

AWARDS IN TODE ILIEVSKI MEMORIAL TOURNEY 2022

Special issue (№ 69-b)

Supplement to *The Macedonian Problemist* № 69, September–December 2022



Tode Ilievski (07.03.1953 – 29.01.2022)

The tourney attracted 90 problems (H#2 – 27, H#2½-3 – 30; H#3½-n – 33) by 29 authors from 11 countries (Azerbaijan – 1; Czech Republic – 2; Germany – 2; Hungary – 1; North Macedonia – 2; Poland – 1; Russia – 10; Slovakia – 3; Sweden – 1; Turkey – 1; Ukraine – 5).

TODE ILIEVSKI MT 2022: HELPMATES IN 2 MOVES

Judge: Valery Gurov (Russia), International Judge of the FIDE

LIST OF PARTICIPANTS

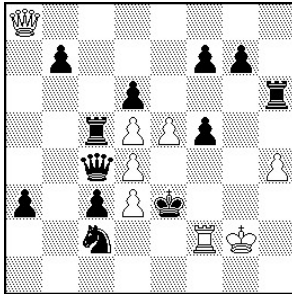
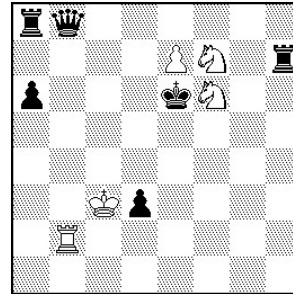
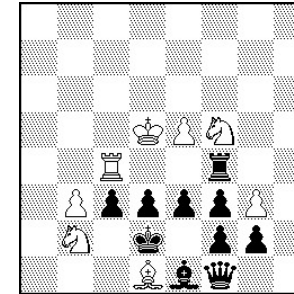
Christer Jonsson & Vidadi Zamanov – 1; Zoran Gavrilovski – 2, 3; Evgeny Gavryliv – 4; Miroslav Svitek – 5, 27; Jozef Ložek – 6; Aleksandr Spitsyn – 7; János Csák – 8; Vitaly Medintsev – 9; Zlatko Mihajloski – 10; Viktor Syzonenko – 11; Aleksandr Pankratiev & Ivan Antipin – 12, 13; Aleksandr Pankratiev – 14, 15; Aleksey Ivunin & Aleksandr Pankratiev – 16; Kıvanç Çeşle – 17; Anatoly Kirichenko (†) – 18; Sven Trommler – 19, 20; Yuri Bilokin & Valery Krivenko – 21; Yuri Bilokin – 22, 23; Anatoly Styopochkin – 24; Krzysztof Drązkowski – 25; Miroslav Bilý – 26

PRELIMINARY AWARD

I want to thank Zoran Gavrilovski for the honour of judging this competition. I did not personally know Tode Ilievski, but I knew him from *Facebook* as a great connoisseur of the Russian culture. It is a pity that he is no longer with us.

I received 27 problems without authors' names. Comments for two problems are given below:

- № 2: the h#2 was published in the preliminary award of the 10th FIDE World Cup, 2nd H.M.;
- № 18: the actual play was shown by Dieter Müller & Aleksandr Pankratiev, 5th Prize *A. Pushkin* – 200 JT, 1999–2000. The set play is not homogeneous.

1 st Prize	2 nd Prize	3 rd Prize
№ 3 – Zoran Gavrilovski	№ 17 – Kıvanç Çeşle	№ 15 – Aleksandr Pankratiev
		
H#2 6 solutions 8+12	H#2 b) ♘f7→d6 5+6 c) ♘f6→d6	H#2 3 solutions 8+10
<p>1. ♖:d4 A ♖a4 2. ♗:d3 B ♗f4# 1. ♖:d3 B ♖a6 2. ♗:d4 A ♗e2# 1. ♗:d5 ♖:b7 2. ♗[d]:d4 ♗f3# 1. d:e5 ♖b8 2. e:d4 ♗g3# 1. ♗:h4 ♖h8 2. ♗[h]:d4 ♖h3# 1. ♜:d4 ♖a5 2. c2 ♗d2#</p>	<p>a) 1. ♗f8 e:f8 ♘+ 2. ♗f5 ♗f2# b) 1. d2 e8 ♘ 2. d1 ♗ ♗e2# c) 1. ♗d8 e:d8 ♘+ 2. ♗d7 ♗b7#</p>	<p>1. c:b2 ♗c2+ 2. ♗:d1 ♘:e3# 1. ♗:f5 ♘:d3 2. ♗:d3 ♗d4# 1. ♗:c4 ♘:e3 2. ♗:e3 ♘:c4#</p>

1st Prize: № 3 – Zoran Gavrilovski

Six (!) line openings with mates by the white queen. One part of the content (the black play) contributes to considering this problem as a “Helpmate of the Future” (HotF) 2+2+2. A solid and powerful piece of work, worthy of the highest distinction in this tourney.

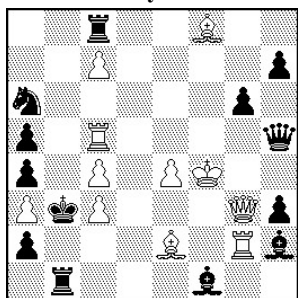
2nd Prize: № 17 – Kıvanç Çefle

Three beautiful frontal regular mates involving three (!) white knights. Nice twins. Despite the somewhat “old-fashioned” character of this problem, it leaves a very good impression.

3rd Prize: № 15 – Aleksandr Pankratiev

Cyclic *Zilahi* theme is supplemented by captures of other white pieces. Unfortunately, there are no double cyclic captures because in one solution an extraneous white bishop is captured. Yes, the problem shows *Kniest* theme, but only in two solutions.

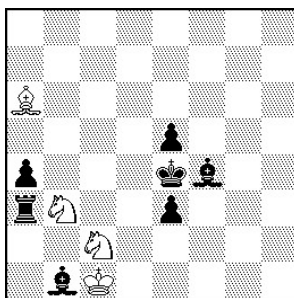
Special Prize
№ 9 – Vitaly Medintsev



H#2 2 solutions 11+13

1. ♖d1 ♜c6 2. ♞b5 ♙:d1#
1. ♞b8 ♙:f1 2. ♞d1 ♜b5#

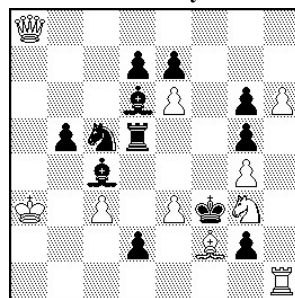
Honourable Mention
№ 8 – János Csák



H#2 b) ♙a6→f1 4+7

1. ♜a1! [♙a2?] ♜cd4
2. ♙d3 ♙b7#
1. ♙a2! [♜a2?] ♜bd4
2. ♜d3 ♙g2#

Honourable Mention
№ 11 – Viktor Syzonenko



H#2 2 solutions 10+12

1. ♙:g4 ♞a4 2. ♜d3 ♞d1#
1. d:e6 ♜h4 2. e5 ♞f8#

Special Prize: № 9 – Vitaly Medintsev

A multi-piece mechanism with two black hideaways and gate opening to allow the black queen’s play. Nice effects, but, firstly, the hideaways at the B1 move are not equivalent, and secondly, this is merely a technical improvement of an earlier problem, apparently by the same author (Vitaly Medintsev, *Best Problems* 2019). Two solutions instead of a zero position.

Honourable Mention: № 8 – János Csák

Anti-dual tempo moves of the black bishop and rook (and anti-dual moves of the white knights). Change of functions of black and white pieces. An elegant problem, but it is a pity that the mates are symmetric.

Honourable Mention: № 11 – Viktor Syzonenko

The ancient *Gamage* theme is shown in two solutions with a passive and active black piece. Sweeping play by white pieces. Unfortunately, the solutions are too different.

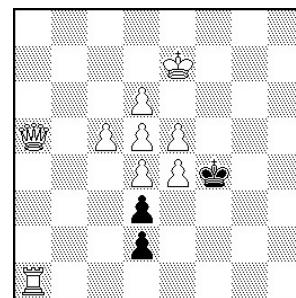
Honourable Mention: № 10 – Zlatko Mihajloski

Benedek theme with chameleon echo mates. A pleasant problem.

Special Honourable Mention: № 26 – Miroslav Bily

White “constant” [transferred mates] with different black self-blocks on the same squares. The idea is interesting because the same white moves involve capture or no capture.

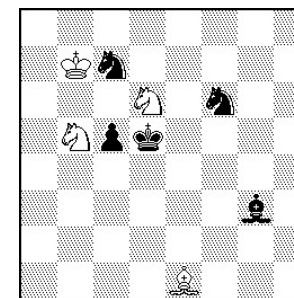
Honourable Mention
№ 10 – Zlatko Mihajloski



H#2 b) a1=a8 9+3

- a) 1. ♙:e4 ♜a4 2. ♙:d5 ♞a8#
b) 1. ♙:e4 ♜a4 2. ♙:d5 ♞a8#

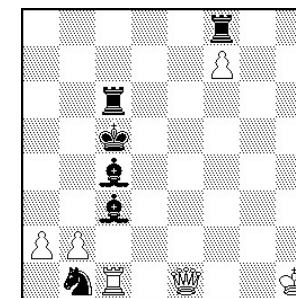
Special Honourable Mention
№ 26 – Miroslav Bily



H#2 2 solutions 4+5
b) ♙d5→e5

- a) 1. ♞e6 ♙:g3 2. ♞d4 ♜c7#
1. ♙e5 ♙g3 2. ♙d4 ♜c7#
b) 1. ♞e6 ♜c7 2. ♞d4 ♙:g3#
1. ♙f2 ♜c7 2. ♙d4 ♙g3#

Commendation
№ 1 – Christer Jonsson & Vidadi Zamanov



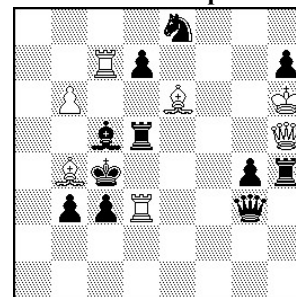
H#2 3 solutions 6+6

1. ♙a5 a3 2. ♙b6 ♞e5#
1. ♙b5 b4+ 2. ♙c4 ♞e4#
1. ♜e8 f:e8 ♜ 2. ♙d4 ♞a5#

Commendation: № 1 – Christer Jonsson & Vidadi Zamanov

Three model mates with pinning of the black bishops. But the first two solutions are united by a half-pin and the third solution is somewhat extraneous.

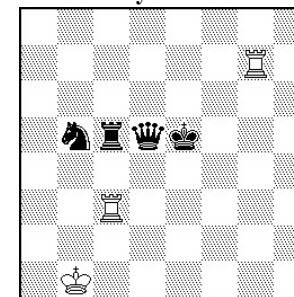
Commendation
№ 13 – Aleksandr Pankratiev & Ivan Antipin



H#2 3 solutions 7+11

1. ♞c7 ♜d5 2. ♙:b4 ♜d7#
1. d:e6 ♙:c3 2. ♜d3 ♜c5#
1. ♞d3 ♙:d5+ 2. ♙d4 ♙:c5#

Commendation
№ 21 – Yuri Bilokin & Valery Krivenko

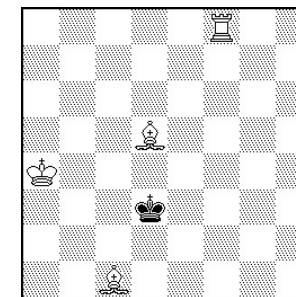


H#2 b) ♞b5→c4 3+4

- b) ♞b5→c4, c) ♞b5→c6
d) ♞b5→d4, e) ♞b5→d6

- a) 1. ♙d6 ♜a3 2. ♙c6 ♜a6#
b) 1. ♞c6 ♜e7+ 2. ♙d5 ♜d3#
c) 1. ♞c4 ♜e3+ 2. ♙d5 ♜d7#
d) 1. ♞d6 ♜f7 2. ♜d5 ♜e3#
e) 1. ♞d4 ♜f3 2. ♜d5 ♜e7#

Special Commendation
№ 22 – Yuri Bilokin



H#2 * 2 solutions 4+1

- * 1... ♜f1 A 2. ♙e2 ♙c4# B
1. ♙e2 ♙c4+ B 2. ♙e1 ♜f1# A
1. ♙d4 ♜d8 2. ♙c5 ♙e3#

Commendation: № 13 – Aleksandr Pankratiev & Ivan Antipin

The author tried to add to the two solutions with unpinning of black pieces a third one, also with capture of a white piece. But, in my opinion, complete harmony is not achieved. And the white queen plays a very modest role.

Commendation: № 21 – Yuri Bilokin & Valery Krivenko

Five model linear mates with ideal twinning. A miniature.

Special Commendation: № 22 – Yuri Bilokin

Only five pieces with a set play and exchange of white moves.

TODE ILIEVSKI MT 2022: HELPMATES IN 2½-3 MOVES

Judge: *Predrag Žuvić* (Croatia)

LIST OF PARTICIPANTS

Christer Jonsson & Vidadi Zamanov – 1; Evgeny Gavryliv – 2, 7; Miroslav Svitek – 3, 4; Alexander Fica & Zoltán Labai – 5, 6; Boris Shorokhov – 8; Vitaly Medintsev – 9; Aleksandr Pankratiev & Ivan Antipin – 10; Aleksandr Pankratiev & Yuri Gorbatenko – 11, 12; Aleksandr Pankratiev & Anatoly Kirichenko () – 13; Aleksey Ivunin & Aleksandr Pankratiev – 14, 15, 16; Valery Barsukov – 17, 18; Sven Trommler – 19, 20; Yuri Bilokin – 21, 22, 23; Viktor Syzonenko – 24; Zoran Gavrilovski – 25, 26, 27, 28, 29, 30*

PRELIMINARY AWARD

In the section of helpmates in 2½-3 moves, which was part of the memorial tourney dedicated to the prominent Macedonian problemist Tode Ilievski, 30 problems were submitted. From the Tourney Director Zoran Gavrilovski, whom I thank for entrusting me to judge the tourney, I received the problems on diagrams which were marked only with their numbers.

The quality of the received problems as a whole is not at the level I expected.

Due to anticipation, I eliminated the following problems:

- № 2 (♔a1/♚d3): E. Gavryliv, 3rd Pr. *Gábor Tar – 80 JT 2022* (PDB P1405963). I don't consider the added exchange of the second and mating moves as sufficient improvement.
- № 13 (♔g1/♚c5): The version with two solutions was published in the last issue of *TMP* (issue 68) as № 2630 (PDB P1406198).
- № 20 (♔c1/♚a8): C. Jonsson, *Springaren 1997*, issue 69 (PDB P0578952).
- № 25 (♔a5/♚f3): V. Vinokurov, 2nd Pr. *Chess Leopoldis 2009*, issue 59 (PDB P1108500). I don't consider the tempo by the white king's move to squares just vacated by the front white battery piece in the previous move to be an element that would significantly enrich the content in comparison with the aforementioned predecessor, and the same can be said regarding the fact that the content of problem № 25 is shown without twins. On the other hand, problem № 25 has a significantly worse economy of black pieces.

After analysing the entries, I didn't consider for the award the following entries:

- № 1 (♔d1/♚d6): The closure of the d-file (with the aim of unpinning the white pawn and bishop) by different black pieces (and on different squares) does not decrease the non-favourable impression left by the symmetric position and symmetric play.
- № 3 (♔d5/♚b7): Besides the high number of cook-stoppers, I don't like the promoted black queen in one of the twins. It is possible to make a more economical setting without promoted pieces in twins, in which the white queen and the black queen exchange places.
- № 4 (♔f4/♚f7): A trivial rendering of *Andra* theme in which the thematic pieces depart from different squares, without mutual dependence of the white and black moves, notably in the first phase in which a white pawn gives the mate.

- № 5 (♔a7/♚e4): It is actually a H#2, artificially extended for a half move, in order to start both solutions by a tempo move of the white rook. At the same time, the construction is burdened with additional black pieces (a rook and two pawns) that prevent cooks. In addition, the H#2 version allows placement of the white king in the place of the white pawn, thereby achieving an optimal economy of white pieces.
- № 6 (♔e7/♚e5): Non-harmonious solutions with black self-blocks without particularly interesting content.
- № 10 (♔a1/♚f3): The twinning, notwithstanding its purpose, leaves a very bad impression. Cyclic *Zilahi* with passive sacrifices of white pieces as a rule has less value than the same theme with active sacrifices, and such is the case here. The captures of the white pieces have different motivations and their roles in the three mating positions are not balanced.
- № 11 (♔g1/♚d5): An accurate rendering of *Klasinc* theme, but without any interaction between the white and black moves.
- № 12 (♔h8/♚d5): Tempo moves by a white rear battery piece are nothing new. The moves of the black rook and bishop don't have balanced functions – moves by the ♖ are self-blocks, the ♗-move in one twin is also a self-block, but in the other phase it is a hideaway.
- № 14 (♔e2/♚f5): Solutions with completely different play and repetition of the black third move.
- № 15 (♔g2/♚e5): Repetition of moves to a large extent spoils the impression and takes a heavy toll for achieving the *Adabashev* synthesis. The statement "more is less" seems quite appropriate here. It is possible to achieve even more economical version with two solutions which show *Zilahi* theme and analogous play.
- № 16 (♔f1/♚c6): Unrelated play in all four solutions, so the cyclic change of black moves in two solutions is meaningless.
- № 17 (♔b3/♚g4): Reciprocal creation of white batteries by a rook and a bishop has already been (too) often seen. The exchange of the first and second moves of Black has no special weight because it is determined by the order in which White unpins a particular black piece. The black self-blocks are the same in both solutions because the battery mates are double checks. It is possible to construct a miniature, with the only difference being that in such a case all pieces in the initial position cannot be on square of the same colour.
- № 18 (♔a3/♚h4): Cyclic change of white moves in two solutions is not significant achievement in the light of the considerable number of problems with three solutions and a full (closed) cycle of white moves.
- № 19 (♔g1/♚f6): The idea of reciprocally changed roles of the white rook and bishop and annihilation of the white pawns in order to achieve doubling of the white line pieces is more than obvious. I don't like that in both solutions White has only one possibility to remove the check in the first move.
- № 21 (♔a4/♚e2): Non-balanced rendering of *Chumakov* theme (♖d3, ♗d1/♗g2) in the first two solutions (with a completely varied play) combined with the *Indian* theme in the second pair of solutions, which seems chaotic to me. This impression is further created by the battery double check mates after a critical move in the two solutions with the *Indian* theme and the absence of these elements in the first pair.
- № 22 (♔a1/♚e6): Play by the black queen twice in one solution disturbs the harmony of the play of the black pieces, and I also don't like the fact that, in a setting with only 10 pieces in total, the black bishop and the black pawn on c6 have a role in only one solution.
- № 23 (♔f8/♚d5): I don't like the repetition of a move by the white knight in the solution with white pawn's promotion, which have little in common. The third solution, with the exchange of the places of the black king and the black rook, in which the white pawn has no role, seems to me redundant and incidentally created.
- № 24 (♔b3/♚c8): The promotion of the white pawn by capture of the black queen on the squares of a different colour with creation of a white battery and the different role of the black rook (self-block vs. sacrifice) do not have sufficient weight.

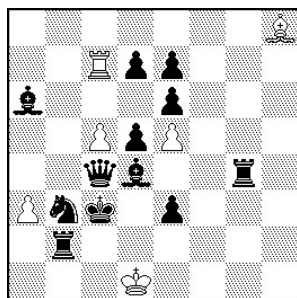
- № 28 (♔c1/♚c5): A self-block on the same square by the black queen in two solutions (regardless of the different departure square) is a serious drawback.
- № 29 (♔g8/♚c4): The setting seems more like a scheme than a finished work. The play, which in both solutions starts with a battery check, has a forced character, with obvious solutions, so the reciprocal anti-dual play by the black pieces has no special significance.

I would especially refer to problem № 30. I originally ranked it highly and eventually I changed my mind and decided to leave it out of the award. Namely, it is a H#2½, whose solutions start with moves by the white king, followed by black anti-dual self-blocking moves. The problem's content, however, can also be shown in a H#2 with twins in which the white king is moved to the squares that he normally reaches on his first move of the present H#2½. Therefore, I would suggest to the author to make a full-length version instead, that is, a helpmate in 3 moves, where the position of the black rook and bishop would require a 2-move manoeuvre with the aim of reaching the self-blocking square (for example, on the squares g7 and f6 instead of c8 and a7). In that case – after the opening moves with the black rook and bishop – the moves of the white king would also have an anti-dual character.

I included only five problems in the award, placing emphasize on the balance, harmony and analogy of the play in their solutions. My ranking is as follows:

1st Prize

№ 26 – Zoran Gavrilovski



H#3 b) ♔c4→b8 6+12

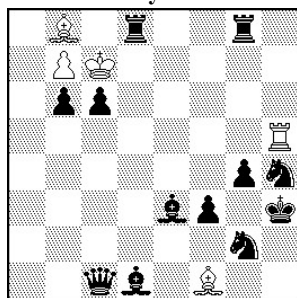
a) 1. ♔:c5 ♖f6 2. ♗d3 ♗:e7 3. ♔c4 ♖b4#

b) 1. ♗:e5 ♖c6 2. ♔c4 ♖:e6 3. ♗d4 ♖:e3#

A harmonious presentation of the *Klasinc* theme in two twins, combined with annihilation of white pawns which is accompanied by play of the black thematic piece on the pin line. The thematic switchback is actually a *Pelle* move, which also opens up the line to the white mating piece. Orthogonal-diagonal transformation of the play with reciprocally changed roles of the white rook and the white bishop.

2nd Prize

№ 9 – Vitaly Medintsev



H#2½ 2 solutions 5+12

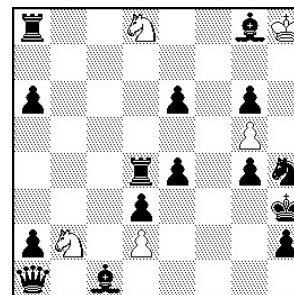
1... ♖c5! 2. ♞f5 ♗:b6 3. ♞d4 ♖h5#

1... ♗c4! 2. ♞e1 ♗:c6 3. ♞c2 ♗f1#

Two analogous and harmonious solutions with reciprocal roles of the white rook and the white-squared bishop on one side and the black knights on the other. The key task of both sides is to open the b8-h2 diagonal line so that the white bishop can control the dark squares around the black king, and to achieve this, it is necessary to enable the white king to enter a free (undefended) square. The first white move by a line piece unpins a black knight, in a way of interfering with the line of action of a black line piece, thus creating a free square for the white king. At the moment when the white king arrives on the undefended square, the white line piece is self-pinned, but the unpinned black knight subsequently interferes with the line of its own piece, thereby unpinning the white piece, which returns to its initial square, giving a mate there. In both mating positions one of the black knights is pinned.

1st Honourable Mention

№ 8 – Boris Shorokhov



H#3 b) ♞g4→g3 5+15

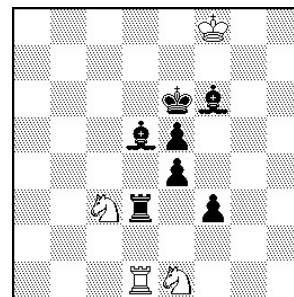
a) 1. ♚b1 ♗:d3 A 2. ♚:d3 ♗:e6 B 3. ♚g3 ♗[e]f4#

b) 1. ♚a7 ♗:e6 B 2. ♗:e6 ♗:d3 A 3. ♗g4 ♗[d]f4#

A harmonious play in both twins with active sacrifices by the white knights (and rendering of the *Zilahi* theme) with two systems of masked batteries. The annihilation of the black pawns enables the arrival of the black front battery pieces on the self-blocking squares. Therefore, at the beginning of both solutions, the rear battery piece must leave the battery line so that the white king does not find himself in check. After the exchanged order of the first two moves of White, the knights give mate on the same square (f4).

2nd Honourable Mention

№ 27 – Zoran Gavrilovski



H#2½ 2 solutions 4+7

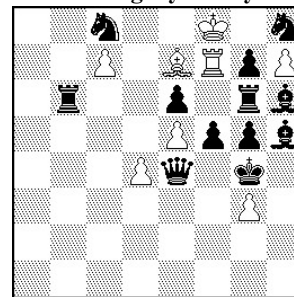
1... ♗:e4! 2. ♗:e4 ♗:d3 3. ♗f5 ♗c5#

1... ♗:f3! 2. ♚:f3 ♗:d5 3. ♚f5 ♗c7#

Active knight sacrifices (showing the *Zilahi* theme) – as in problem № 8 – enable arrival of black thematic pieces on the self-blocking square, in this case it is the same (f5) in both solutions. The manoeuvre of the black pieces, whose role is exchanged, also helps the opening of the d-file, which is utilized by White through capturing another black piece (remaining on the d-file) and mating jump of his knight. Those captures of black pieces, regardless of their justification (and their contribution to the harmony between the solutions), do not leave a good impression on me from an aesthetic point of view, especially the capture of the rook, because the only way for the e1 knight to arrive on the mating square c5 anyway leads only through the d3 square. However, it is worth pointing out the impeccable economy of pieces.

Commendation

№ 7 – Evgeny Gavryliv



H#3 2 solutions 8+12

1. ♞:e7 ♖:f5! 2. ♞:f5 c8 ♗ 3. ♗g4 ♗:e7#

1. ♞:f7 ♗:g5! 2. ♞:g5 h8 ♗ 3. ♚g4 ♗:f7#

The reciprocal change of roles of the white rook and bishop is manifested through their passive and active sacrifices, which are directly related to *Kniest* theme. The introductory sacrifices of the black knights have a delayed character and White captures with his promoted knights on the mating move. The delayed *Umnov* effect was achieved by means of promotions of white pawns. Moreover, the problem shows *Chumakov* theme with passive self-blocks (♞f5, ♞g5). Unfortunately, in this play there is still symmetry to a certain extent. The construction with the crowd of pieces in the upper right part of the board doesn't look good, but it is often a feature of problems showing the *Kniest* theme.

I'm sending my congratulations to the authors of the honoured problems.

Zagreb, 27 December 2022

Predrag Žuvić

TODE ILIEVSKI MT 2022: HELPMATES IN 3½-N MOVES

Judge: *Hans Gruber* (Germany), International Judge of the FIDE

LIST OF PARTICIPANTS

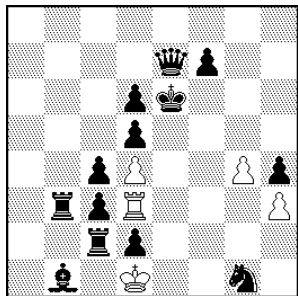
Christer Jonsson & Vidadi Zamanov – 1; *Evgeny Gavryliv* – 2; *Miroslav Svitek* – 3, 4; *Zoltán Labai & Miroslav Svitek* – 5, 6; *Vitaly Medintsev* – 7; *Zlatko Mihajloski* – 8, 9, 10, 11; *Aleksey Ivunin & Aleksandr Pankratiev* – 12, 13, 14, 15, 16; *Aleksandr Pankratiev & Anatoly Kirichenko* (†) – 17, 18, 19; *Valery Barsukov* – 20, 21; *Valery Gurov* – 22; *Sven Trommler* – 23, 24; *Yuri Bilokin* – 25, 26, 27, 28; *Viktor Syzonenko* – 29; *Krzysztof Drażkowski* – 30; *Kurt Keller* – 31; *Zoran Gavrilovski* – 32, 33

PRELIMINARY AWARD

A total of 33 helpmates in more than 3 moves was submitted to honour the late composer Tode Ilievski whose particular strength had been to present substantial ideas in very light and pleasing settings. I am sure that he would have liked many of the entries to this tournament.

In recent years, the genre of longer helpmates made tremendous developments in the strategic depth of manoeuvres. The famous FAbe duo (Fadil Abdurahmanović & Bernd Ellinghoven) showed in many excellent compositions that the quality of moves in long helpmates can be enhanced when attention is paid to the purity of motivation of moves. In help-play we often see move sequences which optically look like clearances, *Bristols* etc., but whose effect is diminished when the thematic moves have other purposes as well (for example, in this tournament the move 6. ♕h7 in the 4th Commendation obviously has the important purpose to block this square in the final mate). It is worth to invest the effort that is needed to work on the purity of motivation. In a different help-play genre, proof games, I recently judged a tournament in which such pure motivation of clearance moves was requested. This tournament, the *Yoav Ben-Zvi Memorial Tournament*, was a great success which will bring new impulses into the genre. I think that the genre of long helpmates should move towards a similar direction. Some of the entries to this tournament showed such properties and are placed at the top of the award.

Prize
№ 33 – Zoran Gavrilovski

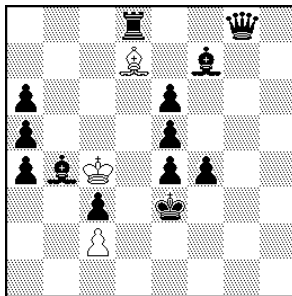


H#3½ b) ♖d3=♕d3 5+13

1... ♖:c3 2. ♖d7 ♖:c4!
3. ♖f3 ♖c3 4. ♖f6 ♖e3#
[but not 2... ♖g3? 3. ♖f3 ??]

1... ♕:c2 2. f6 ♕:b3!
3. ♕g6 ♕c2 4. ♕f7 ♕f5#
[but not 2... ♕h7? 3. ♕g6 ??]

1st Honourable Mention
№ 26 – Yuri Bilokin

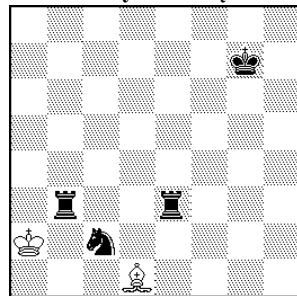


H#4½ 2 solutions 3+13

1... ♕c8 2. ♕c5 ♖:c3
3. ♖d5 ♖b2 4. ♖d4 c3+
5. ♖c4 ♕:a6#

1... ♕e8 2. ♖f3 ♕:f7
3. e3 ♕h5+ 4. ♖e4 ♕g4
5. ♖d3 c:d3#

2nd Honourable Mention
№ 30 – Krzysztof Drażkowski



H#8 2 solutions 2+4

1. ♖b8 ♕h5 2. ♖h8 ♖b2
3. ♖e8 ♖c3 4. ♖d4 ♖d3
5. ♖e6 ♖e4 6. ♖h7 ♖f5
7. ♖g7+ ♖g5 8. ♖e8 ♕g6#

1. ♖e8 ♕h5 2. ♖h3 ♕g6
3. ♖e3 ♖b3 4. ♖f5+ ♖c4
5. ♖eh8 ♖d5 6. ♖g8 ♖e6
7. ♖g7+ ♖e7 8. ♖3h7 ♕f7#

Prize: № 33 – Zoran Gavrilovski

Do we play a white-black *Bristol* after annihilation – or rather a (delayed) black-white *Bristol* of the same pieces on the same line? Excellent thematic tries with a hidden lack of a tempo show that we have to prefer the latter, but in order to bring the pieces into the right order, a *Klasinc* manoeuvre has to be played. This challenging theme is shown orthogonally and diagonally with excellent *Forsberg* twinning. The clear winner of the tournament, although the construction (for example the rough captures of the black rooks, or the absence of a *Klasinc* try like 2... ♖:c2? in the bishop twin) shows how difficult it was to find a setting.

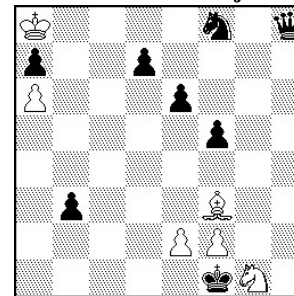
1st Honourable Mention: № 26 – Yuri Bilokin

A very original and complex change of functions of the two white pieces (guard/mate). This compensates for slight constructional weaknesses like the capture of the black bishop.

2nd Honourable Mention: № 30 – Krzysztof Drażkowski

A few decades ago, we would have celebrated such a miraculous capture-free echo in eight moves. Meanwhile, we saw quite a few such problems and learned that computers can find them in databases, and the composers have to show skills in programming appropriate search algorithms. This may decrease the magic we attribute to the problems, but the judge mainly has to evaluate their quality. № 30 has high quality, even if most of the moves do not show deep strategic contents.

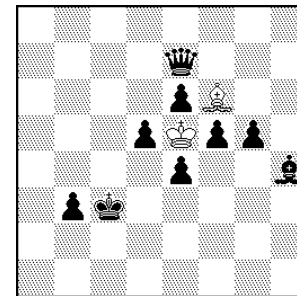
3rd Honourable Mention
№ 8 – Zlatko Mihajloski



H#4½ 6+8

1... ♕b7! [♖h3?] 2. ♖h1!
2... ♖h3! [♖f3?] 3. ♖:b7+
3... a:b7 4. ♖g2 b8♖
5. ♖:h3 ♖g3#

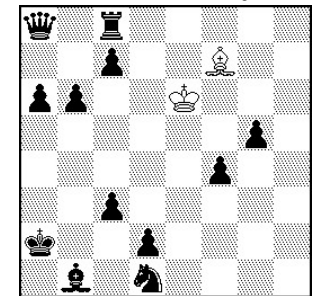
1st Commendation
№ 32 – Zoran Gavrilovski



H#4 2 solutions 2+9

1. ♖b2 ♖d4 2. ♖a1 ♖c3
3. b2 ♕d4 4. b1 ♕ ♖b3#
1. f4 ♕h8 2. ♖d6+ ♖f6
3. ♖d4 ♖g7 4. ♖e5 ♖g6#

2nd Commendation
№ 9 – Zlatko Mihajloski



H#5½ 2+12

1... ♕e8! [♕g6?] 2. ♖h1! ♕a4
3. ♖h8! ♖d5 4. c2 ♖c4
5. ♖a1 ♖b4 6. ♖b2 ♕b3#

3rd Honourable Mention: № 8 – Zlatko Mihajloski

An anticipatory sacrifice of the knight is the only possibility to eliminate White's control of the mating square h3. This is nicely introduced and coordinated by the diagonal play and sacrifice of both the white bishop and the black queen on b7, in order to allow the white pawn to promote. An attractive presentation.

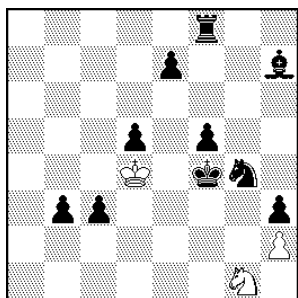
1st Commendation: № 32 – Zoran Gavrilovski

An entertaining dance of the kings and the white bishop along the diagonal, up and down, which can be interpreted as reciprocal *Bristol*. The main value is that both sides make use of the same squares which adds a flavour of a paradox.

2nd Commendation: № 9 – Zlatko Mihajloski

The focus is on the visually attractive four-corner route of the queen, but the choice of the bishop's path (not 1...♕g6 2...♕c2?, because 4.c2 is not possible) enhances the interrelatedness of the black and the white play and thus gives substantial added value to the problem.

3rd Commendation
№ 23 – Sven Trommler



H#3½ b) ♜h2→h4 3+10

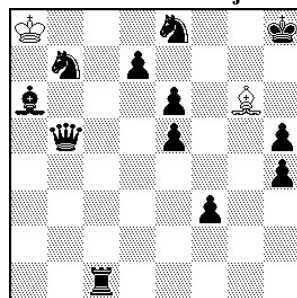
№ 23 (Trommler):

- a) 1...♕:d5 2. ♕g8+ ♖c5
3. ♕d5 ♖d4 4. ♕f3 ♜:h3#
b) 1...♕:c3 2. ♜c8+ ♕d3
3. ♜c3+ ♕d4 4. ♜f3 ♜e2#

№ 10 (Mihajloski):

1. ♖g8! ♕c2! 2. ♗d3 ♖b8
3. ♗h7 ♕c8 4. ♗h8! ♕:d7
5. ♕d3 ♕e7 6. ♕h7 ♕g6
7. ♗g7 ♕f7##

4th Commendation
№ 10 – Zlatko Mihajloski



H#7 2+12

3rd Commendation: № 23 – Sven Trommler

Annihilating triangle marches of the white king give the black pieces access to the blocking square f3. A cute idea, which is implemented by a good twinning.

4th Commendation: № 10 – Zlatko Mihajloski

The strategic key is the first white move: The bishop has three moves available which would open the diagonal for the black queen and the black bishop who want to get access to their blocking squares h8 and h7. From those three moves, only 1...♕c2 (but not 1...♕b1? and 1...♕:h5?) serves the additional purpose of interfering on the c-file and thus to enable the white king to enter the square c8. This is what I called in the introduction purity of motivation. Other moves that are part of „visual“ *Bristols* or clearances are less impressive because they obviously serve other main purposes.

DATE/VENUES OF PUBLICATION AND STATUS OF THE AWARDS

The brochure with the awards of *Tode Ilievski Memorial Tourney* is a special issue of *The Macedonian Problemist* (69-b), published on 31.12.2022 on the *Facebook* profiles of *TMP* as an annex to issue 69 of the magazine. Therefore, reference to this formal tourney should be made according to following mode of citation: *Tode Ilievski MT 2022 (The Macedonian Problemist 69-b/2022)*.

Anticipation claims or other objections could be sent to the Tourney Director's e-mail address zoran.gavrilovski@gmail.com until 31.03.2023. The awards of *Tode Ilievski MT 2022* will become final on 31.03.2023.

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