8♕ 3...♗d4+ 4.♔g3 b1♕ 5.♕a3+ 5...♕a2 6.♕c1+! [6.♕:a2+? 6...♔:a2 7.♔g4 ♚b3 8.♔g5 8...♚b4 9.♗a8 ♗:c6 10.♗:c6 10...♔c5] 6...♕b1 7.♕:b1+ 7...♔:b1 8.♔g4 ♗f6 9.♗a8 9...♗d8 10.c7 ♗:c7 11.♗:h1 ±

The idea is already visible in the diagram ... the theme is shown impeccably ... and the addition of some logic on the 6th move adds to the overall good feeling. (Judge)

Toshimasa Fujiwara

1st Pl. *YCCC* 2021 (Sect. C)



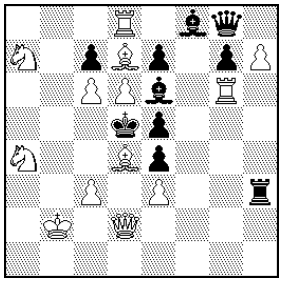
H#3½ 2 solutions 5+10

1...♔d8 2.♗b7 a:b7 3.b1♗ 3...b8♕ 4.♗e4 ♕c8#
1...♔d7 2.♜g7 h:g7 3.g1♜ 3...g8♘ 4.♜g5 ♘h6#

It is attractive that 2 different white pieces are used (Hans Gruber). I very much like the author's imagination to add an extra move by the white king, dictating the solution – kind of subtle dual avoidance. (Vlaicu Crișan) The artistic impression is good. (Michael McDowell)

THE 9TH FIDE WORLD CUP (FWC) 2021: FINAL AWARDS

SECTION A: MATE IN 2 MOVES (47 authors: 5 Prizes, 4 HMs, 4 Commendations)



#2 ᵛᵛ 13+10

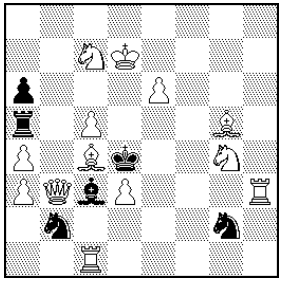
1st Pr. Valery Kopyl

1.♕b3? (2.♗c5# **A**, ♗b6# **B**)
1...♚:d6+ **x** 2.♗:e6# **C**
1...♜:e3/e:d4 2.♗:e3#/♕:d4#
1...♜h2!

1.d:e7? (2.♗:e6# **C**)
1...♚d6 **x** 2.♗c5# **A**
1...♗:d7 **y**/e:d4 2.h:g8♕(♗)#/♕:d4#
1...♚c4! **z**

1.d:c7! (2.♗:e6# **C**)
1...♚d6 **x** 2.♗b6# **B**
1...♗:d7 **y**/♚c4 **z**/e:d4 2.♗b6#/♘b6#/♕:d4#

"Burmistrov combination (double Le Grand) with an additional changed mate. A fresh mechanism with battery play following black king's move." (Judge Vasyl Dyachuk)



#2 ᵛᵛᵛᵛ 13+6

2nd Pr. Zoran Gavrilovski

1.♕b7? (2.♕d5# **A**) ♞f4!
1...♜:c5 **x** 2.♕e4#
1...♚:c5 **y** 2.♕a7#
1...♞e3 2.♗:e3# **B**

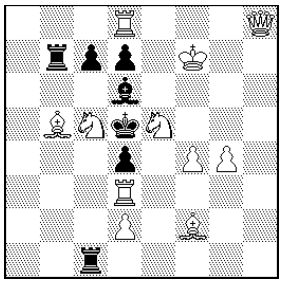
1.♖h5? (2.♗f6# **C**) ♞:d3!
1...♜:c5 **x** 2.♕:c3# **D**
1...♚:c5 **y** 2.♗e3# **B**
1...♞:c4 2.♕:c4#

1.♗:a6? (2.♕d5# **A**, ♕:c3# **D**)
1...♜:c5! **x**

1.♗b5? (2.♕d5# **A**, ♕:c3# **D**)
1...♚:c5! **y**

1.♗d5! (2.♕:c3# **D**)
1...♜:c5 **x**, ♗c3~ 2.♗f6# **C**
1...♚:c5 **y** 2.♕b4#
1...♞d1, ♞:a4, ♞c4 2.♕(:)c4#

"Synthesis of Zagoruiko and Le Grand themes ... choice of 1st move and the thematic refutations add Barnes theme." (Judge)



#2 ᵛᵛ 11+7

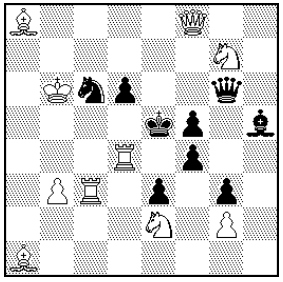
3rd Pr. Peter Gvozdják

1.♘c5~? (2.♖:d4#)
1..c5! **x**/♗c5! **y**

1.♘e4? (2.♖:d4#) ♜c4! [2.♕h1?]
1...c5 **x** 2.♘f6# **A**
1...♗c5 **y** 2.♗c6# **B**
1...♗:e5 2.♕:e5#

1.♘c:d7! (2.♖:d4#)
1...c5 **x** 2.♗c6# **B**
1...♗c5 **y** 2.♘f6# **A**
1...♜c4 2.♕h1#
1...♗:e5 2.♕:e5#

"White correction with interchange of mates and the *11th WCCT* theme." (Judge)



#2 * ᵛᵛᵛ 10+9

4th Pr. Pavel Murashev

1...♛:g7 **y**, ♛f7 2.♕:d6#
1...f3 2.♖:e3# **B**

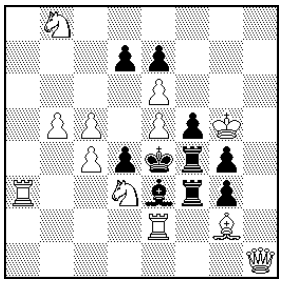
1.♘:f4? (2.♖:e3#**B**) ♗f3!
1...♞:d4 **x**/♚:d4/♛f7
2.♘d3#/♖c4# **E**/♕:d6#

1.♖d1? (2.♖:e3# **B**)
1...♞d4! **x**

1.♖:f4? (2.♖c5# **A**,2.♖:e3+?)
1...♞d4 **x**/♚d5/♛:g7 **y**/d5
2.♖:e3# **B**/♖d3# **C**/♕:f5# **D**/♖:e3#
1...♗:e2!

1.♖:d6! (2.♖:e3# **B**, 2.♖c5+?)
1...♞d4 **x**/♚e4/♞e7/♛:d6
2.♖c5# **A**/♖c4# **E**/♖cd3# **C**/♕:f5# **D**

"The content features Le Grand with dual avoidance based on choice of threats against the backdrop of multiphase change of play. The mates involving pinned black knight are quite nice-looking." (Judge)



#3 ᵛᵛ 12+10

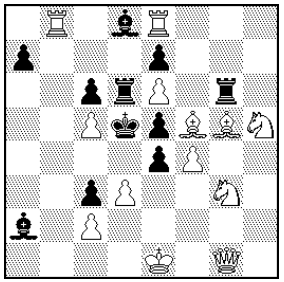
1st Pr. Eugene Fomichev

1.♘a6? (zugzwang) d:e6!
1...d6 2.c6 d5 3.♘ac5#
2...d:e5 3.♘ac5#, ♘ec5#
1...d5 2.♕h8 **A** d:c4 3.♕a8#

1.♕e1? (2.♕:g3 ~ 3.♕:f4#) d:e6!
1...d6 2.♕:g3 ~/d:e5 3.♕:f4#/♘f2#
1...d5 2.♕a5 d:c4 3.♕a8#

1.♘c6! (zugzwang)
1...d6 2.♕b1! ~ 3.♘f2#
1...d5 2.♕a1! ~ 3.♕:d4#
1...d:e6 2.♕h2! g:h2 3.♘f2#
1...d:c6 2.♕h8! **A** c:b5 3.♕a8#

"A complex combination of Pickaninny with wQ duel shown for the 1st time in which the wQ at h1 visits the three other corners... 1.♘a6?/♕e1? provide changed play." (Judge C.G.S. Narayanan)



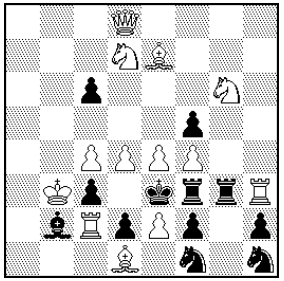
#3 13+11

2nd Pr. Aleksandr Kuzovkov

1.♕e3! (2.♖b4 ~ 3.d:e4# **A**
2...e:d3/e:f4 **x**/**y** 3.♕:e5#/♕d4#)
1...e:d3 **x** 2.♕:d3+♚:c5 3.♘e4# **B**
1...e:f4 **y** 2.♘:f4+♚e5 3.♕:e4# **C**
1...♜:g5 2.♘f6+ e:f6 3.♗:e4# **D**

1...♗b3 2.d:e4+ **A** ♚c4 3.c:b3#
1...a5 2.♘:e4 **B** ~ 3.♘:c3#
1...♗b1 2.♕:e4+ **C** ♚:c5 3.♕c4#
1...♗b6 2.♗:e4+ **D** ♚:e6 3.♖:e7#

"... Four white pieces play onto e4 as second move continuations and the same four pieces deliver mates on the same square on the third move as well. ... 1...e:d3 and 1...e:f4 which appear as first move defences post key appear as second move defences to the threat with new third move mates – the Babouchka theme." (Judge)



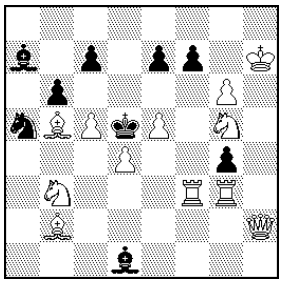
#3 * 13+12

3rd Pr. Peter Gvozdják

* 1...♗a3 **m** 2.♖:c3+ **E**
2...♚:d4 **x** 3.♘c5# **A**
2...♚:e4 **y** 3.♘f6# **B**
1...♜:g6 **n** 2.♖:f3+ **F**
2...♚:d4 **x** 3.♘f6# **B**
2...♚:e4 **y** 3.♘c5# **A**

1.♕e8! (2.♗c5 **D** ~ 3.d5#/e:f5#, 1...f:e4
2.♗c5 **D** (3.d5#) ♗a3 **m**/♜:g6 **n**
3.♖:c3# **E**/♖:f3# **F**)
1...♗a3 **m** 2.♖:c3+ **E**
2...♚:d4 **x**/♚:e4 **y** 3.♗f6# **C**/♗c5# **D**
1...♜:g6 **n** 2.♖:f3+ **F**
2...♚:d4 **x**/♚:e4 **y** 3.♗c5# **D**/♗f6# **C**

"... The slight white queen shift to e8 as a key produces a stunning double reciprocal change (Visserman type) after the king flights. ...." (Judge)



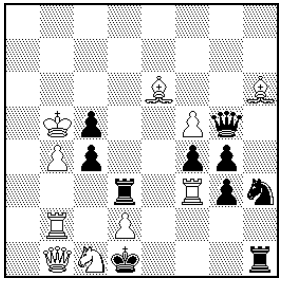
#3 ᵛ 12+9

1st H.M. Zoran Gavrilovski

1.♕g2? (2.♖f5+ ♗f3 **x** 3.e6#) g:f3! **y**
1.♕h1! (2.♖f5+ ♗f3 **x** 3.e6#)
1...b:c5 2.♖d3+ ♗f3 **x** 3.d:c5#
1...♞c4 2.♖f6+ ♗f3 **x** 3.♗c6#
1...♞c6 2.♖c3+ ♗f3 **x** 3.♗c4#

1...e6 2.♖:f7+ ♗f3 **x** 3.♖d7#
1...f:g6 2.♖f8+ ♗f3 **x** 3.♖d8#
1...♗:f3 **x** 2.♖:f3 (3.♖f3~#)
2...g3/g:f3 **y** 3.♖:g3#/♕:f3#
1...g:f3 **y** 2.♕:d1 ~ 3.♕:f3#

"... Zabunov theme in the threat and the defence 1...b:c5. The 2nd pair involves self-blocks by ♞a5 at c4 and c6 The 3rd pair deals with line opening on the f-file with mates on the d-file after 1...e6/f:g6. All 3 pairs are connected to 6 different battery W2 [moves]; and finally the 4th pair, captures on f3, are met by quiet continuations." (Judge)

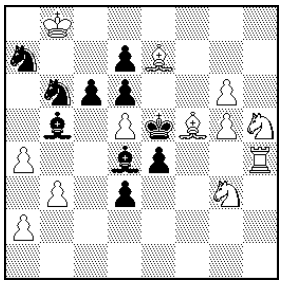


#4 10+10

1st Pr. Eugene Fomichev

1.♗d5! (2.♘a2+ ♔e2 3.♘c3+ ♜:c3 4.d:c3#)
1...♕:f5 2.♘:d3+ ♔e2 3.♖e3+ f:e3 4.d:e3#
1...c:b4 2.♘b3+ ♔e2 3.♘d4+ ♜:d4 4.d3#
1...♕f6, ♕g7 2.♘:d3+ ♔e2 3.♘:f4+ ♞:f4 4.d4#
1...g:f3 2.♗:f3+! ♜:f3 3.d3! ~ 4.♘c1~#
1...♜:d5 2.♘b3+ ♔e2 3.♕e4+ ♔d1 4.♖b1#

"Successive play of two white batteries with Albino on the mating move! ... The repetition of W2 in two variants, of course, is a drawback - the judge himself does not like it." (Judge Mark Erenburg)

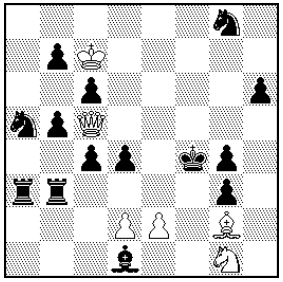


#4 ᵛᵛ 12+10

2nd Pr. Aleksandr Kuzovkov

1.♘f4? **A** (2.♗f6# **B**), 1...♞:d5! **x**
1.♘f6? **C** (2.♖:e4# **D**), 1...c:d5! **y**
1.a3! (2.♗f6+ **B** ♔:d5 3.♘f4+ **A** ♔c5 4.♘:e4#)
1...♗e3 2.♖:e4+ **D** ♔:d5 3.♘f6+ **C** ♔c5 4.b4#
1...♗:a4 2.♘f4! **A** (3.♗f6# **B**) ♞:d5 **x** 3.♘:d3+ e:d3 4.♖e4# **D**
1...♞bc8 2.♘f6! **C** (3.♖:e4# **D**) c:d5 **y** 3.♘:d7+ ♗:d7 4.♗f6# **B**

"... The 1st pair of variants with a change of move-functions in relation to thematic tries. In the second pair, after the black piece is distracted, one of the tries goes through with the subsequent evacuation sacrifice of the wS and the mate from another try. ..." (Judge)

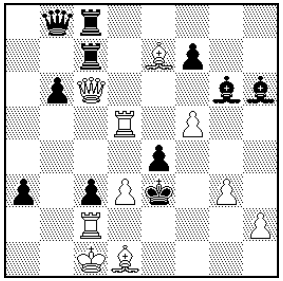


#9 ᵛ 6+14

3rd Pr. Viktor Syzonenko

1.♔d6? (2.♕e5#), 1...♜e3!
1.e4! (2.♕f5#), 1...d:e3 e.p. 2.♘e2+! [2.♔d6? ♜d3+; 2.d4? 2...c:d3 e.p. 3.♔d6 ♞c4+ 4.♔e6 e2!] ♗:e2 3.d4! (4.♕e5#) c:d3 e.p. 4.♔d6 ♞c4+ 5.♔e6 (6.♕f5#) ♞e7 6.♕:e7 (7.♕f6#) ♗f3 7.♕f6+ ♔e4 8.♗:f3+ g:f3 9.♕h4#

"... the problems of the popular style remain competitive, ... In this piece of art we have: elements of logic, three consecutive sacrifices by White, three active self-blocks by Black (including two en passant captures) and for a snack – the model "minimal" mate in the center of the board. Thanks to the author for the pleasure." (Judge)

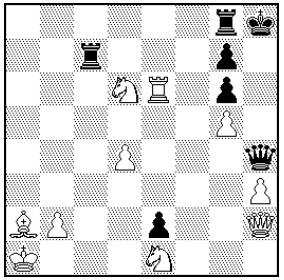


#4 ᵛᵛ 10+11

4th Pr. Zoran Gavrilovski

1.♗g4? (2.♖e2#), 1...e:d3! **x**
1.♕f6? (2.♕d4#), 1...♜c4!
1.♗f6! (2.♖e2+ ♔f3+ 3.♖d2+ ♔e3 4.♗d4# **A**)
1...e:d3 **x** 2.♖e5+ ♔d4+ 3.♖e3+ ♔:e3 4.♕f3#
1...♗h5 2.♗d4+ **A** ♔:d3+ 3.♗e3+ ♔:e3 4.♕:h6#

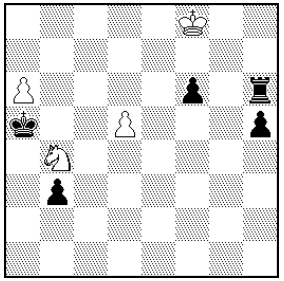
"Only three variants, but with rich tactical content. Three times on the 2nd move, White creates batteries, and after black defenses – in a reciprocal manner. The batteries then play with crosschecks. The wQ mates after the "cooperative" clearance of the lines. ... such a specific complex is apparently presented for the first time." (Judge)



= 10+7

1st Pr. Aleksandr Stavrietsky

1.♕:e2? ♜c1+ 2.♗b1 ♜a8+ -+. **1.♘f7+! ♔h7! 2.♕:e2 ♜c1+ 3.♗b1 ♜a8+ 4.♖a6 ♛e4!** [4...♜:a6+? 5.♕:a6 ♛e4 6.♘d3 – Black loses] **5.♘c2!** [of course, not 5.♕:e4? ♜:a6#] **5...♛:c2** [5...♛:e2 6.♖:a8 ♜:b1+ 7.♔:b1 ♛f1+ 8.♔a2 ♛:f7+ 9.b3!] **6.♛h5+!! g:h5 7.g6+! ♛:g6** [7...♔g8? 8.♖:a8+] **8.♘g5+ ♔h6** [8...♔g8? 9.♖:a8+] **9.♘f7+ ♔h7 10.♘g5+** =. "A perpetual check by Knight that cannot be captured by the bQ in view of a diagonal or horizontal pin alternately. Original, bright and unexpected finale with a clear and untiring play. Excellent counterplay 4...♛e4! and its refutation 5.♘c2!, 6.♕h5+!! A great example for a propaganda of creativity of composing studies." (Judge Oleg Pervakov)

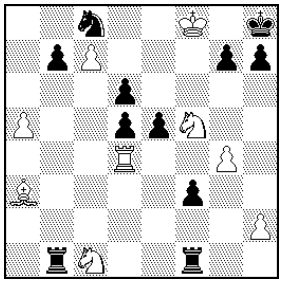


= 4+5

2nd Pr. Vladislav Tarasiuk

1.♔g7 ♜g6+! [1...♔b6 2.♘d3 h4 3.♔:h6 h3 4.d6 h2 5.♘f2 b2 6.d7 =] **2.♔:g6 b2 3.a7 b1♛+ 4.♔g7! ♛g1+ 5.♔h8!** [5.♔f8? ♛c5+! 6.♔g8 ♛c8+] 5**...♛:a7 6.♘c6+ ♚b6 7.♘:a7 ♚c5!** [7...h4 8.♘c8+ ♚c7 9.♘e7 h3 10.♘f5 h2 11.♘g3] **8.♘b5!** [8.♘c8? ♚:d5 9.♘e7+ ♚e4(♚e6) -+] **8...♚:b5** [8...♚:d5 9.♘c3+ ♚d4 10.♘e2+ ♚e3 11.♘g3! h4 12.♘f5+ – fork] **9.♔g7!** – Reti manoeuvre! [9.♔g8? ♚c5!] **9...h4 10.♔f7!** And now – anti-Rink! [10.♔:f6? h3 11.d6 h2 12.d7 h1♛ 13.d8♛ ♛h4+] **10...♚c5 11.♔e6 h3 12.d6 h2 13.d7 h1♛ 14.d8♛ ♛e4+! 15.♔f7!** [15.♔:f6? ♛h4+] **15...♛h7+ 16.♔e6!** [16.♔f8? ♛h8+] **16...♛e4+ 17.♔f7** = - a positional draw.

"An easy to build dynamic study with a synthesis of two well-known themes. Mutual sacrifices and two knight routes in side variations to neutralize the h-pawn look nice. A similar ending can be seen (if you really want to) in the false trace of a false trace (!) in study of I. Aliev (*D. Gurgenidze-55 JT*, 2008, commendation). But the judge did not consider it critical: the idea of the study - the second prize winner is completely different and is not at all in its final." (Judge)

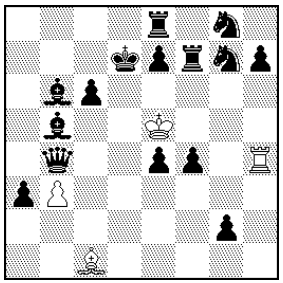


+ 9+11

3rd Pr. Jan Timman

1.♘d3! [1.♘:d6? h6 2.♘d3 f2 3.♖:d5 ♜fd1 4.♘:f2 ♜:d5 5.♘:c8 ♜d7] **1...f2** [1...e:d4 2.♘:d6 ♞:d6 3.♗:d6 is weak] **2.♖f4!** [2.♗:d6? e:d4 3.♘h6 ♞:d6 4.c8♛ ♜fc1 5.♕d8 ♜c7 6.♘:f2 ♜bc1 7.♕:d6 ♜c8+ 8.♔e7 ♜1c7+ 9.♔e6 ♜c6 or 2.♘:d6? h6! 3.♘:e5 ♜fe1 4.♖f4 f1♛ 5.♖:f1 ♜:f1+ 6.♔e8 ♞:d6+ 7.♗:d6 ♜fc1 8.♔d7 ♜b5=] **2...e:f4** [2...h5 3.♖f3 h:g4 4.♖g3 ♚h7 (4...♜g1? 5.♘:f2 ♜:g3 6.h:g3 +-) 5.♖:g4 ♜g1 6.♘:f2 ♜:g4 7.♘:g4 ♜f1 8.♘e3 ♜f4 9.♔e8 d4 10.♔d7 d:e3 11.♘:e3 ♞a7 12.♗:d6 +-] **3.♘h6! g:h6 4.♗c5! ♜b4!** [4...d:c5 5.♘e5 +-] **5.a6!!** [5.♗:b4? ♜c1 6.♘:c1 d4 7.♗c5 d:c5 8.♘d3 h5 9.g5 (9.a6 b5=) 9...f1♕] **5...b:a6** [5...b6? 6.♗:b4 d4 7.♗:d6 ♞:d6 8.♘e5 ♜e1 9.c8♘! ♜:e5 10.♘:d6 ♜e7 11.♔:e7 f1♛ 12.♔f8 ♛:a6 13.♘f7#] **6.♗:b4 ♜c1! 7.♘:c1 d4 8.♗c5! d:c5 9.♘d3 h5 10.g5! f1♛ 11.♘e5 ♞d6** [11...h6 12.g6] **12.♘f7+!** [12.c8♕? ♛c4!] **12...♞:f7 13.c8♛ ♛c4 14.♕f5!** And it turns out that the square a6 (unlike a logical try) is not available for the black Queen –**14...d3 15.♕f6#**.

"Powerful combinational study with a point 5.a6!! The overall impression is slightly reduced by the ponderous initial position and the presence of a number of technical variations. It is interesting to compare with the study of Vasily Smyslov "New in Chess" (2000), where a Knight sneaks on f7 from d1." (Judge)



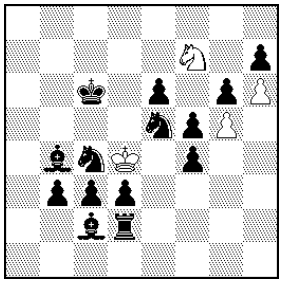
H#3½ 2 solutions 4+15

1st Pr. Vitaly Medintsev

1...♖h5 2.♕c5+! ♔:e4 3.♚d6 ♖:c5 4.♚:c5 ♗:a3#

1...♗b2 2.♞f6! ♔:f4 3.♚e6 ♗:f6 4.♚:f6 ♖h6#

"I find this conception very beautiful and harmonious. Moreover, it seems to be original and therefore justifies a high distinction. First, white ambushes his own king. Black provides a suitable move for the white king, but occupies the future mate square, so that White must provide access by sacrifice. This could be called advanced Zajic. In any case, a Zilahi and model mates are woven in. A very small pity is that the ♙b3 is needed only once." (Judge Silvio Baier)



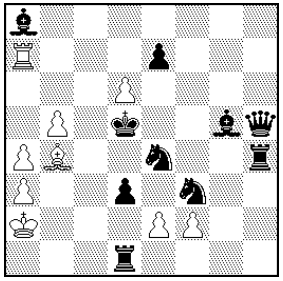
H#4½ * 4+14

2nd Pr. Valery Gurov

* ... 2.♞d7 ♔:c4 **A** 3.♞c5 ♔d4 4.♚b5 ♔e5 **B** 5.♚c4 ♘d6#

1...♘h8! [♘~??] 2.♞d6 ♔:e5 **B** 3.♞e4 ♔d4 4.♚d6 ♔c4 **A** 5.♚e5 ♘f7#

"A very pretty problem with analogous Kniest moves, white king switchbacks, Chumakov, model mates and in the solution with a nice corner move including a switchback. This idea seems original, but is less complex compared to the [1st] prize winner. The internal symmetry here is not very intrusive and seems like perfect analogy." (Judge)



H#2 see text 9+10

3rd Pr. Kenan Velikhanov

a) 1.♞f6 e4+ **A** 2.♚e6 ♖:e7# **B**

b) ♞e4→a6: 1.♜c4 ♖:e7 **B** 2.♞d4 e4# **A**

c=b) & ♖a7→c8: 1.♞c5 e3 **C** 2.♚c4 ♖:c5# **D**

d=c) & ♗g5→f8: 1.♚d4 ♖c5 **D** 2.♗e4 e3# **C**

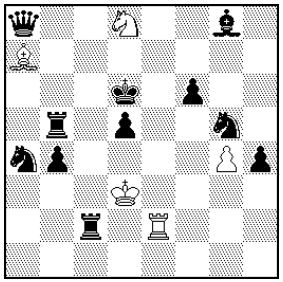
e=d) & ♖c8→f6: 1.e5 e:d3 **E** 2.♗:d6 ♖:d6# **F**

f=e) & ♜d1→h6: 1.e:d6 ♖:d6+ **F** 2.♚c4 e:d3# **E**

g=f) & ♔a2→a1: 1.♚e4 ♗c3 **G** 2.♕d5 e:f3# **H**

h=g) & ♜h4→h3: 1.♚e5 e:f3 **H** 2.♗d5 ♗c3# **G**

"Fourfold reciprocal move exchange already exists. The inclusion of an albino, on the other hand, seems to be original. ...." (Judge)



H#2 4 solutions 5+11

1st H.M. Mykola Chernyavsky

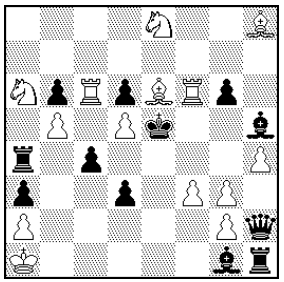
1.♞b6 ♘f7+ 2.♚c5 ♖:c2#

1.♞e4 ♗g1 2.♚e5 ♗h2#

1.♕:a7 ♖e6+ 2.♚c5 ♖c6#

1.♜:e2 ♗b6 2.♚e5 ♗c7#

"The access to the mate square is achieved in one pair by anticipatory self-pins, in the other by capture of a white piece and simultaneous mate square unguard including Zilahi. The mates from opposite sides have an aesthetic effect." (Judge)



S#5 14+12

1st Pr. Andrey Selivanov

1.♗g8! (2.♖f:d6+ ♚f5 3.♘g7+ ♚e5 4.♘e6+ ♚f5 5.♘d4+ ♗:d4#)

1...♚d4 2.♖e6+ ♚:d5 3.♘f6+ ♚d4 4.♘g4+ ♚d5 5.♘e3+ ♗:e3#

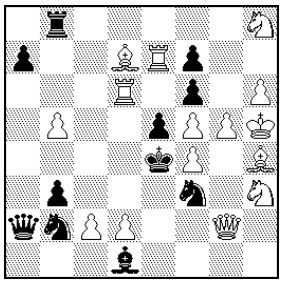
1...c3 2.♖:g6+ ♚f5 3.♘:d6+ ♚:g6 4.♘c4+ ♚f5 5.♘e3+ ♗:e3#

1...♗:f3 2.♖:f3+ ♚e4 3.♘f6+ ♚d4(e5) 4.♘g4+ ♚e4 5.♘f2+ ♗:f2#

1...♕:h4 2.♖f8+ ♕f6 3.♗:f6+ ♚f5 4.♗d4+ ♚g5 5.♗e3+ ♗:e3#

1...♕:g3 2.♖f7+ ♚:d5 3.♖:d6+ ♕:d6 4.♖f4+ ♕e6 5.♖d4+ ♗:d4#

"Though sixfold play of Bishop/Rook White battery on 2nd move was realized earlier in yacpdb/493107, but here the concept is executed with interesting variety of battery play (creation and play of Siers battery, Zabunov theme)." (Judge Mikhail Khramtsevich)



S#5 15+11

2nd Pr. Mihailo Stojnić

1.c3! (2.♕e2+ ♗:e2 3.♖d4+ ♞:d4#)

1...♕a4 2.♘f2+ ♚:f4 3.♘h3+ ♚e4 4.♗c6+ ♚:f5 5.♕g4+ ♕:g4#

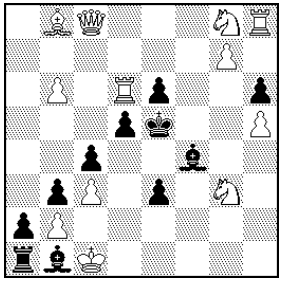
1...♗c2 2.♗c6+ ♚:f5 3.♗d7+ ♚e4 4.♘f2+ ♚:f4 5.♘g6+ f:g6, ♗:g6#

1...♞c4 2.♘f2+ ♚:f4 3.♘d3+ ♚e4 4.♘c5+ ♚f4 5.♕h2+ ♞:h2#

1...f:g5 2.♗c6+ ♚:f5 3.♗e4+ ♚:e4 4.♖d4+ ♚f5 5.♕:g5+ ♞:g5#

1...♗e2 2.♖:e5+ f:e5 3.♕:f3+ ♚:f3 4.♗c6+ e4 5.♗:e4+ ♚:e4#

"Adabashev synthesis 2x2. In the 1st and 2nd variations – reciprocal change of annihilations of "f"- Pawns with line-opening for linear pieces. In the 3rd and 4th variations – preparing for Black battery play on mating move. ..." (Judge)



S#4 v 12+11

3rd Pr. Aleksandr Kuzovkov

1.♗c7? (zugzwang)

1...♗:g3 2.♖:e6++ **A** ♚f5 3.♖e5++ ♚f4 4.♕f5+ ♗:f5#

1...♗g5 2.♖:d5++ **B** ♚:d5 3.♕d7+ ♚c5 4.♘e4+ ♗:e4#

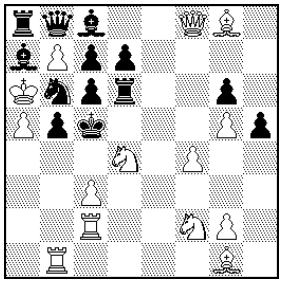
1...d4!

1.♕b7! (zugzwang)

1...♗:g3 2.♖:d5++ **B** ♚e4 3.♘f6+ ♚f3 4.♖d2+ ♗e4#

1...♗g5 2.♖:e6++ **A** ♚:e6 3.♕c6+ ♚f7 4.♕g6+ ♗:g6#

"Reciprocal change of 2nd White moves with symmetrical and non-symmetrical play. Everything is done pretty neatly." (Judge)



S#4 * v 14+13

4th Pr. Peter Gvozdják

* 1...♞d5 2.♘e4+ ♚c4 3.♖b4+ ♚d3 4.♘c5+ ♗:c5#

1.♘g4? (2.♖:b5+ c:b5 3.♘:b5+ ♚c6 4.♘:a7+ ♜:a7#, ♕:a7#)

1...♞c4! [2.♘e2+? ♞e3 3.♖b4 h4!; 2.♘f3+? ♞e3 3.♖b4 h:g4!]

1.♘d1! (2.♖:b5+ c:b5 3.♘:b5+ ♚c6 4.♘:a7+ ♜:a7#, ♕:a7#)

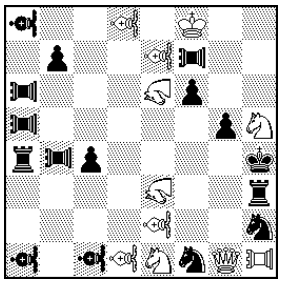
1...♞a4 2.♘e6+ ♚d5(c4) 3.♘e3+ ♚e4(d3) 4.♘c5+ ♗:c5#, ♞:c5#

1...♞d5 2.♘b3+ ♚c4 3.♘e3+ ♚d3 4.♘c5+ ♗:c5#

1...♞c4 2.♘f3+ ♞e3 3.♖b4 h4 4.♘:h4 ♗b6#, ♗:b7#, ♕:b7#

1...b4 2.♘:c6+ ♚:c6 3.c:b4+ ♞c4 4.♖:c4+ ♗c5#

"...a fight of Black and White Knights is supplemented by change of play in one variation and by choice of key." (Judge)

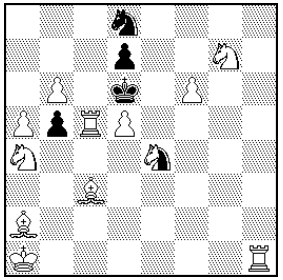


#2 ᵛ ᵛ ··· pao/vao/nao 11+16

1st Pr. Jean-Marc Loustau

1.◁6~? (2.◍:f6# **A**), 1...c3 2.♕g4# **B**, 1...◍cb2 2.♕:g5# **C**, 1...b6 2.♘g2# **D**, 1...▣e5!; *1.◁c5?* (2.◍:f6#), 1...◍cb2!; *1.◁d4?*(2.♕g4#**B**), 1...c3 2.◍:f6# **A**, 1...◍:h1 2.♘g2# **D**, 1...▣g7!; *1.◁f4?* (2.◍:f6#, ♕g4#, ♕:g5#), 1...▣f:f4+!; *1.◁3~?* (2.♕:g5# **C**), 1...b5 2.♘g2# **D**, 1...▣bb5 2.♕g4# **B**, 1...♞d2, ♞e3 2.♕g3#, 1...◍e5!; *1.◁:a5?* (2.♕:g5# **C**), 1...♖:a5!; **1.◁d5!** (2.♘g2# **D**), 1...b6 2.◍:f6# **A**, 1...b5 2.♕:g5# **C**, 1...▣b2 2.♕g4# **B**, 1...▣g7 2.♘f3#, 1...♞e3 2.♕g3# [*1.♕g2?* (2.♕:h3#), 1...◍:g2 2.♘:g2#, 1...▣b3 2.♕g4#, 1...▣:h5!]

"... two sets of ◁ correction with threat correction, three Le Grand themes, six transferred mates ..." (Judge Tadashi Wakashima)



#2 Patrol chess, neut. S 11+4+1

2nd Pr. Igor Kochulov

* 1...♚:c5 2.♖h4#

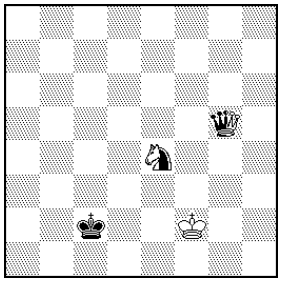
1.♖e1+? **A** ♞~ 2.♗e5#, 1...♞g3! [2.♗e5+? ♞e2!]

1.♗b1+? **B** ♞~ 2.♘f5#, 1...♞f2! [2.♘f5+? ♞d3!]

1.♘e8? (2.♖e1# **A**), 1...♞~ 2.♖h8#, 1...♞e6! [2.♖h8+? ♞f8!]

1.♘f5! (2.♗b1# **B**), 1...♞f2 2.♖h5#, 1...♚:c5 2.♖h4#

"In the set play, 1...♚:c5 is met by 2.♖h4 which "pins" ♘ via ♘a4. After ♘ moves away from e4, the ♚ can no longer capture ♖c5. Thematic tries *1.♖e1+?*/*♗b1+?* fail by the ♞-correction moves 1...♞g3/♞f2! The mere adding of ♘ in Patrol chess does wonder, particularly noteworthy is the threat 2.♗b1# after the key ..." (Judge)



H#7 3 sols., see text 1+1+2

3rd Pr. Eric Huber

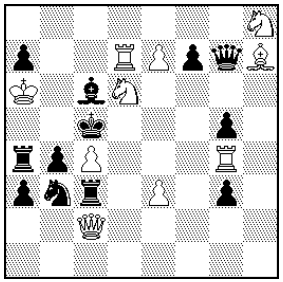
Point Reflection, Functionary chess, UltraSchachZwang, neutral Q/S

1.♕f5+ ♘f6 2.♚c3+ ♔e3 3.♕g5+ ♔e4 4.♕d5+ ♔d3+ 5.♚d1+! 5...♕d8 6.♞e8+ ♕e7 7.♕e2+ ♔c2#

1.♕e7+ ♔f3 2.♞g5+ ♔e3 3.♘f7+ ♔d4 4.♕e5+ ♔c3 5.♚a3+! 5...♕g7 6.♞h6+ ♔c4 7.♕b2+ ♔b4#

1.♕f6+ ♔e3 2.♕f4+ ♞d6+ 3.♞e6+ ♔d3 4.♕d6+ ♘f7+ 5.♚e1+! 5...♕d7 6.♞d8+ ♔e3 7.♕d2+ ♔f2#

"... Incessant on-and-off effect of Point Reflection / Functionary will surely make your head spin, but the solutions are amazingly logical. Triple echo is nothing but miraculous." (Judge)

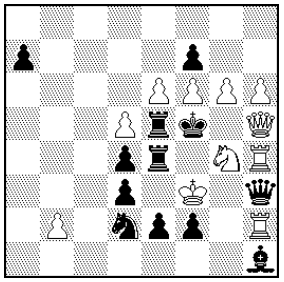


S#16 Functionary chess 10+12

4th Pr. Marcel Tribowski

1.♕d1! (2.♘e4+ ♚:c4 3.♖d4+ ♞:d4#), 1...♞a5 2.♗d3 (3.♘b7+ ♞:b7#) 2...♞b3 3.♗g6 ♞a5 4.♗:f7 ♞b3 5.♗g6 ♞a5 6.♗d3 ♞b3 7.♗h7 ♞a5 8.♗g8 ♞b3 9.♘hf7 ♞a5 10.♘:g5 ♞b3 11.♘e6! g2 [11...♞a5 12.♘b7+ ♞:b7#] 12.♘e4+ ♚:c4 13.♘d2+ ♚c5 14.♖g5+ ♕:g5 15.♘e4+ ♚c4 16.♖d4+ ♞:d4# [1...f5 2.♖f4! ♞a5 3.♘b7+ ♞:b7#, but not 2.♘h:f7? g2! 3.♘:g5 g1♞! (3...g1♕? 4.♕:g1!) 4.♗g8 ♞b3 5.♘e6 ♞f3 6.♘e4+ ♚:c4 7.♘d2+ ♚c5 8.♖g5+ ♕:g5!]

"Pendulum mechanism with the idea of eliminating ♟g5 and realizing the sacrifice ♖g5+. After maneuvering ♗ and ♘, 11.♘e6! is a nice finishing touch (11.♘gf7? allows the tenacious defense 14...♕e5! instead of 14...♕:g5?). A magnificent problem." (Judge)



Add units and release the position 11+12

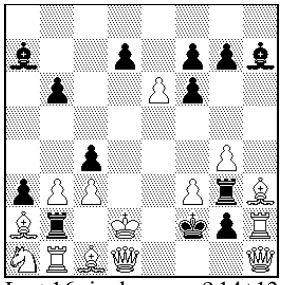
1st Pr. Dmitrij Baibikov

"The last move was –1...♞~-d2+, so at least 3 units have to be added on squares g2, g3, and g5 to prevent illegal checks. If only black pieces are added, both balances are closed. However, after –1...♞~-d2+ White is retrostalemated. Thus, a white piece must be added on square g3 so that it can be then unpinned: –1...♞f1-d2+ –2.X~-g3 ♞g3-f1+. This white piece can only be a bishop. After the addition of the ♗g3 and two black pieces (for example, ♝g5 and ♟g2) both balances are closed too; however, after –1...♞f1-d2+ –2.♗f4-g3 ♞g3-f1+ –3.♗d2-f4 ♝f4-g5 –4.g5-g6+ it turns out that the retro-free dark-squared ♗d2 cannot reach the c8 square for unpromotion. So, a white piece needs to be added on g2, which after unpinning, can reach the c8 square, while a black piece is needed on g5, which will be able to unpin the white piece on g2. Taking into account all these facts, the required additions are: ♕g2, ♗g3, and ♕g5. The balances are as follows:

- White: 11 (on diagram) + 2 (added) + 3 (captured by black Pawns c:d, g:f, h:g) = 16;
- Black: 12 (on diagram) + 1 (added) + 3 (captured by white Pawns a:b, d:e, e:d) = 16.

Then –1...♞f1-d2+ –2.♗f4-g3 ♞g3-f1+ –3.♗c1-f4! ♕d2-g5 –4.g5-g6+ and further –4...♕e1-d2 –5.♗d2-c1 ♕f1-e1 –6.♗b4-d2 ♕g1-f1 –7.♗d6-b4 ♕f1-g1 –8.♗b8-d6 ♕g1-f1 –9.b7-b8♗ ♕f1-g1 –10.b6-b7 ♕g1-f1 –11.b5-b6 ♕f1-g1 –12.b4-b5 ♕g1-f1 –13.b3-b4 ♕f1-g1 –14.a2:♟b3 ♕g1-f1 and now tempo-play starts: –15.♕f1-g2 g2-g1♕+ –16.♕c1-f1 b4-b3 –17.♕c8-c1 b5-b4 –18.c7-c8♕ b6-b5 –19.c6-c7 b7-b6 –20.c5-c6 e3-e2 –21.c4-c5 c5:♗(♘)d4 etc.

For the first time, the addition of three promoted pieces is realized without stipulation pressure. This problem is one of these impressive constructions that fill a hole in the retroanalysis realm. The problem speaks for itself, but the freshness of the biarticulated cage, resistant to various combinations of colored units in the vacant squares, and the excellent try refuted by the color of the promotion square, are worthy to remark. The clear winner of this competition. Hats off." (Judge Joaqim Crusats)



Last 16 single moves? 14+13

2nd Pr. Andrey Frolkin

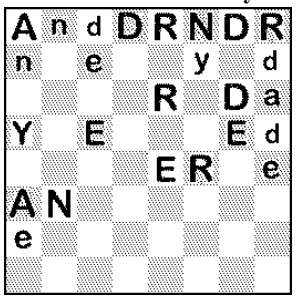
"White balance: 14 (pieces on the board) + 2 (e7:f6, h:g) = 16.
Black balance: 13 + 2 (a6:b7-b8, d:c→c8♗) = 15.
The h-pawn could have promoted on h8. One black piece is unaccounted for. This means, in particular, that the possibility of h7:g8♗ and d6:c7-c8 or d:e (with a white promotion on e8) cannot be discarded immediately. The last move is –1...♝c2-h7+, and the resulting position features a retrocage in the bottom half of the board. An attempt to release the cage through e2:f3 necessitates four captures by white while three black pieces are missing. The cage can only be released by retracting the black king to f1 after the installation of two shields – on e1 and g1.

Then –2.e5-e6 [d5:e6?] ♝b8-a7 –3.e4-e5 ♝d6-b8 –4.e3-e4 ♝f8-d6 –5.e2-e3 e7:♘f6! –6.♘d5-f6 a4-a3 –7.♘e3-d5 a5-a4 –8.♘f1-e3 a6-a5! –9.♘e3:♕f1 – the sequence of 16 unique single moves is over; now – 9...♕g1-f1 (a7-a6) –10.♘d5-e3 a7-a6 (♕g1-f1) –11.♘b4-d5 ♕f1-g1 –12.♘a6-b4 ♕g1-f1 –13.♘b8-a6 ♕f1-g1 –14.b7-b8♘ ♕g1-f1 –15.a6:♞b7 ♞c5-b7 –16.a5-a6 ♞d3-c5 –17.a4-a5 ♞e1-d3 –18.a3-a4 ♚f1-f2 –19.f2-f3 ♖~-g3 and the cage is released.

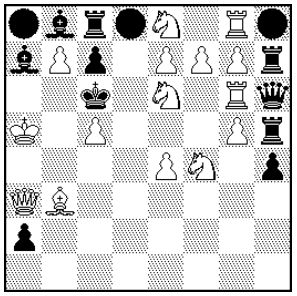
–8…a7-a5? leads to retro-opposition between the black king and the uncaptured queen on f1 – the queen arrives there at the wrong moment and Black later has to waste a tempo; this eventually results in retrostalemate for white. The uncaptured white knight serves a dual purpose: to uncapture, in its turn, the black shielding queen and then, after unpromoting, to uncapture the second shielding black piece, a knight.

We are in front of a masterly composed classical retro problem based on a Release the Position approach. The presence of a cage that allows an open balance adds a lot of thrill to the solving process. The uncapture of an officer by another officer — not in relation to any check — together with the initial double-step of the ♟a7 being ruled out on the basis of a subtle retro-opposition mechanism, are very nice touches that enrich this enjoyable problem." (Judge)

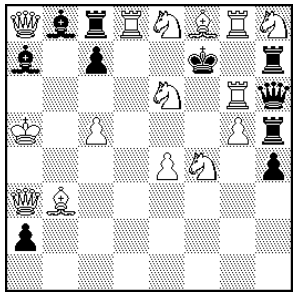
3rd Pr. Jeff Coakley



Rebus: determine the position and last 8 moves?



Earlier position with black officers on a8, d8 and h8



Solution diagram 15+10

"In order to determine the position, the following facts must be taken into account: Y is a king (letter with only one uppercase, one lowercase); E is pawn (remaining letter not on the 8th rank); D is not queen or bishop (impossible double check); R is not queen or bishop (impossible double check); N is not queen (both kings in check); A is queen; N is bishop; if D is knight and R is rook there is an impossible double check, so D is rook and R is knight. There is a check on square h8, so last move was –1.g7:h8♘+ meaning that caps are White (see solution diagram): The last moves were: –1.g7:♞h8♘+ ♚e7-f7 –2.f7-f8♗+ ♚d7-e7 –3.e7:♞d8♖+ ♚c6-d7 –4.b7:♗a8♕+ ♚d7-c6. Black's moves were not captures because white pawns were on f7 and e7. –3...♚c6-d7 –4.b7:a8♕+. Black's move was not a capture. The only missing white piece is a dark bishop. No other black retractions are possible, regardless of which pieces were captured on h8 and d8 (the diagram [in the middle] shows the position before –4.b7:a8♕+).

White has seven pawns and a promoted knight. The only missing white piece is a dark-square bishop. Black has at least two promoted pieces (rook and dark bishop). Black is missing three pieces. The pawn formation and promoted pieces could only occur by the following play: White: a:♟b, b8♘, d:♟e, h:♟g; Black: ...d1♖, ...f:♗g, ...g1♗ (or ...f:♗e, ...e1♗). Three black pawns (b, e, g) were captured by White. Therefore, the three black pieces awaiting capture on the 8th rank are a light bishop and two knights. The bishop is on light square a8 and the knights are on d8 and h8. Previous move is: – 4...♚d7-c6.

Allumwandlung on White's last four moves in which three of the promotions are captures. The only other *last mover* to achieve this task with exactly determined moves is Kornilov-Frolkin 1981 (P0000545 in the Problem Database), but their problem has no captures.

The *rebus* part of this problem is straightforward as for retroanalysis, but the problem is excellently constructed as a *last mover*, with the positive feature that the nature of the first uncaptures cannot be decided until further back in the retroplay. The four retractions of the black king confer a nice sense of thematic unity to the problem. Many pieces on the board are required to make the last sequence of moves unique, and this poses a severe limitation to the flexibility of the position, yet the composer still shows great skill to present the concept in a *rebus* form. It is a little bit disenchanting, though, that none of the deeper retro subtleties of the *last mover* facet of this problem can be entangled to the resolution part of the *rebus*, and somehow this deprives this outstanding construction of a full sense of wholeness." (Judge)

AIM JUSTIFIES THE MEANS?! OR MAYBE NOT?

By Zoran Gavrilovski

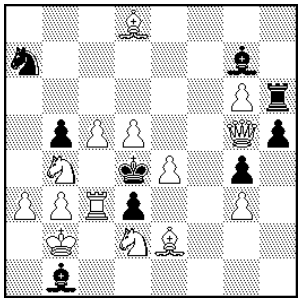
The recently completed *9th FIDE World Cup* 2021 sparked a heated debate regarding the merits of certain problems and their placement in the awards of particular sections. The said topics were debated in length in the article «К итогам 9-го Кубка ФИДЕ» ("With reference to the awards in the 9th FIDE Cup") by the Russian GM Aleksandr Kuzovkov that was published in the October 2021 issue of the chess composition column of *64 – Shakhmatnoe Obozrenie* (hereinafter referred to as "*64 – Sh.O.* 10/2021") in which the author's opinions are supplemented by referral to the "views of many leading composers of the world". The issue of repetition of moves was discussed in the eponymous article by Igor Agapov [«Повтор хода, или Время казусов», *64 – Sh.O.* 11/2021].

Noting that I and the editorial board of *The Macedonian Problemist* have appreciation for both the authors' entitlement to freely express themselves and for the legitimate judges' choices of honoured problems and the reasons provided in their awards (in the light of the maxim "the [judge] is always right", which reflects both the assumption of the judge's impartiality and soundness of his or her reasoning, as well as the fact that the judge's word is final), we emphasize that referral to the particular problems from the *9th FIDE World Cup* 2021 and to the experts' comments from the said articles in *64 – Sh.O.*, as well as to other problems serves the purpose of discussing whether the respective author's aim to show rich(er) and/or (more) complex content justifies inadequacies (of construction, economy, overall strategic merit, aesthetics etc.), with a view of reaching a general conclusion on the discussed topic. Therefore, in the event of publishing a follow-up article we would be happy to invoke readers' comments regarding general issues elaborated in this article, without going into discussion whether a particular judge has (not) made a proper ranking in his award.

A modern composer is often faced with a dilemma whether to comply with the composing principles, or to pursue an "alphabetic theme" in a matrix that does not allow its "natural" combination with strategy and elegance. In resolving the said dilemma, we should remind ourselves that a chess composition is both an artistic piece of work (why else is chess composing called a "chess poetry"?!) which should be elegant and economical as far as possible, as well as a puzzle that should entertain a solver; thus even "alphabetic soups" should preferably have the above ingredients. On the other hand, Peter Gvozdják (who reviewed the article before its publication) lucidly stated that the "never ending discussion" regarding the composing methods and means is "perhaps a proof that chess composition is an art". Peter's dislike of any "limitations", "dogmas" or "absolute" terms is intrinsically linked with his understanding that one could not speak of "borders" of art "where there are 'no borders' at all", so he "do[es] not hesitate to use promoted force if the theme is adequate" (by the way, even the author of this article at least once used a promoted force, in a #2 with *Odessa* theme and 3 ♗s: Spec. Pr. *Wola Gułowska* 1997, no. P1291406 in the Problem Database, https://pdb.dieschwalbe.de/search.jsp). Marjan Kovačević suggested that each problem should be assessed in particular circumstances and that "there can be no general rule", adding that "such articles with comparative possibilities of the same mechanism are much more important and useful than trying to come to final answers."

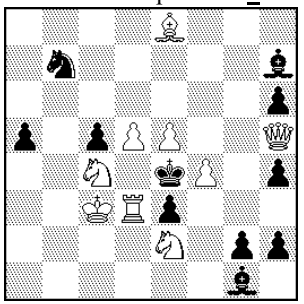
Regarding the winning problem in the section A of the *9th FIDE World Cup* 2021 (see the #2 by Valery Kopyl at p. 10 of this issue of *TMP*), a prominent #2-expert expressed the following opinion: "In the winning problem everything is terrible: the construction (a creepy pile of pieces), the keys in all phases (in the first phase the key takes a flight-square to the bK, which is simply unacceptable!), the refutation of the second phase. And all this for the sake of a previously explored Burmistrov combination." (a statement of Anatoly Slesarenko at page 89 of *64 – Sh.O.* 10/2021). While acknowledging that "alphabetic themes", such as *Burmistrov combination* (double *le Grand* theme involving a double threat in one phase 1...~/x 2.A#, B#/C#; and exchange of these moves in two other phases according to the pattern 1...~/x 2.C#/A# and 1...~/x 2.C#/B#), are often explored in the modern composing practice, these themes should not be far more important than the manner of their presentation, including the problem's strategy, economy, construction and aesthetic merit.

1. Valery Kopyl
2nd Pr. *Problemist Ukraini* 2013



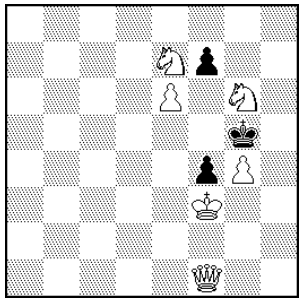
#2 ᵛᵛᵛᵛ 14+9

2. David Shire's
Version of problem **1**



#2 ᵛᵛᵛᵛ 9+11

3. A. Voroncov
H.M. *Gravure* 2013

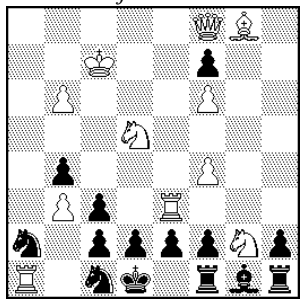


#3 6+3

This point is illustrated by the analysis of the first two diagrams in this article. **№ 1** doubles the *Urania* theme: *1.♗b6?* **A** (2.c6# **B**), 1...♞c8 **x**, ♞c6 2.♘(:)c6#, 1...♗f8! **y**; *1.c6?* **B** (2.♗b6# **A**), 1...♗f8 **y** 2.♗f6#, 1...♞:c6 2.♘:c6#, 1...♞c8! **x**; *1.♕f4?* **C** (2.e5# **D**), 1...♗e5 **m** 2.♕f2#, 1...d:e2! **n**; *1.e5?* **D** (2.♕f4# **C**), 1...d:e2 **n** 2.♕e3# **E**, 1...♗:e5! **m**; **1.♘c4!** (2.♕e3# **E**), 1...♚:c5 2.♗b6# **A**, 1...♚:e4 2.♕f4# **C**. ♗e2 has been added just to introduce the actual threat (2.♕e3#) in the try *1.e5?* d:e2 2.♕e3# **E** and serves to provide the refutation of the try *1.♕f4?* d:e2!, but it contributes nothing to the solution. Its use as a "weasel" (a piece used only in the set play and/or try (tries) which helps to render particular theme(s) or merely adds a particular effect in a certain phase) is hardly acceptable from the viewpoint of well-established composing standards. After **1.♘c4!** ♚:e4 it would be more economical to continue with 2.♕:g4#, but the author's pursuit of the "alphabetic" pattern necessitated 2.♕f4# **C** [2.♕g4+? h:g4!], and "expensive" prevention of an unwanted refutation to the try *1.e5?* (1...♗h6?? is not possible because h6 is blocked by a black rook), as well as use of ♙g3 which signalizes the key in the course of solving. The above concerns no longer exist in the more economical version diagrammed above (see diagram **№ 2**) in which after **1.♘d4!** ♚:f4 2.♕:h4# the key ♘ exerts critical control over f3/f5. This more natural position reduces the aimed pattern to a single rendering of *Urania* theme. Thus, a question arises whether the pursued aim justifies a heavy setting with a white "weasel" therein?

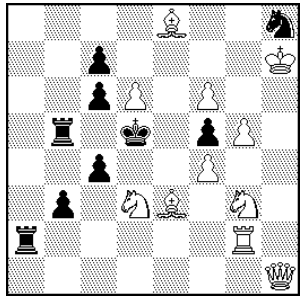
The winning problem in the section B of the *9th FIDE World Cup* 2021 (see the #3 by Eugene Fomichev at page 11 of this issue of *TMP*) includes nice long ♕-moves to the board's corners within a three-phase changed play after moves of ♟d7, but it was criticised by #3-experts because at a W3 move of the first try there is an unpleasant dual; in the second try the intended thematic W2 move after 1...d6 is already present in the threat – 1...~ 2.♕:g3 (hence no genuine *Zagoruiko* exists there); the two thematic tries are refuted by the same black move 1...d:e6! (a statement of Aleksandr Sygurov at p. 90 of *64 – Sh.O.* 10/2021); the key, in spite of introducing a fourth ♟-move and thus being thematic, is made by a knight which in the diagram position is placed far away from the ♚ (statements of Aleksandr Sygurov and Valery Shavyrin at p. 90 of *64 – Sh.O.* 10/2021); and the zugzwang play is rather mechanical because Black is defenseless after the W2 moves (V. Shavyrin, *op. cit. supra*). Some of these drawbacks could have been avoided by giving up of *Zagoruiko* which seems to have been added regardless of costs, but these observations should not be understood as undermining the author's brave efforts. Those who prefer economy might be enthusiastic to see *Pickaninny* and 3 ♕-moves to the board's corners in the light setting of **№ 3** (quoted at p. 90 of *64 – Sh.O.* 10/2021), but its strong key takes a flight-square to the ♚: **1.♕a1!** (zugzwang), 1...f:g6 2.♕g7! ♚h4 3.♕h6#, 1...f:e6 2.♕h8! e5 3.♕h4#, 1...f6 2.♕h1! f5 3.♕h4#, 1...f5 2.♘:f5! ♚:g6 3.♕g7#.

4. Aleksandr Sygurov
1st Pr. *Azerbaijan CCC-50 JT* 2020



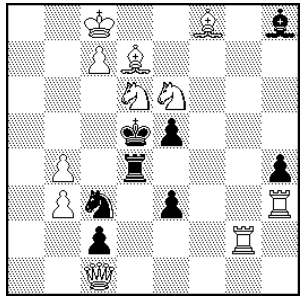
#3 ᵛᵛ 11+14

5. Robin Matthews
1st Pl. *Int'l Team Match* 1967-71



#3 * 11+9

6. Zoran Gavrilovski
Original



#3 * 11+8

To blend *Zagoruiko* with another theme can be challenging and in a certain context it might be acceptable to depart from some well-established composing standard(s). **№ 4** combines *Zagoruiko* 3×3 and ♟-promotions at B1 moves, *1.♕a8?* (zz), 1...e1♕(♖) 2.♕a6 ♕e2/♕:e3 3.♕:e2#/♘:e3#, 1...e1♞ 2.♘e7 ♞e1~ 3.♕(:)f3#, 1...e1♗ 2.♘:b4 ♞:b4 3.♕f3#, 1...♖e1!; *1.♕e8?* (zz), 1...e1♕(♖) 2.♕b5 ♕e2/♕:e3 3.♕:e2#/♘:e3#, 1...e1♞ 2.♕e4 ♞e1~ 3.♕(:)f3#, 1...e1♗ 2.♖e6 f:e6 3.♕h5#, 1...♖e1!; **1.♗h7!** (zz), 1...e1♕(♖) 2.♗d3! ♕e2/♕:e3 3.♗:e2#/♘:e3#, 1...e1♞ 2.♗e4 ♞e1~ 3.♗(:)f3#, 1...e1♗ 2.♕:b4 ♞:b4 3.♘:c3#, 1...♖e1 2.♖:c3 ♖f1 3.♗:c2#.

The bronze-medal winning problem in the section B of the *9th FIDE World Cup* 2021 (see Peter Gvozdják's #3 at p. 11 of this issue of *TMP*) shows double reciprocal change of W3 moves with direct and indirect batteries after the ♚-flights in the set and actual play, which had reminded the judge of "R.C.O Matthews' famous reciprocal change with pawn key" in a "totally different matrix" (see **№ 5**): * 1...♖a8 2.♖e2+ **A** ♚:d6/♚e6 3.♕:c6# **C**/♗c5#, 1...♖b8 2.♖d2+ **B** ♚:d6/♚e6 3.♕:c6# **C**/♘c5#; **1.d7!** (2.d8♕+ ♚e6 3.♕d7#), 1...♖a8 2.♖d2+ **B** ♚d6/♚e6 3.♘c5#/♕:c6# **C**, 1...♖b8 2.♖e2+ **A** ♚d6/♚e6 3.♗c5#/♕:c6# **C**, 1...♞f7 2.♗:f7+ ♚d6 2.d8♕#. This well-constructed #3 naturally combines strategy and pattern, while the said #3 by Peter Gvozdják (in spite of its beautiful battery mates and complex "alphabetic pattern") was criticized by the world champion for #3s on account of the repeated W2 moves among the two phases with capture of ♖ in one W2 move as drawbacks which are "conceptually erroneous and absolutely unacceptable" and "contradict all the postulates of the modern threemover" (statement of Aleksandr Kuzovkov at p. 91 of *64 – Sh.O.* 10/2021). Even Igor Agapov's presentation of problems in which repetition of moves is virtually unavoidable or even inherent in the matrix is accompanied with referral to the "dogma of Lev Loshinsky" against such repetition.

№ 6 originated from my unsuccessful attempt to show *Banny* theme with a masked self-pin of thematic black pieces in the actual play. The pattern was achievable with checks in the tries which is unacceptable, while versions with quiet virtual play were unsatisfactory. Therefore, instead of pursuing the initial "alphabetic" agenda at any cost, I focused on the play rather than on the pattern itself, and the result was a triple strategic blend (threefold black play on the same square, threefold white battery play and three pin mates) and exchanged functions of 6 (3 white and 3 black) units. * 1..e2 **x** 2.♖:c3 ♖c4 3.b:c4#, **1.♕h1!** (2.♘f4+ **A** e:f4/♖:f4 3.♖g5# **B**/♖d2# **C**), 1...e4 2.♖g5+ **B** ♗e5 3.♘f4# **A**, 1...♖e4 **y** 2.♖d2+ **C** e:d2 3.♖d3# **D**, 1...♞e4 **z** 2.♖:c2 (3.♖c5#) ♖c4 3.b:c4#, 1...e2 **x** 2.♖g5+ ♖e4 **y**/♞e4 **z** 3.♖d3# **D**/♘f4# **A**, 1...♞e2/♖d3 2.♖g5+ ♖e4/♞e4 3.♕:e4#.

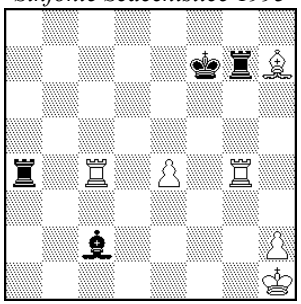
The present article neither criticizes particular composing efforts or evaluation thereof by judges, nor does it express dislike for "alphabetic themes"; but rather seeks to convey a message that such themes, wherever possible, should be presented with a good strategy and economy, and without constructional flaws. Composers are of course free to follow their own agenda, but are advised to go where the matix naturally leads, instead of artificially subjecting it to their own will.

PLAY ON THE SAME SQUARE IN HS#3

By Zoran Gavrilovski

Play on the same square may be a theme in itself in an event of multiple rendering, but in the problems included in this brief overview it is a thematic motif which supplements other parts of the content. Play on the same square also features in №s 2556, 2557 and 2558 in this issue.

1. Aleksey Oganesyan & Vitaly Medinstev
Sinfonie Scacchistice 1995



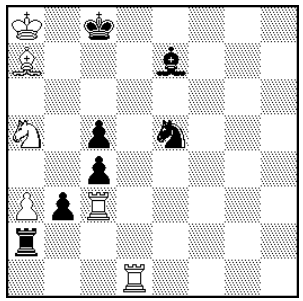
HS#3 2 solutions 6+4

1.♖g1 ♗:e4+ 2.♖c[:]e4 ♜a1 3.♖f1+ ♜:f1#

1.♖c3 ♜:e4 2.♖g[:]e4 ♗d1 3.♖f3+ ♗:f3#

Zilahi with black sacrifices with the aim to allow arrival at e4 to ♖ which has not left the 4th rank at the W1 move.

2. Zoran Gavrilovski
Original



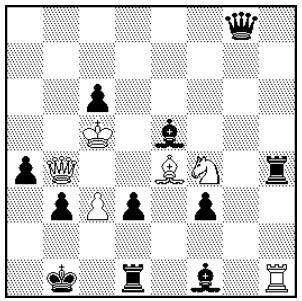
HS#3 b) + ♙b4 6+7

a) 1.♗:c5 **A** ♗:c5 2.♘:c4 **B** 2...♗:a3 3.♘:e5+ ♗c5#

b) 1.♘:c4 **B** ♞:c4 2.♗:c5 **A** 2...♞:a3 3.♗:e7+ ♞c4#

Monkey theme with battery creation/mates, exchange of W1/W2 moves, exchanged functions of 2 pairs of pieces.

3. Zoran Gavrilovski
Original



HS#3 b) ♚b1→c1 6+11

a) 1.♕a3 ♕f8+ [♗d6+?] 2.♔c4 ♗e2 3.♗:d3+ ♗:d3#

b) 1.♕:b3 ♗d6+ [♕f8+?] 2.♔d4 ♜d2 3.♘:d3+ ♜:d3#

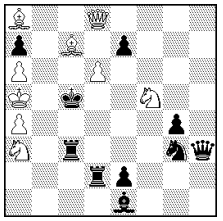
White and black half-pin, dual avoidance, indirect self-pin at B2 moves, exchanged functions of 3 pairs of pieces.

WITH A LITTLE HELP FROM MY FRIENDS: FROM A SELFMATE TO A HYBRID PROBLEM

By Zoran Gavrilovski

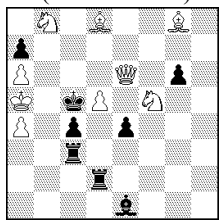
Composers sometimes get more than they bargained for, but occasional disappointment "goes with the territory", such as (delayed) awareness that the same idea and/or matrix have been used earlier by a colleague. In spite of experiencing such disappointment, the outcome of the composing process sometime might supplement the earlier efforts.

1. Hartmut Laue
1st H.M. *feenschach* 1981



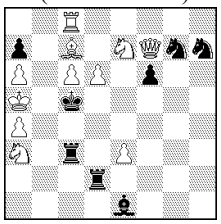
S#2 ᵛᵛ 9+10

2. Zoran Gavrilovski
7th Pl. *TMP League* 2021
(After H. Laue)



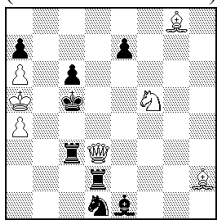
S#2 ᵛᵛᵛ 9+8

3. Jerzy Konikowski
feenschach 1986
(After H. Laue)



#2 b) S#2 11+8

4. Zoran Gavrilovski
Original
(After J. Konikowski)



#2 b) S#2 7+8

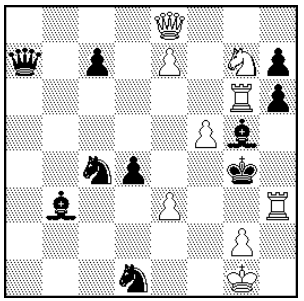
№ 1 shows *Zagruiko* 3 × 2: *1.♕g8?* (2.♗b6+ a:b6#), 1...♜b2 2.♕c4+ ♜:c4#, 1...♜b3 2.♕d5+ ♜:d5#, 1...♞:f5!; *1.♕:e7?* (2.♗b6+ a:b6#), 1...♜b2 2.♕e3+ ♜:e3#, 1...♜b3 2.d7+ ♜d6#, 1...♜:a3!; **1.♕h8!** (2.♗b6+ a:b6#), 1...♜b2, ♜:d6 (♞:f5) 2.♕:c3+ ♗:c3# (♕:c3#), 1...♜b3, ♜:a3 2.♕d4+ ♜:d4#. The judge of the s#-section of *The Macedonian Problemist* League 2021 noted that "[i]t is indeed a pity that in the Laue problem one of the mates is given by the rear battery piece", but he criticised **№ 2** because "to repair this with less thematic precision is not convincing", and the changed play is diluted by splitting it in four phases: *1.♗f6?* (2.♕b6+ a:b6#), 1...♜b3 **x** 2.♗d4+ ♜:d4#; 1...♜b2! **y**; *1.♗g5?* (2.♕b6+ a:b6#), 1...♜b2 **y** 2.♗e3+ ♜:e3#, 1...♜b3! **x**; *1.♕:e4?* (2.♗b6+ a:b6#), 1...♜b3 **x** 2.♕d4+ ♜:d4#, 1...♜b2 **y** 2.♕e3+ ♜:e3#; 1...g:f5!; **1.d6!** (2.♗b6+ a:b6#), 1...♜b3 **x** 2.♕d5+ ♜:d5#, 1...♜b2 **y**, ♜:d6 2.♕:c4+ ♜:c4#. In the new setting there is exchange of functions of the black defences.

The same matrix was used in one half of the problem **№ 3** (the other half is an orthodox twomover which completes reciprocal change of mates): a) **1.♖b8!** (2.♖b5#), 1...♜b2 2.♕d5# **A**, 1...♜b3, ♜:e3 2.♕c4# **B**; b) **1.♖d8!** (2.♗b6+ a:b6#), 1...♜b2 2.♕c4+ **B** ♜:c4#, 1...♜b3 2.♕d5+ **A** ♜:d5#. **№ 4** merely improves the economy of the setting of the hybrid problem: a) **1.♗b8!** (2.♗:a7#), 1...♜b2 2.♕d4# **A**, 1...♜b3 2.♕c4# **B**; b) **1.♗c7!** (2.♗b6+ a:b6#), 1...♜b2 2.♕c4+ **B** ♜:c4#, 1...♜b3 2.♕d4+ **A** ♜:d4#.

BOOK REVIEW: *URI AVNER – CLOSE ENCOUNTER WITH CHESS PIECES*, 2021

The problem opus of GM Uri Avner (who scored 87 points in FIDE Albums and won 1st Pl. four times in the *WCCT* section F with his s#s) is collected in the book *Uri Avner: Close Encounter with Chess Pieces*, edited by Raffi Ruppin and Jacques Rotenberg, which comprises 157+12 chess compositions with comments by Kjell Widlert. The book was published by Peter Gvozdják in 2021 in English language on 186 pages (book size 15,5 x 21,6 x 1,5 cm; weight 0,5 kg; hard cover). The book's price is 19.9 euros + shipping costs (to order the book write to peter.gvozdjak@gmail.com).

Raffi Ruppin & Uri Avner
17th Pl. *2nd WCCT* 1980-1983

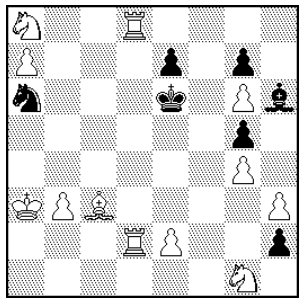


#3 9+10

1.♖f3! (2.♖f4+ ♚g3 3.♘h5#)
1...♞d:e3 2.♖a6 ~ 3.♕h5#
1...d:e3 2.♖b6 ~ 3.♕h5#
1...♞c:e3 2.♖e6 ~ 3.♕h5#
1...h:g6 2.♕:g6 ~ 3.♕h5#
1...♚h4 2.♖:h6+ ♗:h6 3.♕h5#

"... obstructions on e3 allow White to unpin ♗g5, dual avoidance effects ..." (K.W.)

Michel Caillaud & Uri Avner
2nd Pr. TT *Andernach* 1992

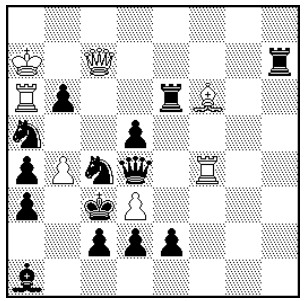


#4 12+7

1.♖a2! (2.♔b2 ~ 3.♖:a6#,
2...♞ ~ 3.♘(:)c7#)
1...h:g1♗ 2.e3 ♗:e3/♗h2/♗f2 3.♖e2/♖:h2/♖:f2 ♞~4.♘(:)c7#
1...h1♗ 2.e4 ♗:e4/♗g2/♗f3 3.♖e2/♖:g2/♘:f3 ♞~4.♘(:)c7#

"A miraculous setting of two ♗-promotion defences by the same bP ... a *Zugzwang* end." (K.W.)

Uri Avner
1st Pl. *Czechoslovakia-Israel* 1992



H#2 b) ♖a6=♗a6 7+14

a) 1.♚:b4 ♗e7+ 2.♞d6 ♖:b6#

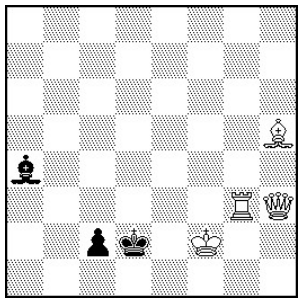
b) 1.♚:d3 ♕:h7+ 2.♛e4 ♖f3#

"The double pin in the diagram changes into two new double pins of the same black pieces, with each of the original pinners pinning on another line [b4-e7 or d3-h7]." (K.W.)

ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

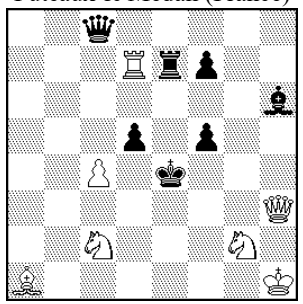
#2 / JUDGE: *PAZ EINAT* (ISRAEL)

2508 **Branislav Djurašević**
Belgrade (Serbia)



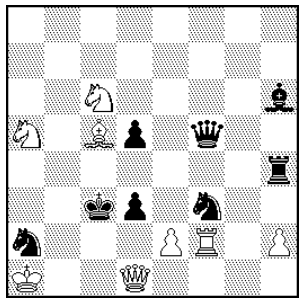
#2 ᵛ 4+3

2509 **Jean-Marc Loustau & Gérard Doukhan**
Puteaux & Médan (France)



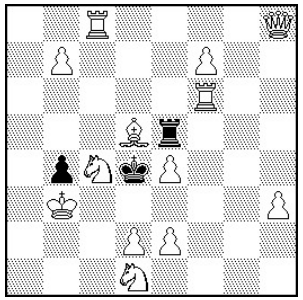
#2 * ᵛᵛᵛ 7+7

2510 **Viktor Syzonenko**
Kryvyi Rih (Ukraine)



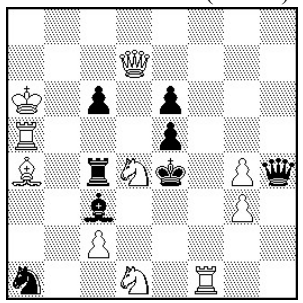
#2 ᵛ 8+8

2511 **Zoran Gavrilovski**
Skopje (North Macedonia)



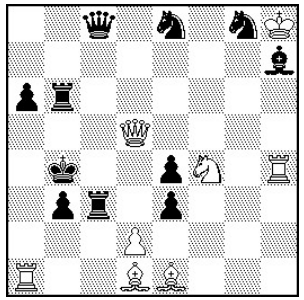
#2 * ᵛᵛᵛᵛ 13+3

2512 **Viktor Chepizhny & Pavel Murashev**
Moscow & Himki (Russia)



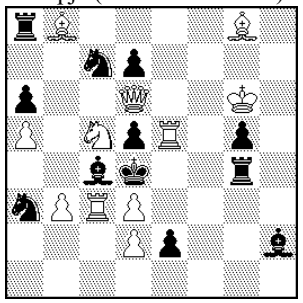
#2 ᵛᵛ 10+8

2513 **Marjan Kovačević**
Zemun (Serbia)



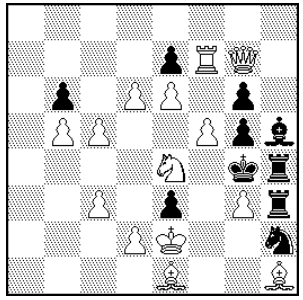
#2 * ᵛᵛ[v] 8+11

2514 **Georgi Hadži-Vaskov & Zoran Gavrilovski**
Skopje (North Macedonia)



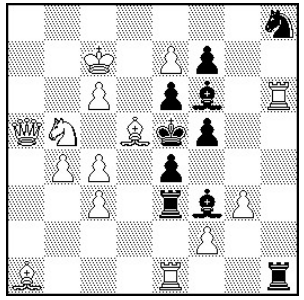
#2 * ᵛ 11+12

2515 **Zoran Gavrilovski**
Skopje (North Macedonia)



#2 * ᵛᵛ 14+10

2516 **Pavel Murashev**
Himki (Russia)



#2 ᵛᵛᵛ 14+10

2508 **B. Djurašević**

1. ♕f1? (2.♕e1#) c1♘! **x**
1.♖b3! (2.♕e3#)
1...c1♕/c1♘ **x** 2.♕d3#/♕c3#

Three *Bristol* mates. (Author)

2509 **J.-M. Loustau & G. Doukhan**

1...♕:c4 2.♖:e7#
1.♘h4? (2.♕f3# **A**, ♕:f5# **B**)
1...♔f4!
1.♘ge1? (2.♕f3# **A**, ♕d3+? **C**)
1...f4/♔f4 2.♕d3# **C**/♕h4#
1...d4!
1.♘d4? (2.♕:f5# **B**, ♕f3+? **A**)
1...♖e5/♕:d7! 2.♕f3# **A**/?
1.♖:d5! (2.♕d3# **C**, ♕:f5+? **B**)
1...♕:c4/♗e3 2.♕:f5# **B**/♕:e3#

Cyclic *Sushkov* (economy record), rare in #2, with a cyclic *Pseudo-le Grand*; change of one mate; *Barnes* theme in three tries and *Caprice* theme: *1.♘ge1?* d4!, *1.♘d4?* – flight to ♔; *1.♘d4?* ♕:d7!, **1.♖:d5!** – control of f5 by ♕. (Authors)

2510 **V. Syzonenko**

1.e3? (2.♕b3#) ♖b4!
1...♘c1/♘d2,4 2.♕:c1#/♕(:)d2#
1.e4! (2.♕b3#)
1...♘c1/♘d2,4 2.♗b4#/♗(:)d4#

Double control of squares on two black lines. (Author)

2511 **Z. Gavrilovski**

1...♖e6/♖f5 **z**/**v** 2.♖:e6#/♖:f5#
1.♕d8? (2.♕b6#) ♖e6! **z**
1...♖:d5/♖:e4 2.♕:d5#/♗e6#
1.♕h4? (2.♕f2#) ♖f5! **v**
1...♖:d5 **x**/♖:e4 **y** 2.e5#/♕:e4#
1.♘de3? (2.♘c2#) ♖:d5! **x**
1.♘f2? (2.e3#) ♖:e4! **y**
1.♘c3! (2.♘b5#)
1...♖:d5/♖:e4 2.♖d6#/♖f4#
1...b:c3 2.d:c3#

Zagoruiko 3x2, exchange of functions, ♖-cross, *Bikos*. (Z.G.)

2512 **V. Chepizhny & P. Murashev**

1.♘b3? (2.♕d3#) ♞:c2! **x**
1...♖d4/♗d4/♕:g3, ♕d8 **y**
2.♘c5#/♘[b]d2#/♕h7# **A**
1.♘f5? (2.♕d3#) ♕d8! **y**
1...♖d4/♗d4/♕:g3/♞:c2
2.♘c3#/♘d6#/♘:g3#/♗:c2#
1.♘f3! (2.♕d3#)
1...♖d4/♗d4/♕:g3
2.♖:e5#/♘[f]d2#/♘g5#
1...♞:c2 **x**/♕d8 **y** 2.♗:c2#/♕h7#

Zagoruiko 3×3, the *11th WCCT* theme, exchange of 1...**x**/**y** as a refutation/defence with White combination, *Somov* (B2), duel of the queens. (Authors)

2513 **M. Kovačević**

1...♖3~ 2.♘(:)d3# **A**
1...♖c4!? 2.♕a5# **B**
1...♖c5!? 2.♕:b3# **C**
1...♕g4 **x**, ♕f5 **y**, ♕e6 **z** 2.d:c3#
1.d:e3? [=*1.d2~?*] (2.♘d3# **A**)
1...♕c4 2.♕a5# **B**
1...♕c5 2.♕:b3# **C**
1...♕g4! **x**
1.d3? (2.♕a5# **B**, 2.♘d3+?)
1...e:d3 2.♘:d3# **A** – Threat Correction (TC)
1...♕c5 2.♕:b3# **C**
1...♕f5 **y** 2.♕c4#
1...♖b5!
[*1.d:c3+?* ♕:c3+! 2.♘d3??]
1.d4! (2.♕:b3# **C**, 2.♘d3+?)
1...e:d3 e.p. 2.♘:d3# **A** – TC, *Caprice* theme, *Albino*
1...♕c4 2.♕a5# **B**
1...♕e6 **z** 2.♕c5#

The content is unified by 4 ♙-moves, 3 thematic mates, and 3 ♕-moves behind threatening pieces. Black corrections in the set-play + 2 threat corrections compensating for the lost set-mate 2.d:c3#. Geometrical O/D correspondence of the moves by ♕ & ♕, play on the same squares c4 (×3) and c5 (×3), and 4 pin-mates. (Author)

2514 **G. Hadži-Vaskov & Z. Gavrilovski**

1...♗:d3+ 2.♖:d3#
1.♕b6? **A** (2.♘:d7#)
1...♔:e5/♗:d3+/♞e6
2.♕f6# **B**/♘:d3/♘:e6#
1...♖:b8!
1.♕f6! **B** (2.♖:d5#)
1...♔:c5/♗:d3+/♞e6, ♗:e5
2.♕b6# **A**/♖e4#/♕f2#

White battery creation with flight-giving, pseudo reversal and changed mates. (Authors)

2515 **Z. Gavrilovski**

1...g:f5 2.♕:g5# **C**
1.♕h6? (♕:g5# **C**) ♖:g3! **x**
1.♕e5? (zugzwang) b:c5! **y**
1...e:d6/e:d2/g:f5/♖:g3 **x**
2.♘f6# **A**/♘f2# **B**/♕:f5#/♕:g3#
1.♕d4! (zugzwang)
1...e:d6/e:d2/g:f5/♖:g3 **x**
2.♘:d6#/♘:d2#/♘f6# **A**/♘f2# **B**
1...b:c5 **y** 2.♘:c5#

Ideal Ruklhlis with changed functions of 4 black moves, 5 battery (2 *Somov*) mates. (Z.G.)

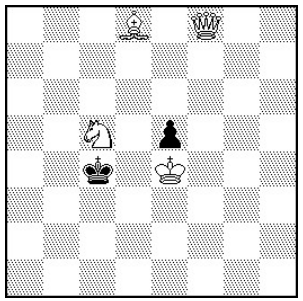
2516 **P. Murashev**

1.♘d6? **A** (2.♗:e4# **C**, ♗:e6+?)
1...♖:c3 **x**/e:d5 2.♗:c3#/♕:d5#
1...♖d3! **y**
1.♘d4? **B** (2.♗:e6# **D**, ♗:e4+?)
1...♖:c3 **x**/e:d5 2.♘:f3#/♕:d5#
1...♗:e7! **z**
1.♗:e6? **D** (2.♘d4# **B**, ♘d6+?)
1...♗:e7 **z** 2.♘d6# **A**
1...♔:e6 2.e8♕(♖)#
1...♖:c3! **x**
1.♗:e4! **C** (2.♘d6# **A**, ♘d4+?)
1...♖d3 **y** 2.♘d4# **B**
1...♔:e4/♗:e4/♖:c3
2.♖:e3#/f4#/♗:c3#

Half-battery, *Banny*, *pseudo-le Grand*, *Urania* (x 2), reversal II (×2), *Sushkov*, a flight giving key (×2); exchange of **x** and **z** as a defence and refutation; self-pinning (×2). (Author)

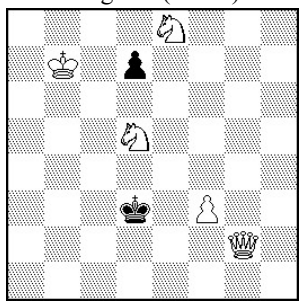
#3-N / JUDGE: *RALF KRÄTSCHMER (GERMANY)*

2517 **Vladimir Kozhakin**
Magadan (Russia)



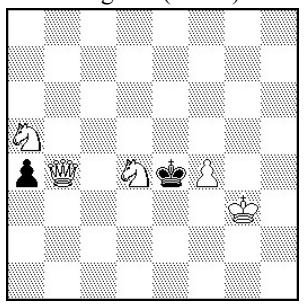
#3 ᵛ 4+2

2518 **Vladimir Kozhakin & Anastasiya Bazhan**
Magadan (Russia)



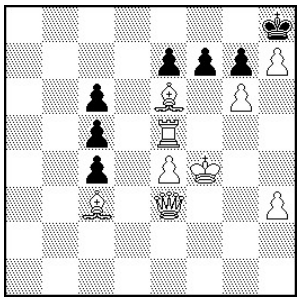
#3 ᵛᵛᵛ 5+2

2519 **Vladimir Kozhakin & Anastasiya Bazhan**
Magadan (Russia)



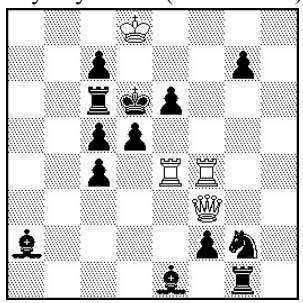
#3 ᵛᵛ 5+2

2520 **Aleksandr Sygurov**
Pohvistnevo (Russia)



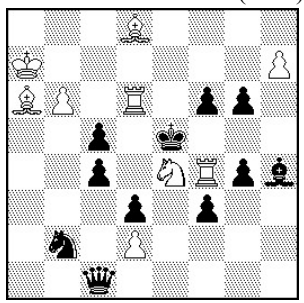
#3 * ᵛᵛᵛ 9+7

2521 **Vidadi Zamanov & Viktor Volchek**
Goychay & Lida (AZE & BLR)



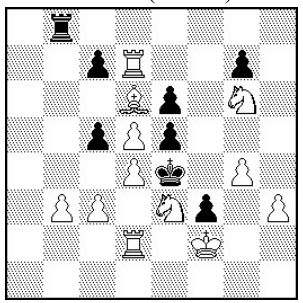
#3 4+13

2522 **Leonid Ljubashevsky & Leonid Makaronez**
Rishon Le Zion & Haifa (Israel)



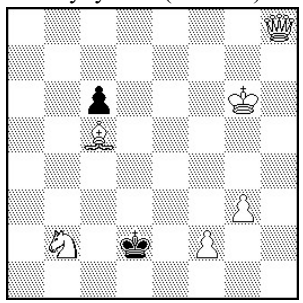
#3 9+11

2523 **Gérard Doukhan**
Médan (France)



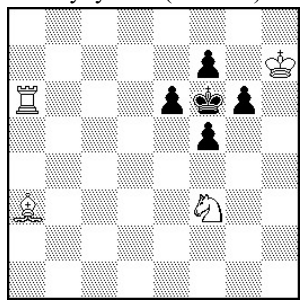
#3 ᵛᵛᵛᵛ 12+8

2524 **Viktor Syzonenko**
Kryvyi Rih (Ukraine)



#4 ᵛ 6+2

2525 **Viktor Syzonenko**
Kryvyi Rih (Ukraine)



#4 4+5

2517 **V. Kozhakin**

1.♕f2? (zugzwang)
1...♔c3 2.♔d5 ~ 3.♗a5#
2...♔b4 3.♕b2#
1...♔b5 2.♔d5 ~ 3.♕b2#
1...♔b4!
1.♕f3! (zugzwang)
1...♔b4,5 2.♔d5 ~ 3.♕b3#
1...♔:c5 2.♕b3 (zz)
2...♔c6, ♔d6 3.♕d5#

2518 **V. Kozhakin & A. Bazhan**

1.♘d6? (zugzwang) ♔d4!
1.♕b2? (zugzwang) ♔c4!
1...d6 2.♔c6 ♔c4 3.♕c3#
& 2.♘ec7 ♔c4 3.♕c3#
1.♗b6? (zugzwang) d6!
1...♔c4 2.♕c2+
2...♔d4, ♔:d5 3.♕e4#
1...♔d4 2.♕c2 & ♕e2
2...~ 3.♕e4#
1.♘ec7! (zugzwang)
1...♔d4 2.♕d2+
2...♔c4 3.♕c3#
2...♔c5 3.♕b4#
2...♔e5 3.♕f4#
1...♔c4 2.♕c2+ ♔d4
3.♕c3#
1...d6 2.♕b2 ♔c4 3.♕c3#

Hearty welcome to the 10-year old composer and her mentor. (Z.G.)

2519 **V. Kozhakin & A. Bazhan**

1.♕c3? (zugzwang) ♔d5!
1...a3 2.♘b3 ~ 3.♕f3#
2...♔d5 3.♕c6#
1.♘b7? (zugzwang) a3!
1...♔d5 2.♔f3 a3 3.♕c5#
1...♔e3 2.♘c5 a3 3.♕c3#
1...♔d3 2.♔f3 ~ 3.♘c5#
&2.♘c5+ ♔e3 3.♕c3#
1.♘ac6! (zugzwang)
1...♔d5 2.♔f3 a3 3.♘e7#
1...♔d3 2.♔f3 a3 3.♘e5#
1...♔e3 2.♕c3+ ♔e4
3.♕f3#
1...a3 2.♕b3 a2 3.♕f3#

2520 **A. Sygurov**

1...f5 2.♕d2 f:e4 3.♕d8#
1.♕d2? (2.♕d8#) f:g6! **x**
1.♖h5? (2.♕d2~ 3.♕d8#)
1...f:g6 **x** 2.♗:g7+ ♔:g7 3.h8♕#
1...f:e6! **y**
1.♔f3? (zugzwang) f5! **z**
1.♔g3! (zugzwang)
1...f:g6 **x** 2.♕g5 ♔:h7 3.♕h4#
1...f:e6 **y** 2.♕h6 g:h6 3.♖:e6#
1...f5 **z** 2.♕f4 f:e4 3.♕f8#
1...f6 2.♕d2 ~ 3.♕d8#

A duel between ♟ and ♕, ♕-arrow d2-e3-f4-g5-h6. (Author)

The author has composed a number of problems (mostly #4s) with *Pickaninny*, some of which have ♟-♕ duel. (Z.G.)

2521 **V. Zamanov & V. Volchek**

1.♖f5! (2.♖:e6+ ♔:e6 3.♕:d5#)
1...c3 2.♖:d5+ **B** ♔:d5 3.♕d3#
2...e:d5, ♗:d5 3.♕f8#
1...d:e4 2.♕d1+ ♗d2 3.♕:d2#
1...e:f5 2.♕g3+ f4 3.♕g6#
2...♘f4 3.♕:f4#
1...e5 2.♖f6+ g:f6 3.♕:f6#
1...♘e3, ♘f4 2.♕(:)f4+e5 3.♕:e5#

Sacrifices by ♖s, line opening, mates on opened lines. (Authors)

Good white economy. (Z.G.)

2522 **L. Ljubashevsky & L. Makaronez**

1.♗c7! (2.♖d7+ ♔e6 3.♘:c5#)
1...♕g1 2.♖f:f6+ ♔d~ 3.♘c3#
1...♗f2 2.♘:f6! (3.♖c6#)
2...♔:f4 3.♖d5#
1...♔:f4 2.♖d4+**A** ♔f5 3.♗c8# **B**
1...♘a4 2.♗c8 **B** (3.♖:d3#, ♖d8#)
2...♔:f4 3.♖d4# **A**
1...f5 2.h8♘ ~ 3.♘:g6#

Battery play, play on the same square, ♖-cross. (Authors)

A well-constructed threemover with interesting content. (Z.G.)

2523 **G. Doukhan**

1.♘f1? ♔:d5!
1.d:e5? **A** (2.♘f1~3.♘g3#) e:d5!
1...♜h8 **x** 2.♗:c5 **B** ~ 3.♖d4#
1...♜b4 **y** 2.♖f7 ~ 3.♖f4#
1.♗:c5? **B** (2.♘f1~3.♘g3#)
1...♜h8**x**, ♜d8 2.d:e5**A**~3.♖d4#
1...♜b6! **z**
1.d:c5? **C** (2.♘f1~3.♘g3#)
1...♜h8 **x** 2.♗:e5 **D** ~ 3.♖d4#
1...e:d5 2.♖e7~3.♖d4#, ♖:e5#
1...♜b4! **y**
1.♗:e5! D (2.♘f1~3.♘g3#)
1...♜h8**x**, ♜d8 2.d:c5**C**~3.♖d4#
1...♜b6 **z** 2.♖f7 ~ 3.♖f4#

Quiet moves, White correction *1.d:c5?→1.d:e5?* & *1.♗:c5?→1.♗:e5!*, very rare; 4 white moves after 1..♜h8 lead to the same finale, but three tries fail (a false symmetry); reversal (*Salazar*) doubled, very rare. (Author)

2524 **V. Syzonenko**

1.♕a8? (zugzwang)
1...♔e2 2.♕a1 (3.♕d1#)
2...♔f3 3.♕h1+ ♔g4 4.♕h5#
2...♔d2 3.♗d4 ~ 4.♕d1#
1...♔c1(e1), ♔c3 2.♕a1(+)
2...♔c2 3.♗d4 (4.♕d1#)
3...♔b3 4.♕a4#
1...♔c2! 2.♕a1? ♔c3!
1.♕h1! (2.♗d4 ~ 3.♕d1#)
1...♔c3 2.♕a1 (zugzwang)
2...♔c2 3.♗d4 (4.♕d1# **A**)
3...♔b3 4.♕a4# **B**
2...♔b3 3.♗d4 (4.♕a4# **B**)
3...♔c2 4.♕d1# **A**
1...♔c2 2.♗d4 (3.♕d1#) ♔b3
3.♕a1 (4.♕a4#) ♔c2 4.♕d1#

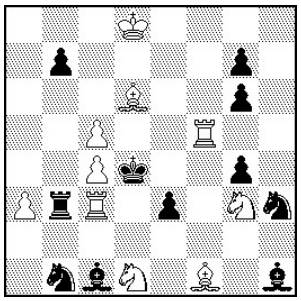
♕-manoeuvres along extreme lines: ♕h8-h1-a1-a4# & ♕h8-a8-a1-h1-h5#! (Author)

2525 **V. Syzonenko**

1.♖a5! (zugzwang)
1...f4 2.♖g5 e5 3.♖:e5~4.♗e7#
1...g5 2.♘e5 g4 3.♔h6~4.♘d7#

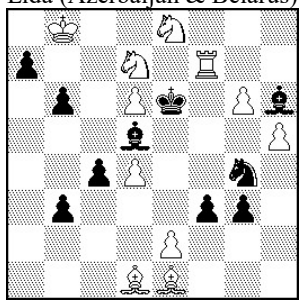
Quiet play. (Author)

2526 **Zoran Gavrilovski**
Skopje (North Macedonia)



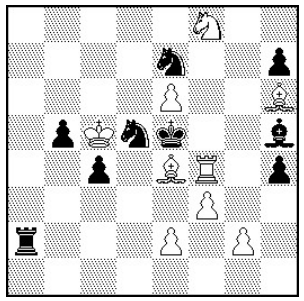
#4 ᵛᵛ 10+11

2527 **Salman Javadzade, Vidadi Zamanov & Viktor Volchek**, Ganja, Gochay & Lida (Azerbaijan & Belarus)



#4 11+10

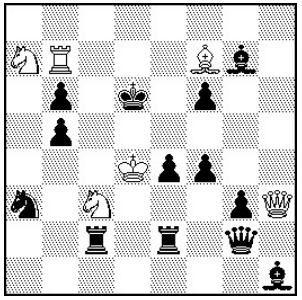
2528 **Aleksandr Pankratiev**
Khabarovsk (Russia)



#6 * 9+9

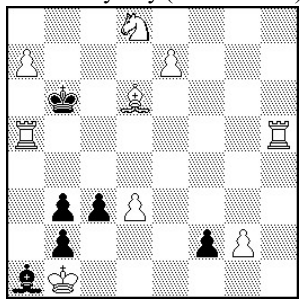
S#2-N / JUDGE: *PREDRAG ŽUVIC (CROATIA)*

2529 **Hartmut Laue**
Kronshagen (Germany)



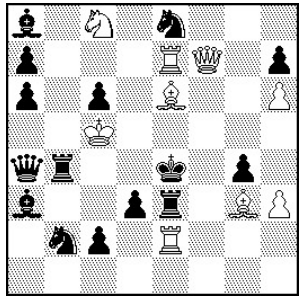
S#2 ᵛᵛ 6+13

2530 **Viktor Volchek & Vidadi Zamanov**
Lida & Goychay (BLR & AZE)



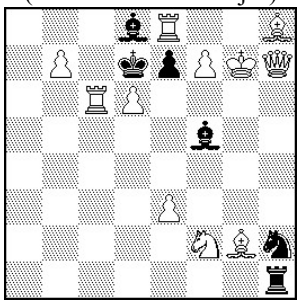
S#3 9+6

2531 **Waldemar Tura**
Adamów (Poland)



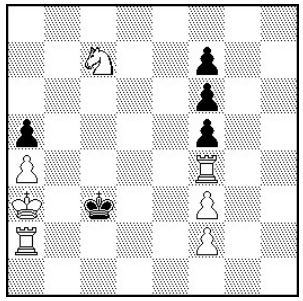
S#3 ᵛᵛ 9+15

2532 **Zoltan Labai, Salman Javadzade & Vidadi Zamanov**
Velký Kur, Ganja & Gouchay (Slovakia and Azerbaijan)



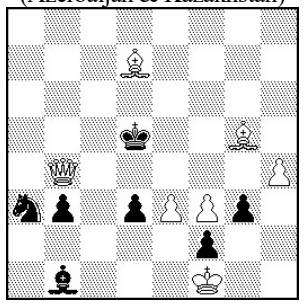
S#7 11+6

2533 **Dieter Müller†**
Oelsnitz (Germany)



S#8 7+5

2534 **Vidady Zamanov & Sergey Smotrov**
Goychay & Semipalatinsk (Azerbaijan & Kazakhstan)



S#18 ᵛ 7+7

2526 **Z. Gavrilovski**

1.♗f8? **A** (2.♗:g7#) g:f5! **x**
1.c6? (2.♗c5#) b6! **y**
1...♗:a3 2.♘e2+ ♚e4
3.♖e5+ ♚f3 4.♖e:e3#
1...g:f5 2.♘:f5+ ♚e4
3.♗d3+ ♚f3 4.♘h4#
1.♚c7! (2.♗e5+ ♚:c5
3.♗d6++ ♚d4 4.♗c5#)
1...♜b5 2.♖d3+ ♚:c4
3.♖c3++ ♚d4 4.♖c4#
1...♗:a3 2.♘e2+ ♚e4
3.♖e5+ ♚f3 4.♖e:e3#
1...g:f5 **x** 2.♘:f5+ ♚e4
3.♗d3+ ♚f3 4.♘h4#
1...b6 **y** 2.♗f8 **A** g:f5 3.♔d6
3...~ [3...♜b6??] 4.♗:g7#

Play on e5 & d3 at W2 & W3 moves, annihilation of ♙s, switchbacks, *Umnov* mates, changed functions of 3 moves, *Adabashev* synthesis. (Z.G.)

2527 **S. Javadzade, V. Zamanov & V. Volchek**

1.e:f3! (2.♗:g3 ♞f6
3.♖e7+ **A** ♚f5 4.♖e5# **B**)
1...♗g7 2.♗b4 **C** (3.♘:g7#/♘c7#) ♗f6 3.f:g4 (4.♘c7#)
3...♗e7 4.♖:e7# **A**
1...♞f6 2.♖e7+ **A** ♚f5
3.♖e5+ **B** ♚f4 4.♗d2#
1...♗a8, ♗b7 2.♘c7+ ♚:d6
3.♗b4+ **C** ♚c6 4.d5#

Interference of ♗ by its own king and changed functions of three white moves. (Authors)

2528 **A. Pankratiev**

1...h3 2.g3 ~ 3.♗g7+ ♞f6
4.♗:f6#
1.g3! (2.♗g7+ ♞f6 3.♗:f6#)
1...h:g3 2.e3! (3.♗g7+ ♞f6
4.♗:f6#) 2...♞:e3 3.♘d7+
3...♚:e6 4.♘f8+! ♚e5
5.♗g7+ ♚:f4 6.♘e6#

Sacrifices provoke distant self-blocks, used in the mate. ♗e4 is a promoted unit. (Predrag Žuvić)

2529 **H. Laue**

1.♕f5? (2.♕:f6+ ♗:f6#, 2.♕e5+ 2...f:e5#, 2.♕c5+ b:c5#) e3! **x**
[1...♜:c3 2.♕:f6 ♗:f6#]
1.♕h5!? (2.♕e5+ f:e5#,
2.♕c5+ b:c5#) ♜:c3! **y**
1...e3 **x** 2.♘e4+ ♕:e4#
1.♕c8! (2.♕c5+ b:c5#)
1...e3 **x** 2.♘e4+ ♕:e4#
1...♜:c3 **y** 2.♘:b5+ ♞:b5#

Three-phase corrective threat reduction. (Hartmut Laue)

2530 **V. Volchek & V. Zamanov**

1.a8♗! (zugzwang)
1...f1♞ 2.e8♖ [2.♗f3?] ♞h2/♞g3/♞e3 3.♗:h2/♗:g3/♖:e3 c2#
1...f1♗ 2.♗f3 [2.e8♖?]
2...♗:g2/♗e2 3.♗:♗ c2#

Bicolour minor promotions, anti-duals, zugzwang. (Authors)

2531 **W. Tura**

1.♗d6? (2.♕:h7+ etc.) ♞g7!
1.♗c7? (2.♕:h7+ etc.) ♕a5+!
1.♗b8! (2.♕:h7+ ♚f3
3.♗:g4+ ♜:g4#)
1...g:h3 2.♗f5+ ♚f3
3.♕h5+ ♜g4#
1...d:e2 2.♕f4+ ♚d3
3.♕d4+ ♜:d4#
1...♜:e2 2.♕f5+ ♚e3
3.♕f4+ ♜:f4#
1...♞f6 2.♗d7+ ♚f3
3.♗:g4+ ♜:g4#
1...♞c4 2.♗:g4+ ♞e5
3.♕c4+ ♜:c4#
1...♞e~ 2.♘(:)d6+ ♚e5
3.♖:e3+ ♜e4#

Adabashev synthesis (3 x 2): I) threat and 1...g:h3 – exchange of functions of ♕f6 & ♗e6 on diagonal lines h7-e4 and h5-f3; II) 1...d:e2/♜:e2 – unblocks with play by ♕; III) 1...♞f6/♞c4 – pins of ♞s with play of the ♗/♖ battery. (Author)

A fine and rich matrix, pairs I & II particularly clear-cut. (H.L.)

2532 **Z. Labai S. Javadzade & V. Zamanov**

1.b8♘+ ♚e6 2.f8♘+ ♚e5
3.♘bd7+ ♗:d7 4.♕h5+ ♗f5
5.♖:e7+ ♗:e7 6.♔h6+ ♗f6
7.♘g4+ ♞:g4#

Promotions to ♘, a pin model mate, switchback. (Authors)

2533 **D. Müller†**

1.♘a6! (zz) ♚d3 2.♘c5+ ♚c3
3.♖b4 f4 4.♖e4 f5 5.♖:f4 f6
6.♖b4 f4 7.♖e4 f5 8.♖b4 a:b4#

2534 **V. Zamanov & S. Smotrov**

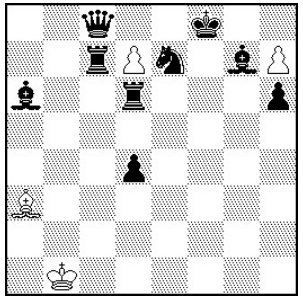
1.e4+? ♚e5 2.♕c3 ♚d6!
1.♕e4+ ♚d6 [1...♚c5
2.♕c6+ ♚b4 3.♗e7+! etc.]
2.♕c6+ ♚e5 3.♕f6+ ♚d5
4.♕e6+ ♚c5 5.♕c6+ ♚b4
6.♗e7+! ♚a5 7.♕c7+
7...♚a6 8.♗c8+ ♚b5
9.♕c5+ ♚a4 10.♕a7+
10...♚b5 11.♗d7+ ♚c4
12.♕c7+ ♚d5 13.♕d6+
13...♚c4 14.♕b4+ ♚d5
15.e4+ ♚e5 16.♕c3+
16...♚f4 17.♗g5+ ♚:f3
18.♕:d3+ ♗:d3#

Switchbacks by white pieces, a logical manoeuvre ♗g5→e7. It was partially tested. (Authors)

An instructive example for the difference between the logical style (in general) and the more specific new-German school's style. The main plan: 1.e4+? ♚e5 2.♕c3+ does not work for *two* reasons: 1) the ♚ cannot go to f4; 2) the ♚ can go to d6. Therefore, the transfer of ♗g5 to e7 removes two obstacles *simultaneously*, which violates the principle of "purity of aim". Regrettably, for the sake of correctness the ♗g5 cannot simply be placed on d8, which would otherwise have provided purity of aim. (H.L.)

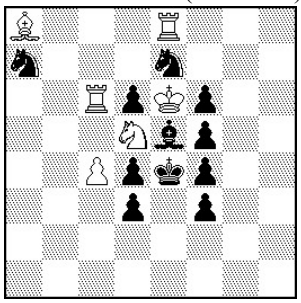
H#2 / JUDGE: *VLADISLAV NEFYODOV* (RUSSIA)

2535 **Miroslav Svítek**
Snežnica (Slovakia)



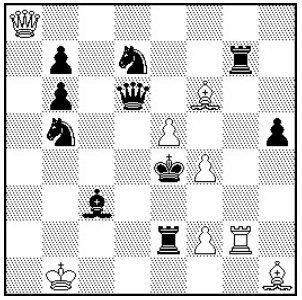
H#2 2 solutions 4+9

2536 **Aleksandr Pankratiev & Evgeny Gavryliv**
Khabarovsk & Lviv (Rus. & Ukr.)



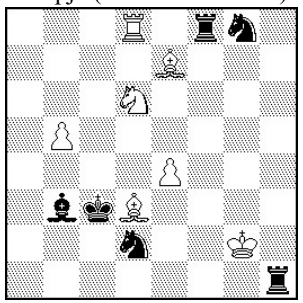
H#2 2 solutions 6+11

2537 **Valery Gurov**
Moscow (Russia)



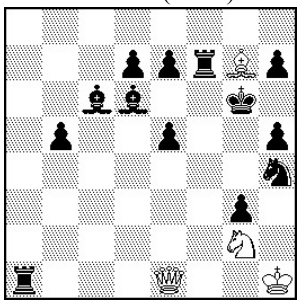
H#2 3 solutions 8+10

2538 **Zoran Gavrilovski**
Skopje (North Macedonia)



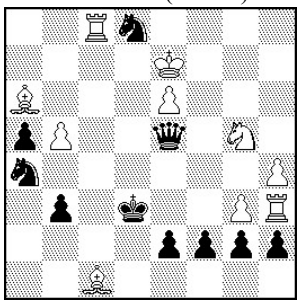
H#2 4 solutions 7+6

2539 **Menachem Witztum**
Tel Aviv (Israel)



H#2 b) ♟b5→a2 4+13

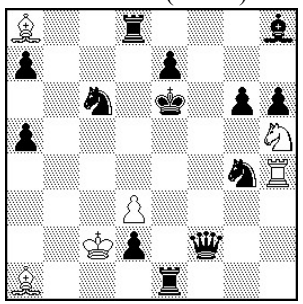
2540 **Vitaly Medintsev**
Krasnodar (Russia)



H#2 b) -♘g5 10+10

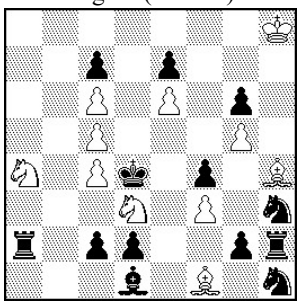
H#2½-3 / JUDGE: *NIKOLA STOLEV* (NORTH MACEDONIA)

2541 **Vitaly Medintsev**
Krasnodar (Russia)



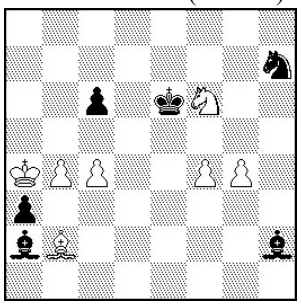
H#2½ 2 solutions 6+13

2542 **Predrag Žuvić**
Zagreb (Croatia)



H#2½ b) ♘a4→d5 11+13

2543 **Mykola Vasyuchko**
Mala Snihurivka (Ukraine)



H#3 2 solutions 7+6

2535 **M. Svítek**

1.♞a8 h8♘ 2.♞c8 d8♕#
1.♗e5 d8♘ 2.♖f6 h8♕#

An interesting combination of black half-pin and promotions. The 1st moves of Black are not harmonious – square vacation in one solution and a critical move in the other one, but anyway the problem is nice. (Z.G.)

2536 **A. Pankratiev & E. Gavryliv**

1.♞:d5 ♖:d6 2.♗:d6 ♔:d6#
1.♞e:c6 ♘:f6+ 2.♗:f6 ♔:f6#

Active sacrifices by Black and White, anticipatory self-pin and exchange of functions of ♘d5/♖c6 (line opening with active sacrifice/captured), hideaways, *Kniest* theme and 2 pin mates. (Authors)

A good problem with a mix of strategic themes. (Z.G.)

2537 **V. Gurov**

1.♕:e5 [♕e6?] ♕b8
2.♕f5 ♖g3#
1.♞:e5 [♞c5?] ♕c8
2.♞d3 ♖g4#
1.♗:e5 [♗d2?] ♕a3
2.♗:f4 ♖g5#

Cyclic play on the squares f5, f4 and d3: a self-block at the B2 move, control at the W1 move and control at the W2 move. Ambush by the white queen. Play by Black on the same square. (Author)

Anti-dual play that is based on annihilation of ♙e5 in order to allow ♗ to control d4. (P.Ž.)

A rich problem with strategic motifs. The best helpmate in this issue. (Nikola Stolev)

2538 **Z. Gavrilovski**

1.♜b1 b6 2.♜b2♘b5#
1.♞c4 e5 2.♞b2 ♘e4#
1.♚b4 ♘e8+ 2.♚a4 ♖a8#
1.♚d4 ♘f7+ 2.♚e3 ♗g5#

Self-blocks on b2 and arrival of ♘ on a vacated square with white battery opening in two solutions; and play by the ♚ in the other pair with interference on a black line by ♘. (P.Ž.)

Cf. Abdelaziz Onkoud, 10th Comm. *M. Persson MT* 2012, 1q3b2/1BR5/p1S3p1/P5r1/p3P2r/2Bk3P/2p1s2P/7K,
1.♚c4 ♘:b8+ 2.♚b5 ♗:a6#
1.♚:e4 ♘d8+ 2.♚f5 ♖f7#
1.♜g3 ♗a8 2.♜e3 ♘e5#
1.♗c5 ♖c8 2.♗e3 ♘b4#.

2539 **M. Witztum**

a) 1.♜a3 [♜a4?] ♕:e5
2.♜af3 ♘:h4#
b) 1.♗b5 [♗a4?] ♘e3
2.♗f1 ♕:g3#

Exchanged functions of ♜a1/♗c6 (interference / interfered and ♕e1/♘g2 (guard / mate). (Author)

Direct unpin at B1 move and indirect unpin with reciprocal interference of ♜a1 and ♗c6 at B2 move. (P.Ž.)

2540 **V. Medinstev**

a) 1.♕:g3 ♗e3
2.♕b8! [♕~?] b6#
b) 1.♕:b5 ♖c4
2.♕h5! [♕~?] g4#

Pin-unpin of ♕. A good h#2 with harmonious play. (N.S.)

White indirectly unpins a ♕ which self-pinned herself by capturing a front piece of one battery. Then the ♕ leaves the former pin line by long-range hideaway, thus allowing the other battery to fire. (P.Ž.)

2541 **V. Medintsev**

1...♘f6 2.♞h2 [♞~?] ♖c4
3.♚d6 ♖:c6#
1...♗f6 2.♞b8 [♞~?] ♗f3
3.♚f5 ♗:g4#

Excellent unity of the play with exchanged functions of ♘h5/♗a1 (play at W1 move/square control); ♞g4/♞c6 (hideaway / captured) and of ♗a8/♖h4 (square control / mate) (Z.G.)

A dynamic and matching play. The Russian expert's artistry is proven again by a well-conceived idea and good realisation. (Z.G.)

2542 **P. Žuvić**

a) 1...♘c1 **A** 2.d:c1♗
2...♗e1 **B** 3.♗e3 ♗c3#
b) 1...♗e1 **B** 2.d:e1♜
2...♘c1 **A** 3.♜e5 ♘b3#

Exchange of white 1st and 2nd moves, *Zilahi* and self-blocks by promoted pieces. (P.Ž.)

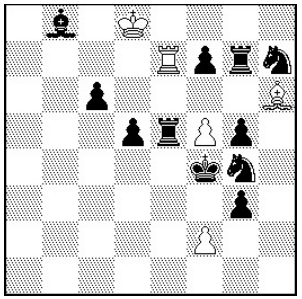
2543 **M. Vasyuchko**

1.♗:c4 ♘:h7 2.♚d5 f5
3.♗d6 ♘f6#
1.♗:f4 ♗:a3 2.♚e5 c5
3.♗e6 ♗b2#

Exchange of functions of ♗b2/♘f6 (passive guard / mate) & ♙c4/♙f4 (captured / line opening with guard). Switchback of ♘ or ♗ with captures and 2 model mates. (Author)

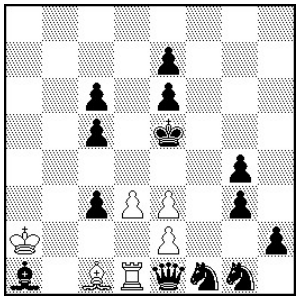
Excellent unity of the play and good economy. The captures of black pieces are inherent in the matrix and necessary to avoid random flight-granting moves by ♘ or ♗. (Z.G.)

2544 **Zoran Gavrilovski**
Skopje (North Macedonia)



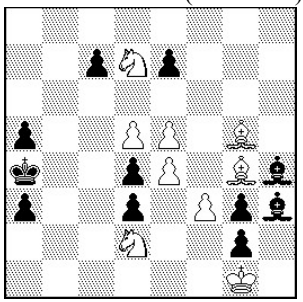
H#3 2 solutions 5+11

2545 **János Csák**
Gyula (Hungary)



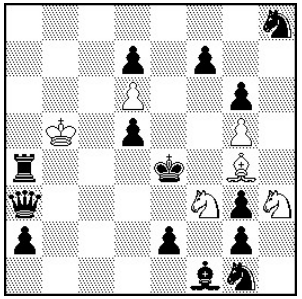
H#3 2 solutions 6+13

2546 **Aleksandr Pankratiev & Evgeny Gavryliv**
Khabarovsk & Lviv (Rus. & Ukr.)



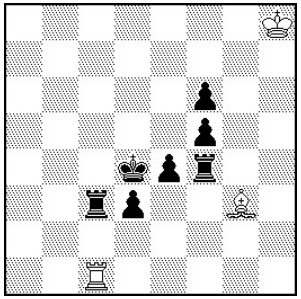
H#3 2 solutions 9+11

2547 **Evgeny Gavryliv**
Lviv (Ukraine)



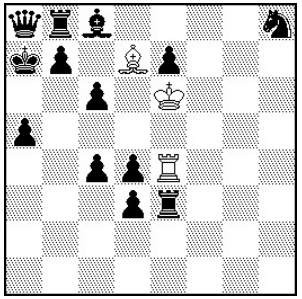
H#3 3 solutions 6+14

2548 **Živko Janevski**
Gevgelija (North Macedonia)



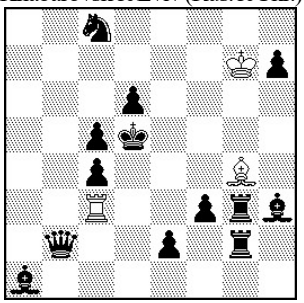
H#3 b) - ♟e4 3+7

2549 **János Csák**
Gyula (Hungary)



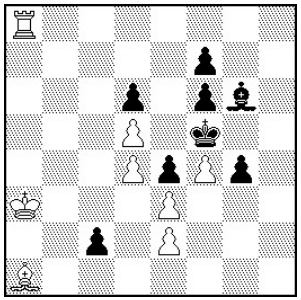
H#3 b) ♚a7→c2 3+13

2550 **Aleksandr Pankratiev & Evgeny Gavryliv**
Khabarovsk & Lviv (Rus. & Ukr.)



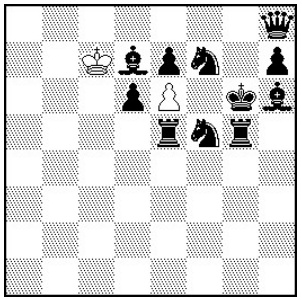
H#3 b) ♟d6→c6 3+13

2551 **Predrag Žuvić**
Zagreb (Croatia)



H#3 b) ♗a1→d2 8+8

2552 **Vladislav Nefyodov**
Chelyabinsk (Russia)



H#3 b) ♟e7→e4 2+11
c) ♟e7→h5

2544 **Z. Gavrilovski**

1.♜:e7! ♗:g5+ 2.♚e5 f4+ 3.♚d6 ♗:e7#

1.♞:h6! ♖e6 2.♚g4 f3+ 3.♚h4 ♖:h6#

Zilahi theme, arrival of the ♚ on a square vacated by ♜e5 or ♞g4, delayed sacrifices by Black, nice orthogonal-diagonal transformation of the play and model mates. (Z.G.)

2545 **J. Csák**

1.♞:e2 ♖d2 2.♞d4 e:d4+ 3.♚f4 ♖f2#

1.♞:e3 ♗d2 2.♞c4 d:c4 3.♚d6 ♗f4#

Original masked *Grimshaw* hidden by ♙e3 or ♙d3 (which must accept a black sacrifice in order to open the c1-f4 or d1-d6 line), used as a ♖/♗ or ♗/♖ battery after ♞g1 or ♞f1 has opened the d2-f2 or c1-f4 line. (Z.G.)

In the first solution the effect of capturing the ♞ on d4 is not completely pure because the capturing ♙ also guards e5 in addition to opening a line to the ♗. (P.Ž.)

2546 **A. Pankratiev & E. Gavryliv**

1.♗:g4 ♘b3 2.♗:d7 ♗d2 3.♗b5 ♘[b]c5#

1.♗:g5 ♗h5 2.♗:d2 ♗e8 3.♗b4 ♘[d]c5#

Exchange of functions of ♗h4/♗h3 (passive / self-block), mate on the same square and passive *Zilahi*. (Authors)

The purity of *Zilahi* theme is spoiled by a double check-mate in one solution. (P.Ž.)

2547 **E. Gavryliv**

1.♚e3 ♘h:g1 2.♚f2 ♗h5 3.♕e3 ♘h3#

1.♛:d6 ♘f:g1 2.♚e5 ♗:d7 3.♜e4 ♘f3#

1.f5 ♗h5 2.f4 ♘f2+ 3.♚f5 3...♗g4#

Tempo play by the ♗ in 2 sol. leaves a stronger impression than switchback of ♘s after capture of ♞g1 that controls f3 and h3 (a similar motif exists in *№ 2543*). I wonder whether the 3rd solution is superfluous owing to varied motivation of the ♗ – switchback in comparison with the switchbacks by ♘s. (P.Ž.)

2548 **Ž. Janevski**

a) 1.♜c5 ♗h4 2.♜d5 ♖c6 3.♚e5 ♗:f6#

b) 1.♚c4 ♖b1 2.♜d4 ♗d6 3.♜d5 ♖b4#

Changed roles of ♖ and ♗. Self-block of d5 by a different black rook and opening of a line to a white piece which supports the mate. (P.Ž.)

2549 **J. Csák**

a) 1.b6 ♔f5 2.♗a6 ♖:e7 3.♚b7 ♗e6#

b) 1.d2 ♔:e7 2.♜c3 ♗f5 3.♚d3 ♖e6#

♟b7 or ♟d3 opens a line for ♗c8 or ♜e3 to allow it to block a square and then the ♚ arrives on a square vacated by ♟ (b7 or d3); ♔e6 opens a line for ♖e4 or ♗e7 to allow it to create a ♖/♗ or ♗/♖ battery; the front battery piece arrives on a square vacated by the ♔ (e6) in order to interfere with a black line. (P.Ž.)

2550 **A. Pankratiev & E. Gavryliv**

a) 1.♛:c3+ ♔f7 2.♛e5 2...♗:c8 3.♗d4 ♗b7#

b) 1.♜:g4+ ♔f6 2.♜d4 2...♖e3 3.♞d6 ♖e5#

Annihilation, passive *Zilahi* with exchanged functions of ♖c3/♗g4 (captured / mate) and impure *Bristol* in one solution. (Authors)

Attractive and unexpected checking moves are followed by self-blocks at B2 and B3 moves. It would have been good if another Bristol was possible. (Z.G.)

2551 **P. Žuvić**

a) 1.c1♜ ♖a6 2.♜c5 d:c5 3.d:c5 ♖:f6#

b) 1.c1♞ ♖e8 2.♞d3 e:d3 3.e:d3 e4#

Sacrifice by a promoted black piece (*Ceriani-Frolkin*) for the purpose of opening of a white line in the first twin and release of a mating square in the other twin. (P.Ž.)

2552 **V. Nefyodov**

a) 1.♚g7 ♔:d7 2.♚g8 ♔e8 3.♗g7 e:f7#

b) 1.♞g7 e7 2.♗g4 e8♕ 3.♚f5 ♕:f7#

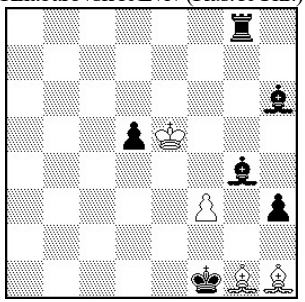
c) 1.♗g7 e:d7 2.♚h6 d8♘ 3.♜g6 ♘:f7#

A triple black play on g7 at the B1 move and 3 model mates on f7. The diagram position looks like a duck. (Author).

A nice white minimal. (Z.G.)

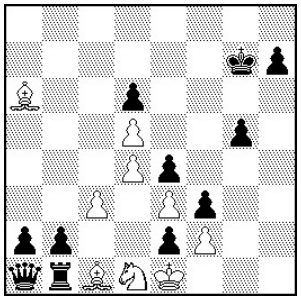
H#3½-N / JUDGE: *ZORAN GAVRILOVSKI* (NORTH MACEDONIA)

2553 **Aleksandr Pankratiev & Evgeny Gavryliv**
Khabarovsk & Lviv (Rus. & Ukr.)



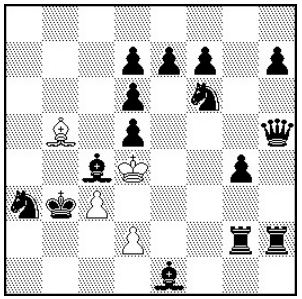
H#3½ 2 solutions 4+6

2554 **Evgeny Gavryliv**
Lviv (Ukraine)



H#4 2 solutions 9+11

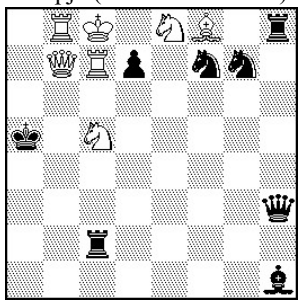
2555 **Viktor Syzonenko**
Kryvyi Rih (Ukraine)



H#5 4+15

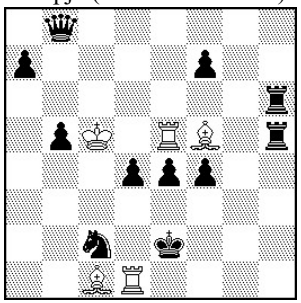
FAIRIES / JUDGE: *HANS GRUBER* (GERMANY)

2556 **Zoran Gavrilovski**
Skopje (North Macedonia)



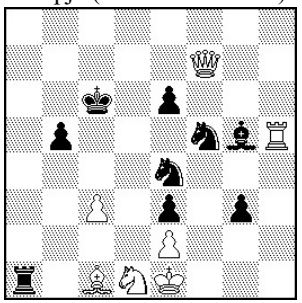
HS#2½ b) ♞g7=♗g7 7+8

2557 **Zoran Gavrilovski**
Skopje (North Macedonia)



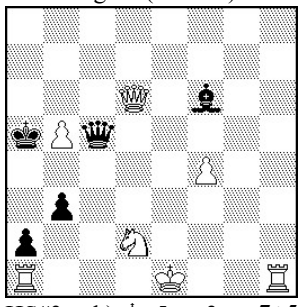
HS#3 2 solutions 5+11

2558 **Zoran Gavrilovski**
Skopje (North Macedonia)



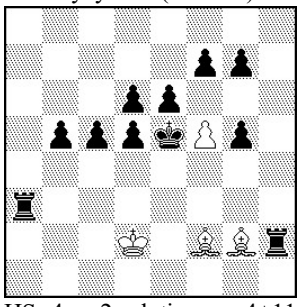
HS#3½ 2 solutions 7+9

2559 **Predrag Žuvić**
Zagreb (Croatia)



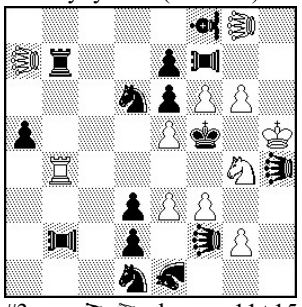
HS#3 b) ♚a5→g3 7+5

2560 **Viktor Syzonenko**
Kryvyi Rih (Ukraine)



HS=4 2 solutions 4+11

2561 **Viktor Syzonenko**
Kryvyi Rih (Ukraine)



#3 🜲, 🜲 = leos 11+15
🜲 = nao, 🜲 = pao, 🜲 = vao

2553 **A. Pankratiev & E. Gavryliv**

1...♗f2 **A** 2.♗g7+ ♔f4
3.♗:f3 ♔:f3 4.h2 ♗g2# **B**
1...♗g2+ **B** 2.♚:g2 f:g4
3.♚g3 ♔f5 4.♚h4 ♗f2# **A**

Active sacrifice (by Black in one solution, and by White in the other one), exchange of the W1 and W4 moves, reciprocal captures (♙f3/♗g4), and 2 model mates. (Authors)

2554 **E. Gavryliv**

1.b:c1♗ ♗b5 2.♗:e3 ♗e8
3.♗c1 ♘e3 4.♚h6 ♘f5#
1.e:d1♞ ♗c8 2.♞:e3 ♗e6
3.♞d1 ♗:g5 4.♚h8 ♗f6#

Annihilation (× 2), exchange of the functions of ♗c1/♘d1 (captured/mate), i.e. passive *Zilahi*, white pin-unpin (× 2), play on the same square at B2 move, black promotions, switchbacks by black pieces after captures, and two model mates. (Author)

2555 **V. Syzonenko**

1.♗d3 ♔e3 2.♗c2 ♗f1
3.♗f2+ ♔e2 4.♚c4 d4
5.♗b3 ♔d2#
[1...c4? 2.♚b4 ♔:d3 3.♚c5
3...♔c3 4.♞:c4 ♗a4
5.♞b6 d4?? (pin)]
1.♗:b5? ♔e3 2.♚c4 ♔e2??
3.♗f2 ♔d1 4.♞c2 ♔:c2
5.♗c5 d3#?? (pin)

Exchange of places of two pairs of pieces: ♙d2/♔d4 and ♗c4/♚b3. (P.Ž)

The try fails on 2 grounds – inability of the ♔ to step onto e2 at W2 move and pin of ♙d2. The economy is not a strong point here. (Z.G.)

2556 **Z. Gavrilovski**

a) 1...♞:e8! [♞e6?] 2.♘:d7
2...♞:c7 3.♕b5+ ♞:b5#
b) 1...♗:f8! [♗d4?] 2.♖:d7
2...♗:c5 3.♕a7+ ♗:a7#

Help-selfmate: White moves first and is mated; Black helps until his final move, which must be forced as in a selfmate.

Annihilation of white pieces turns one white half-pin into pin [thus the tries fail] and the other white half-pin becomes a black battery which delivers double pin mates. (Z.G.)

2557 **Z. Gavrilovski**

1.♗d2 ♚d3 2.♖:e4 ♕f8+
3.♖e7+ ♜:f5#
1.♖d2+ ♚e3 2.♗:e4 ♕c8+
3.♗c6+ ♜:e5#

Grimshaw, reciprocal white creation and self-pin of the front battery piece. (Z.G,)

2558 **Z. Gavrilovski**

1...♚c5 2.♘:e3 **A** ♞:e3
3.♕:e6 ♞d1 4.♗e3+**B** ♞:e3#
1...♚d5 2.♗:e3 **B** ♗:e3
3.♕c7 ♗c1 4.♘e3+**A** ♗:e3#

Play on the same square (e3) with exchange of W2 and W4 moves, *Umnov* effect (B3-W4 moves), and switchback of a black piece at B4 move. The indirect half-pin allows only a black unpinning piece from the masked black battery to give a mate. (Z.G.)

2559 **P. Žuvić**

a) 1.♖h5 ♕b6 2.0-0-0 ♗e7
3.♕a3+ ♗:a3#
b) 1.♕d5 ♕c6 2.0-0 ♗h4
3.♕g2+ ♕:g2

Castlings and *Bristol* mates are not new, but still no direct anticipation is known. (Author)

2560 **V. Syzonenko**

1.♗d4+ ♚:f5 2.♗c3 g4
3.♔e3 g5 4.♗e4+ d:e4=
1.♗:d5 e:f5 2.♗b3 f4
3.♔d3 f5 4.♗d4+ c:d4=

Transformation of white half-pin into echo chameleon pin stalemates. (Author)

2561 **V. Syzonenko**

1.🜲g7! (2.♘h6+ 🜲(🜲):h6 3.g4#)
1...🜲c2 2.♖f4+**A** 🜲f:f4/🜲h:f4
3.🜲c5# **B**/🜲h7# **C**
1...🜲e2 2.🜲h7+**C** 🜲:h7/🜲:h7
3.♖f4# **A**/🜲c5# **B**
1...🜲hg3 2.🜲c5+**B** 🜲:c5/🜲:c5
3.🜲h7# **C**/♖f4# **A**
1...♜:b4 2.🜲d7+ 🜲:d7 3.🜲:d7#

Leo: the Chinese queen, which moves like a normal queen, but captures like a lion.

Nao: the Chinese nightrider, which moves like a nightrider, but captures like a nightrider-lion.

Pao: the Chinese rook, which moves like a normal rook, but captures like a lion, on rook-lines only.

Vao: the Chinese bishop, which moves like a normal bishop, but captures like a lion, on bishop-lines only.

Thematic black lines are: 🜲f2-c5/f4, 🜲h4-f4/h7, 🜲e1-h7/c5. This year I created 4 fairy #3s with the *Jacobs* cycle. In this problem I could not overcome technical difficulties, there is a "parasitic" defence 1...🜲fg3 – it is a "net" equivalent of 1...🜲e2. (Author)

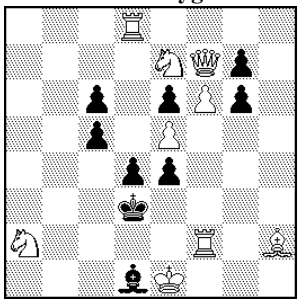
This is reminiscent to the *11th WCCT* theme. (Z.G.)

The problems in this issue were computer tested by their authors and/or the editor. (Z.G.)

SELECTED AWARDS by Zoran Gavrilovski

SUPERPROBLEM 2019 / #n, informal ty, 39 problems: 5+4 Pr, 5+4 HM, 5+7 C. Judge: *Oleg Efrosinin*

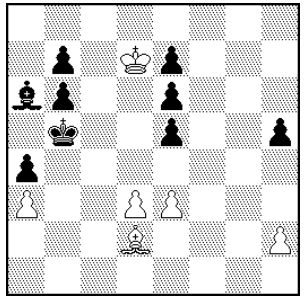
1st Pr. Aleksandr Elzov & Aleksandr Sygurov



#4 9+9

1.♖b8! (~/g5 2.♖d2+ **A** ♚e3 3.f:g7 ♗f3 4.♗g1#)
1...♚e3 2.♗f4+ ♚d3 3.♖d2+ **A** ♚c4 4.♕:e6#
1...♗e2 2.♖b3+ **B** ♚c2 3.♕:e6 d3 4.♕c4#
1...♗g4 2.♘c1+ ♚c3 3.♖b3+ **B** ♚c4 4.♖c2#
1...♚c4 2.♕:e6+ ♚d3 3.♖b3+! ♗:b3 4.♕:b3#
1...e3 2.♕:g6+ ♚c4 3.♖c2+! ♗:c2 4.♕:c2#

2nd Pr. B. Milošeski, A. Almammadov & K. Velikhanov

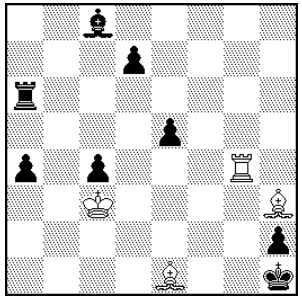


#20 6+9

1.e4! ♚c5 2.♗e3+ ♚b5 3.h3 3...♚a5 4.♗d2+ ♚b5 5.♗b4 5...h4 6.♗e1 ♚c5 7.♗f2+ ♚b5 8.♗:h4 ♚c5 9.♗f2+ ♚b5 10.h4 ♚a5 11.♗e1+ ♚b5 12.h5 ♚c5 13.♗f2+ ♚b5 14.h6 ♚a5 15.♗e1+ ♚b5 16.h7 ♚c5 17.♗f2+ ♚b5 18.h8♕ ♚a5 19.♗e1+ 19...♚b5 20.♕:e5#

A duel of ♗ and ♗. (Judge)

3rd Pr. Ferhat Karmil



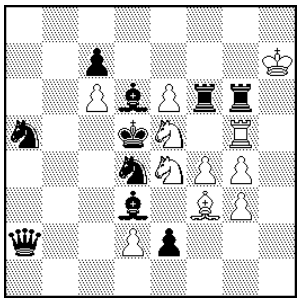
#9 v 4+8

1.♗f2? (2.♗g2#) ♗b7!
1.♗g2+ ♚g1 2.♗d5+ ♚f1 3.♗h4 ♚e2 4.♖g2+! [4.♖e4+? ♚f3!] 4...♚f1 5.♖g5! ♜c6! [5...♚e2? 6.♖:e5+!] 6.♗g2+ ♚g1 7.♗h3+ ♚h1 8.♗f2! ~ 9.♗g2#

"A strong key, compensated by quiet and precise moves." (Judge).

***THE PROBLEMIST* 2016 / H#2**, informal ty, 45 problems: 5 Pr, 9 HM, 8 C. Judge: *Harry Fougiaxis*

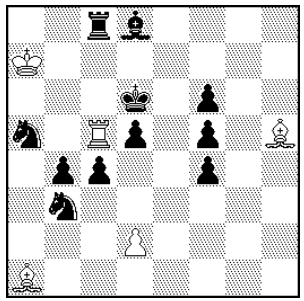
1st Pr. Fadil Abdurahmanović



H#2 4 solutions 11+10

1.♜:g5 ♘g6 2.♚:e6 ♘:g5#
1.♞:f3 ♘:d6 2.♚d4 ♘:f3#
1.♗:e4 ♘c4+ 2.♚:c6 ♗:e4#
1.♗:e5 ♗:e2 2.♚:e4 ♖:e5#

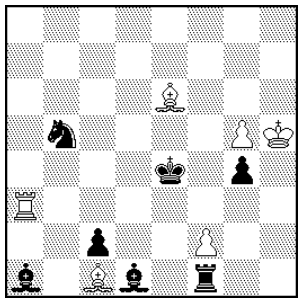
2nd H.M. Nikola Stolev



H#2 b) ♗h5→e6 5+11
c) ♚d6→d3, d) ♗h5→d7

a) 1.♜:c5 ♗e5+ 2.♚c6 ♗e8#
b) 1.♜c6 ♗:f6 2.♚c7 ♗e5#
c) 1.♞:a1 ♗f3 2.♚d4 ♖:d5#
d) 1.♞d4 ♖c6+ 2.♚e5 ♖e6#

1st Comm. Živko Janevski

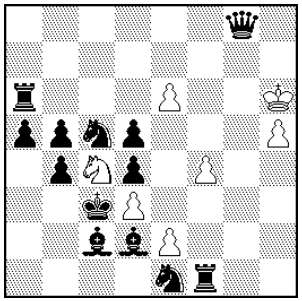


H#2 4 solutions 6+7

1.♗e5 f3+ 2.♚d4 ♗e3#
1.♞d4 f4 2.♜:f4 ♖e3#
1.♗e2 ♗e3 2.♚f3 ♗d5#
1.♗f3 ♖e3+ 2.♚f4 ♖e1#

***RHODES WEEK-LONG TY* 2021 / H#2½-3**, 42 problems: 4 Pr., 3 HM, 3 C. Judge: *Christopher Jones*

1st Pr. Michel Caillaud

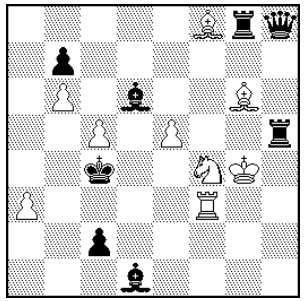


H#3 2 solutions 7+13

1.♗b3 ♘e3 2.♞c2 f5 3.♜f4 ♘d1#
1...♘b2? 2.♞c2 ?? 3.♜f~ ♘d1#
1.b3 ♘b6 2.b4 e7 3.♞e6 ♘a4#
1...♘b2? 2.b4 ?? 3.♞c~ ♘a4#

Theme: In each phase the W1 move unpins a white unit, which moves in the W2 and/or W3 move.

2nd Pr. Emanuel Navon & Menachem Witztum

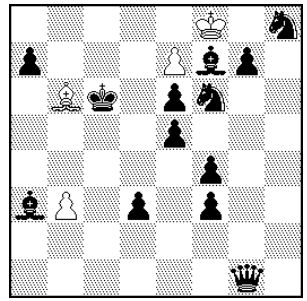


H#2½ 2 solutions 9+8

1...♗g7 2.♜:e5 [♜h2?] ♗e8 3.♜e2 ♖c3#
1...♘e2 2.♗e7 [♗:e5?] ♖b3 3.♗g5 ♗f7#

The especially distinguishing embellishment ... is the fine dual avoidance. ... An excellent strategic problem. (judge)

3rd Pr. Zoran Gavrilovski

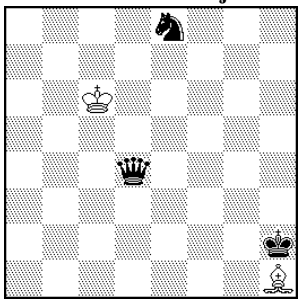


H#2½ b) ♗b6→b8 4+13
c) ♕g1→c4, d) ♙b3→g4

a) 1...♗c5 2.♚b5 e8♕+ 3.♚a5 ♕a4#
b) 1...♗d6 2.♚b7 e8♗ 3.♚a8 ♗c6#
c) 1...b4 2.♚d7 e8♖ 3.♕c6 ♖d8#
d) 1...♔:g7 2.♚d5 e8♘ 3.♚e4 ♘:f6#

SUPERPROBLEM 2019 / H#N, inform. ty, 9 miniatures: 2 Pr, 2 HM, 2 C. Judge: *Aleksandr Semenenko*

1st Pr. Zlatko Mihajloski

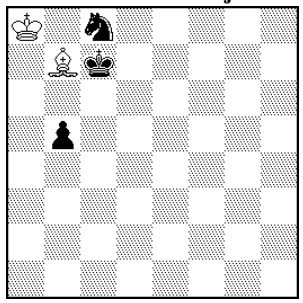


H#6½ 2+3

1...♗d5 2.♕g7 ♔c5 3.♞f6 3...♔d4 4.♞g4+ ♔e4 5.♚h1 ♔f3 6.♞h2+ ♔f2+ 7.♕g2+ ♗:g2#

"*Rehm* manoeuvre and *Indian* theme performed by both sides." (Judge). The miniatures were judged in a separate section.

2nd Pr. Zlatko Mihajloski

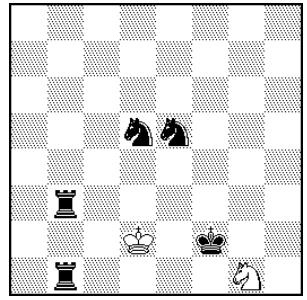


H#5½ * 2+3

*... 2.♞e7 ♔a7 3.♞c6+ ♔a6 4.♚b8 ♗c8 5.♚a8 ♔b6 6.♞b8 ♗b7#
1...♗c6 2.♚b6 ♔b8 3.♚a6 3...♔c7 4.♚a7 ♗:b5 5.♚a8 5...♗a6 6.♞a7 ♗b7#

Round-trip and switchback by ♗. Echo mates. (Judge)

1st H.M. János Csák



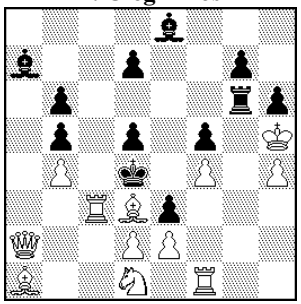
H#4 b) ♘g1→f1 2+5

a) 1.♜g3 ♘f3 2.♜h1 ♘:e5 3.♚g1 ♔e1 4.♜g2 ♘f3#
b) 1.♜f3 ♘e3 2.♜g1 ♘:d5 3.♚f1 ♔d1 4.♜f2 ♘e3#

"*Indian* theme in the black play. Chameleon echo mates. A full analogy of the play." (Judge)

***STRATEGEMS* 2018 / S#2-n**: 38 problems, 5 Pr, 5 HM, 6 C. Judge: *Mark Erenburg*

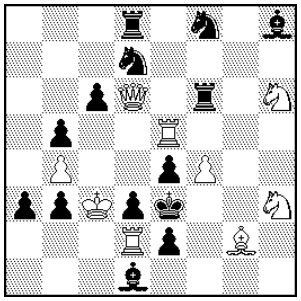
1st Pr. Oleg Efrosinin



S#5 12+12

1.♗b1! (2.♖c2+ ♔e4
3.♘c3+ ♔d4 4.♘:b5+ ♔e4
5.♘d6+ ♜:d6#)
1...♗b8 2.♖b3+ ♔c4
3.♘b2+ ♔d4 4.♘a4+ ♔c4
5.♘:b6+ ♜:b6#
1...e:d2 2.♖d3+ ♔e4
3.♘f2+ ♔:f4 4.♘h1+ ♔e4
5.♘g3+ ♜:g3#

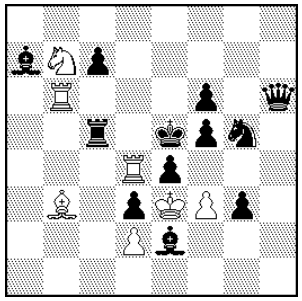
4th Pr. Zoran Gavrilovski



S#3 9+14

1.♖e6! (2.♘f5+ **A** ♜:f5+
3.♕d4+ **B** ♗:d4#)
1...♞d7~ 2.♕d4+ **B** ♜:d4
3.♖:d3+ **C** ♜:d3#
1...♞c5,♞e5 2.♖:d3+**C** ♞:d3
3.♕:d3+ **D** ♜:d3#
1...♞:e6 2.♕:d3+ **D** e:d3
3.♘f5+ **A** ♜:f5#

1st H.M. Zoran Gavrilovski



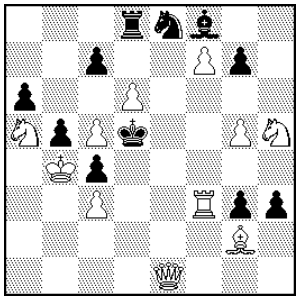
S#3 7+12

1.♘d8! (2.♘f7+ **A** ♞:f7+
3.f4+ **B** ♕:f4#)
1...♞e6+,♞h3+ 2.f4+**B** ♞:f4
3.♖e6+ **C** ♞:e6#
1...♕h6~ 2.♖e6+**C** ♞:e6
3.♖d5+ **D** ♜:d5#
1...e:f3 2.♖d5+ **D** ♜:d5
3.♘f7+ **A** ♞:f7#

***FMRE* 3RD T.T. 2021 / S#2-3**, formal ty, 7 problems: 2 Pr, 2 HM, 3 C. Judge: *Gennady Koziura*

Theme: Black defends by self-blocking a square to which the black king arrives in the threat.

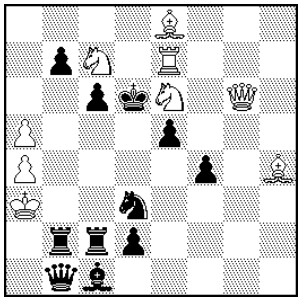
1st Pr. Zoran Gavrilovski



S#3 11+11

1.c6! (2.♘f4+ ♔:d6
3.♕e5+ ♔:e5#)
1...♜:d6 2.♖f6+ h:g2
3.♕e6+ ♜:e6#
1...♞:d6 2.♖f4+ h:g2
3.♕e4+ ♞:e4#
1...c:d6 2.♖e3+ h:g2
3.♖e5+ d:e5#

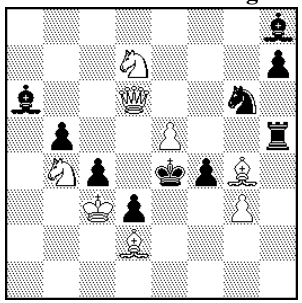
2nd Pr. Frank Richter



S#3 9+11

1.♗f7! (2.♘d4+ ♔c5
3.♘b3+ ♜:b3#)
1...♞c5 2.♘d8+ ♞e6
3.♘:b7+ ♜:b7#
1...♜c5 2.♘e8+ ♔d5
3.♕:d3+ ♛:d3#
1...c5 2.♘:c5+ ♔:c5
3.♕b6+ ♜:b6#

1st H.M. Peter Sickinger



S#3 * 8+10

1...♗:e5+ 2.♕d4+ ♗:d4#
1.♕b6! (2.♘c5+ ♔:e5
3.♕d6+ ♔:d6#)
1...♜:e5 2.♕e3+ f:e3
3.♘c5+ ♜:c5#
1...♞:e5 2.♘f6+ ♗:f6
3.♕c6+ ♞:c6#

LET'S NOT FORGET…

Chess composers who with their works have left (or are leaving) their mark on one or more genres.

200 years

Heinrich Willmers, Rudolf (**1821.10.31** – 1878.04.28)

175 years

Kos, Ivan (**1846.12.01** – 1907.11.26)
Tolosa Y Careras, Josè (**1846.11.20** – 1916.04.28)

150 years

Leick, Wilhelm (**1871.10.09** – 1948.07.09)

100 years

Burbach, Johannes (**1921.11.05** – 2003.11.15)
Breyer, Gyula-Julius (1893.04.30 – **1921.11.09**)
Galitzky, Aleksandr (1863.03.05 – **1921.11.18**)
Hildebrand, Alexander (**1921.12.24** – 2005.08.03)

75 years

Müller, Dieter (**1946.10.14 –** 2019.03.18)
Heinonen, Unto (**1946.12.25**)

50 years

Mandler, Artur (1891.01.05 – **1971.10.20**)

25 years

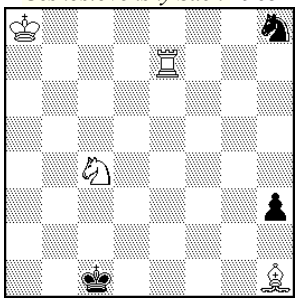
Draiska, Imants (1926.09.09 – **1996.10.01**)
Tavariani, Revaz (1922.12.22 **– 1996.11.06**)

➢ **1921** – the year of birth (YoB) of **Alexander Hildebrand**, a Swedish IM from 1977 (33.89 FA pts) and IJ from 1956. From 1938 he has composed more than 700 chess compositions (mostly studies and selfmates). From 1944 he has lived in Sweden. He was an editor of the studies column in *Tidskrift för Schack* and *Stella Polaris*.

➢ **1946** – the YoB of **Dieter Müller**, a German IM from 1992 (54.16 FA pts) and IJ from 1979. From 1964 he has published *c.* 3000 problems, mostly direct mates and fairy problems. He was the inventor of *Reichenbacher chess* (see *feenschach* 16, August 1973, p. 113), a precursor variant of *Vogtländer chess*.

➢ **1971** – **Artur Mandler** (PhD) died in Prague. He was a Czech GM from 2012 (97.17 FA pts) and IJ from 1956. His opus from 1908 includes *c.* 1,000 problems and studies. He has edited the column for chess composition of *Československý Šach* (1955-56) and *FIDE Revue* until 1965.

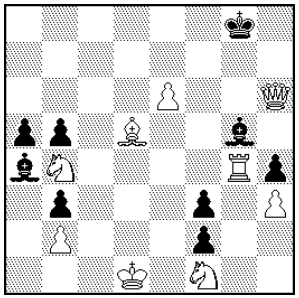
1. Artur Mandler
Československý Šach 1965



#6 4+3

1.♖e3! (2.♗e4 ~ 3.♖e1#) h2
2.♖c3+ ♔d1 3.♘d6! ♞f7
4.♗f3+ ♔e1 (♔d2) 5.♘e4(+)
h1♕ (♔e1) 6.♖e1#

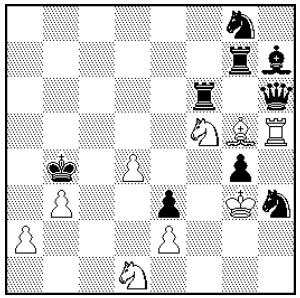
2. Alexander Hildebrand
29th Pl. *1st WCCT* 1972-1975



S#2 b) ♔d1→e8 9+9

a) * 1...a:b4 2.♗:b3 ♗:b3#
1.♗e4! a:b4 2.♗c2 b:c2#
b) * 1...a:b4 2.♗c4 b:c4#
1.♗c6! a:b4 2.♗:b5 ♗:b5#

3. Dieter Müller
1st Pr. *Problem-Echo* 1988



H#2 2 sols. b) ♘d1→b5 9+9

a) 1.♜:g5 ♘f:e3 2.♜gg6 ♘c2#
1.♗:f5 ♗f4 2.♗e6 ♗d6#
b) 1.♞:g5 ♘e7 2.♞e6 ♘c6#
1.♜:f5 ♗:e3 2.♜f4 ♗d2#

GM – Grandmaster for Chess Compositions; **IM** – International Master for CC; **FM** – FIDE Master; **HM** – Honorary Master of Chess Problem; **IJ** – International Judge; **FA pts** – FIDE Album points.

Nikola Stolev

SAD GOOD-BYE TO DECEASED COMPOSERS

Piet le Grand (8.6.1935-14.8.2021), a Dutch FIDE Master for Chess Compositions (2012), 13.75 FIDE Album points, International Judge for #2, #3, #4-n, S#, H# and fairies (1964). He has composed 668 problems (mostly orthodox #2s and #3s), some of which with his younger twin Henk. The le Grand brothers are credited for the eponymous theme, which was labelled as such by Yves Cheylan after seeing their joint twomover from *Jaarboek van de NBvP* 1958 (source: http://www.probleemblad.nl/index.php/laatste-nieuws/1277-piet-le-grand). The *le Grand* theme is defined as exchange of the threat and variation mate after the same black defence in two phases: 1.Try? (2.A#), 1...x 2.B#; 1.Solution! (2.B#), 1...x 2.A#. Piet was actively involved in the Dutch Chess Problem Society as a member of the Board, a treasurer, and a chairman for many years. He was a PhD of mathematics, employed at the Technical University of Twente in Enschede.

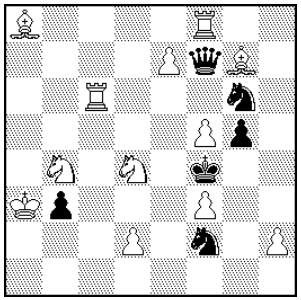
Vladimir Sychev (1.2.1939-21.9.2021), a Belarus FIDE Master for Chess Compositions (1995), 19.5 FIDE Album points, International Judge for #2 and #3 (2001). He has composed mostly orthodox problems (210 of his problems are available at http://yacpdb/org).

Yves Cheylan (14.11.1938-1.5.2021), a French International Grandmaster of the FIDE for Chess Compositions (2007), 73.17 FIDE Album points, International Judge for #2 (1978). He has composed mostly direct movers (notably twomovers) and selfmates (380 of his problems are available at http://yacpdb/org). His name is given to a variant of the fairy stipulation *AntiCirce** - in the *Cheylan* type, a piece is not allowed to capture on the rebirth square.

* Definition of *Anti-Circe*: A unit (Ks included) which makes a capture is immediately reborn (on the same square in which it would be reborn if it were the captured unit in the corresponding Circe variant). The rebirth square must be vacant, otherwise the capture is not legal. (A threatened king capture is only check if the capturing piece can be reborn). By default, a unit may capture on the same square as the square upon which it is to be reborn. The same rules for Ps, Rs and Ks as for Circe apply.

1. Piet le Grand

Spec. H.M. *Sächsische ztg.* 1988



#2 v 12+6

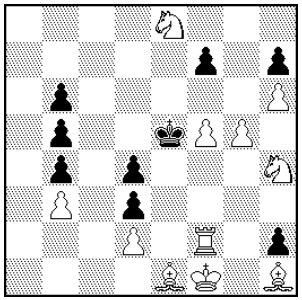
1.♖c5? (2.♘e2# **A**) ♕c4!
1...♕:e7 2.♘d5# **B**
1...♕e6/g4 2.♘:e6#/♗h6#

1.♖e6! (2.♘d5# **B**)
1...♕:e7 2.♘e2# **A**
1...♕:e6/♞:e7/g4
2.♘:e6#/♗e5#/♗h6#

Le Grand theme, anticipatory interference of ♕-line.

2. Vladymir Sychev

5th Pr. *Problemblaad* 1997



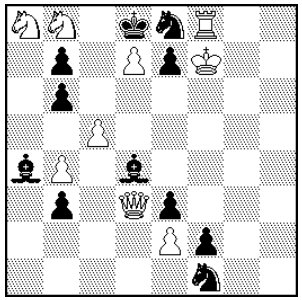
#3 11+9

1.♖g2! (2.♖g4 ~ 2.♗g3#)
1...♚d5 2.♖e2+ ♚c5 3.♖e5#
1...♚f4 2.♘f6 ♚e5 3.♗g3#

A spectacular key grants three flights to the ♚ and then a quiet threat follows. A mate on the ♚'s diagram square after 1...♚d5, and zugzwang after 1...♚f4 2.♘f6.

3. Yves Cheylan

1st Pr. *Europe Rochade* 1992



#2 AntiCirce Cheylan 9+11

1.b5! (zugzwang)
1...♗d~ 2.d:e8♘[♘b1]#
[2.d:e8♖[♖h1]+? ♚c8!]
1...♞f~ 2.d:e8♗[♗f1]#
1...♗:b5[♗c8] 2.d:e8♖[♖h1]#
[2.d:e8♘[♘b1]+? ♚d7!]
1...b2 2.d:e8♕[♕d1]#
1...e~/b:c5[c7] 2.♔e7#/♘c6#

Allumwandlung.