

# THE MACEDONIAN PROBLEMIST

The best of Macedonia!

№ 66

September – December 2021

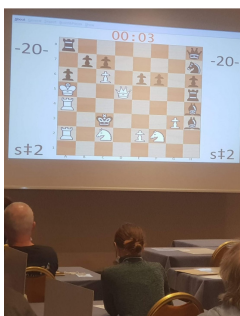
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J. Vysotska with a FIDE master certificate and Harry Fougiaxis, the WFCC President



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



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 taking place at the World Chess Composition Congress (WCCC) which this year took place at the Greek island of Rhodes from 16 to 23 October. In addition to the Minutes on the 63<sup>rd</sup> meeting of the World Federation for Chess Compositions – WFCC (pp. 3-5), we publish the ladder in the 44<sup>th</sup> 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 2.1.2022 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 5<sup>th</sup> *Youth Chess Composing Challenge* 2021 (p. 9) and the 9<sup>th</sup> *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 63<sup>RD</sup> WORLD CHESS COMPOSITION CONGRESS (WCCC)

Rhodes (Greece), 16–23 October 2021

### MINUTES ON THE 63<sup>RD</sup> 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.Gvozđják];
2. WCCI: [D. Turevsky], spokesman; [D.Gurgenidze]; [Z. Hertz]; 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. Einaat; [G. Evseev]; [P. Gvozđják]; 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. M. Kovačević, spokesman; M. Caillaud; O. Comay; V. Crişan; P. Einaat; [D. Gurgenidze], [M. McDowell]; D.-I. Nicula; S. Slumstrup Nielsen; A. Selivanov; J. Vysotska; [T. Wakashima].

**Tribute to problemists who recently passed away:** Berta Mačaš, 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); Ludovít 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, SRB (23.6.1930-19.3.2020); Yves Tallec, FRA (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 Rummyantsev, 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 Štůň, Slovakia (26.2.1951-24.2.2021); Odette Vollenweider, Switzerland (30.7.1933-26.2.2021); Mark Basisty, Ukraine (31.08.1957- 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 **16<sup>th</sup> 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).
- **17<sup>th</sup> 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 **18<sup>th</sup> 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 Tourney at the Rhodes WCCC 2021:** The **44<sup>th</sup> WCSC** (directed by Luc Palmans) involved 16 teams and 65 solvers (see the table at page 5). 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.

**5<sup>th</sup> Youth Chess Composing Challenge (YCCC):** The 5<sup>th</sup> 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).

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

**9<sup>th</sup> World Championship in Composing for Individuals (WCCI) 2016-2018:** The task of finding judges for the 9<sup>th</sup> WCCI 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 (LT), 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:**

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

**Financial reports:** The WFCC's incomes include contributions from the FIDE to the amount of 3,000 Euros and the expenditures for events organized by the WCCT. The financial report for 2019-20 with the budget for 2020-21 and the balance sheet of 30.06.2020; and the financial report 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](https://www.wfcc.ch/wp-content/uploads/WCCC_2021_Rhodes_minutes.pdf)).

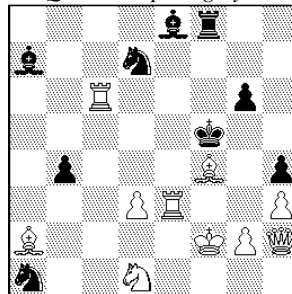
RESULTS OF THE 44<sup>TH</sup> WORLD CHESS SOLVING CHAMPIONSHIP (RHODES), 19-20.10.2021

Cat.	TEAM/Solver	#2 pts	#3 pts	Studies pts	H# pts	#n pts	S# pts	Total points	Time
	<i>Maximum</i>	30	30	30	30	30	30	180.0	720
1.	<b>RUSSIA</b>	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.	<b>POLAND</b>	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.	<b>SERBIA</b>	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.	<b>NETHERLANDS</b>	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.	<b>LITHUANIA</b>	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.	<b>GREECE-1</b>	25	9	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.	Mendrinis, Nikos	10	9	5	10	10	5	49	360
7.	<b>FRANCE</b>	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.	<b>BELGIUM</b>	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.	<b>GERMANY</b>	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.	Linß, Torsten	10	5	3	15	15	5	53	325
45=.	Wege, Jochen	10	3	9	7.5	10	7.5	47	360
10.	<b>ISRAEL</b>	25	19	13	18.5	25	20	120.5	690
11.	<b>ROMANIA</b>	25	14.25	10	27.5	15	15	106.75	710
12.	<b>SWITZERLAND</b>	25	21.75	6	25	11.25	15	104	709
13.	<b>UKRAINE</b>	25	20.75	7	20	13.75	17.5	104	710
14.	<b>SLOVAKIA</b>	25	20.5	6	17.5	12.5	15	96.5	706
15.	<b>GREECE-2</b>	0	9	2	12.5	10	10	43.5	720
16.	<b>CZECH REPUBLIC</b>	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

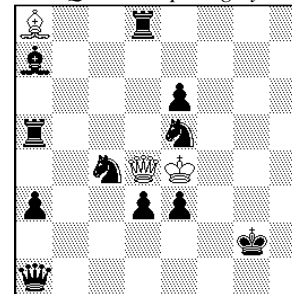


#2 b) ♖f5→d4 10+9

- 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)**  
1<sup>st</sup> Pr. *Quick Composing Ty* 2021

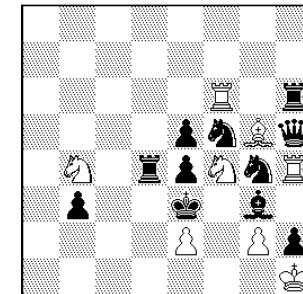


H#2b,c) ♗a1→g3, ♗a5→h3+11

- a) 1. ♜b6 ♙e3+ 2. ♗f1 ♗a1#  
b) 1. ♜d7 ♙d3+ 2. ♗h2 ♗h4#
- c) 1. ♜b5 ♙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**  
1<sup>st</sup> Pr. *Sabra Ty* 2021



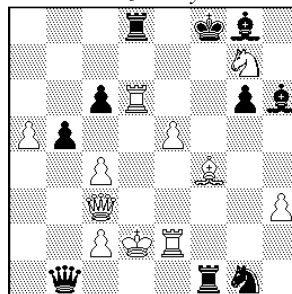
H#2 2 solutions 8+11

1. ♜d6 ♗h3 2. ♗e2 ♞d3#  
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**

1<sup>st</sup> Pr. *Tzuica ty.* 2021



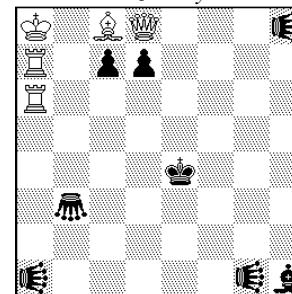
HS#3½ b) ♜g1→a4 11+10

- a) 1... ♗f1 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**

1<sup>st</sup> Pr. *Tzuica ty.* 2021



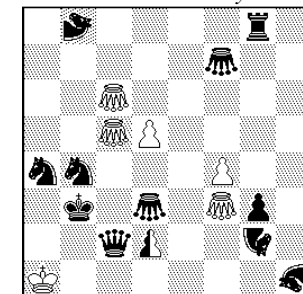
HS#3 b) ♜b3→g4 5+8

- c) ♜b3→c5  
♜=grasshopper; ♞=lion

- a) 1. ♗a2 ♗f3 2. ♗a4 ♜g3  
3. ♗f8+ ♙e3#
- b) 1. ♗a3 ♜d4 2. ♗a5 ♜f4  
3. ♗e8+ ♙d4#
- c) 1. ♗a4+ ♙d5 2. ♗a6 ♜e5  
3. ♗g8+ ♙c5#

**Franz Pachl**

1<sup>st</sup> Pr. *Internet tourney* 2021



H#33 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 27<sup>th</sup> to 30<sup>th</sup> December 2021, the European Youth Problems Solving Championship (EYPSC) was organized on 28.12.2021 in the following categories:

- boys under 10 years (10 #2s, 54 solvers from 16 countries), won by Nikolay Klemenov (RUS) 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 Sevastyanchuk (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 Tarasenko (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 № 2523 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 the end of 2021 (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, 41<sup>st</sup> (+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	SER	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.	Pfankuche, Michael	GER	GM	s	2422
20.	Peitl, Tomaš	SVK	IM		2502	40.	Friedland, Omer	ISR	FM		2420

## THE 5<sup>TH</sup> 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 5<sup>th</sup> YCCC 2021 was open for persons born no earlier than 01.01.1998 and it included the following sections:

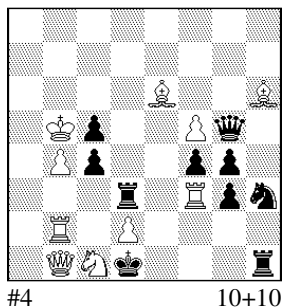
- *Section A – Mate in 2 moves*: All four bishops are placed in the corners of the board in the initial position (in any of possible combinations). All four bishops should be fully involved in the play (as active as possible) and it is desirable to use all bishops in the solution. (Judge: David Shire)
- *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 5<sup>th</sup> YCCC attracted 50 participants from 12 countries (Azerbaijan, Canada, France, India, Israel, Japan, Romania, Russia, Serbia, Ukraine, USA and Vietnam), almost twice more than the number of participants (26) in the 4<sup>th</sup> 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 5<sup>th</sup> YCCC was high above the expectations.

Ural Khasanov 1 <sup>st</sup> Pl. YCCC 2021 (Sect. A)	Aleksey Popov 1 <sup>st</sup> Pl. YCCC 2021 (Sect. B)	Toshimasa Fujiwara 1 <sup>st</sup> Pl. YCCC 2021 (Sect. C)
#2 vvvv 10+9	+ 7+4	H#3½ 2 solutions 5+10
<p>1. ♗e5? (2. ♖:f5# A/ ♗g7# B)</p> <p>1... ♗e7!</p> <p>1. ♗d4? (2. ♖g7# B/f4# C)</p> <p>1... ♗e6!</p> <p>1. ♗e4? (2. f4# C/ ♗f3# D)</p> <p>1... f:e4!</p> <p>1. ♗d5? (2. ♗f3# D/ ♖:f5# A)</p> <p>1... ♗f4!</p> <p>1. ♗g7! (2. ♗:h6#)</p> <p>1... ♗a6 2. ♖:f5# A</p> <p>1... ♗:g7 2. ♖:g6# B</p> <p>1... ♗b6 2. f4# C</p> <p>1... ♗f3+ 2. ♗:f3# D</p> <p>1... ♗h4 2. g:h4#</p>	<p>1. ♗h8 b2 2. f7 ♗:h8 3. f8 ♗</p> <p>3... ♗d4+4. ♗g3 b1 ♗5. ♖a3+</p> <p>5... ♖a2 6. ♖c1+! [6. ♖:a2+?</p> <p>6... ♖:a2 7. ♗g4 ♗b3 8. ♗g5</p> <p>8... ♗b4 9. ♗a8 ♗:c6 10. ♗:c6</p> <p>10... ♖c5] 6... ♖b1 7. ♖:b1+</p> <p>7... ♖:b1 8. ♗g4 ♗f6 9. ♗a8</p> <p>9... ♗d8 10. c7 ♗:c8 11. ♗:h1±</p> <p>The idea is already visible in the diagram ... the theme is shown impeccably ... and the addition of some logic on the 6<sup>th</sup> move adds to the overall good feeling. (Judge)</p>	<p>1... ♗d8 2. ♗b7 a:b7 3. b1 ♗</p> <p>3... b8 ♖ 4. ♗e4 ♖c8#</p> <p>1... ♗d7 2. ♖g7 h:g7 3. g1 ♗</p> <p>3... g8 ♗ 4. ♗g5 ♗h6#</p> <p>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)</p>



FWC 2021 – SECTION C: MATE IN 4-N MOVES (40 authors: 5 Prizes, 3 HMs, 3 Commendations)

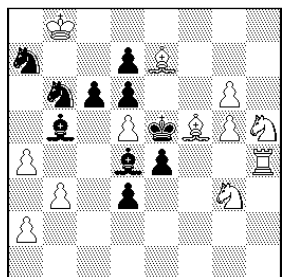


1<sup>st</sup> Pr. Eugene Fomichev

1. ♔d5! (2. ♘a2+ ♚e2 3. ♘c3+ ♚:c3 4.d:c3#  
 1... ♚:f5 (2. ♘:d3+ ♚e2 3. ♚e3+ f:e3 4.d:c3#  
 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#

“Successful 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 10+10

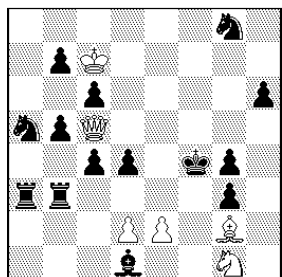


#4 v v 12+10

2<sup>nd</sup> Pr. Aleksandr Kuzovkov

1. ♘f4? A (2. ♔f6# B), 1... ♚:d5! x  
 1. ♘f6? C (2. ♚:e4# C), 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... ♚bc8 2. ♘f6! C (3. ♚:e4# D) c:d5 y 3. ♘:d7+ ♚:d7 4. ♔f6# B  
 1... ♘:a4 2. ♘f4! A (3. ♔f6# B) ♚:d5 x 3. ♘:d3+ e:d3 4. ♚e4# D

“... The 1<sup>st</sup> 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)

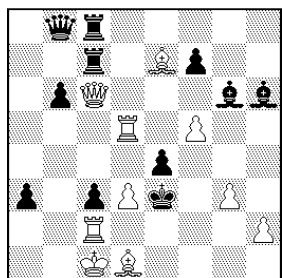


#9 v 6+14

3<sup>rd</sup> 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# – a model “minimal” mate.

“... 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)



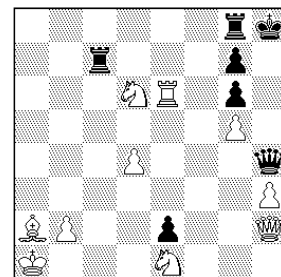
#2 v v v 10+9

4<sup>th</sup> 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 2<sup>nd</sup> 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)

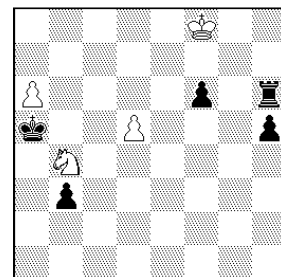
FWC 2021 – SECTION D: ENDGAME STUDIES (48 authors: 4 Prizes, 6 HMs, 6 Commendations)



= 10+7

1<sup>st</sup> 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)

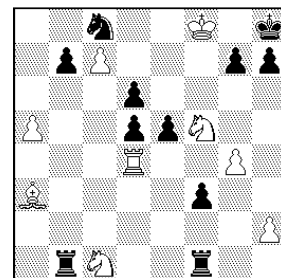


= 4+5

2<sup>nd</sup> 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) loses] 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 pawn h look nice. A similar ending can be seen (if you really want to) in the false trace of a false trace (!) in study I. Aliev (*D. Gurgenzidze-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)



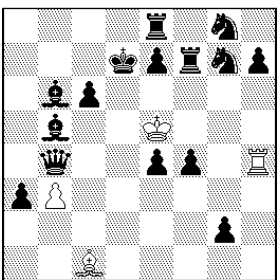
+ 9+11

3<sup>rd</sup> 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 ♚:c7+ 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 (4... ♚g1 5. ♘:f2 ♚:g3 6.h:g3 +) 4... ♚h7 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:e5 8. ♘d3 h5 9.g5 (9.a6 b5=) 9... f1 ♚] 5... b:a6 [5... b6 6. ♔b4 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)

FWC 2021 – SECTION E: HELPMATES (65 authors; 3 Prizes, 2 HMs, 4 Commendations)

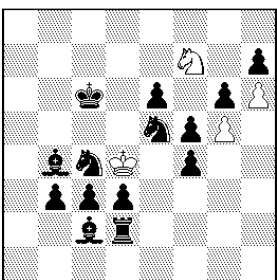


1<sup>st</sup> Pr. Vitaly Medintsev

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#3½ 2 solutions 4+15

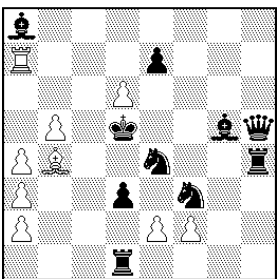


2<sup>nd</sup> Pr. Valery Gurov

\* ... 2. ♖d7 ♕:c4 3. ♖c5 ♖d4 4. ♖b5 ♖e5 5. ♖c4 ♖d6#  
1... ♖h8! [♖-??] 2. ♖d6 ♕:e5 3. ♖e4 ♖d4 4. ♖d6 ♖c4  
5. ♖e5 ♖f7#

“A very pretty problem with analogous Knieset 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 prize winner. The internal symmetry here is not very intrusive and seems like perfect analogy.” (Judge)

H#4½ \* 4+14

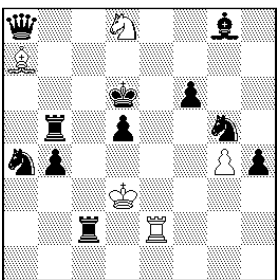


3<sup>rd</sup> Pr. Kenan Velikhanov

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 see text 9+10



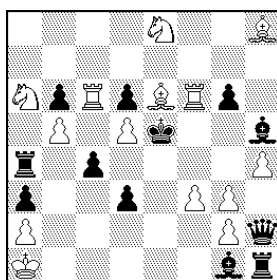
1<sup>st</sup> H.M. Mykola Cherniavskiy

1. ♖b6 ♖f7+ 2. ♖c5 ♖:c2#  
1. ♖:a7 ♖e6+ 2. ♖c5 ♖c6#  
1. ♖e4 ♖g1 2. ♖e5 ♖h2#  
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)

H#2 4 solutions 5+11

FWC 2021 – SECTION F: SELFMATES (43 authors; 4 Prizes, 8 HMs, 7 Commendations)

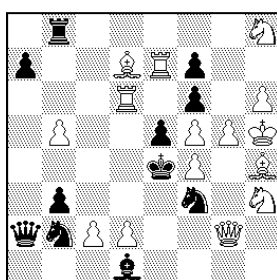


1<sup>st</sup> Pr. Andrey Selivanov

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 2<sup>nd</sup> 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 14+12

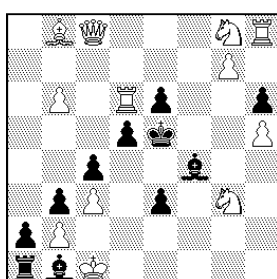


2<sup>nd</sup> Pr. Mihailo Stojnić

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+ ♖: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+ ♖e5 3. ♖:f3+ ♖:f3 4. ♖c6+ e4 5. ♖:e4+ ♖e4#

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

S#5 15+12



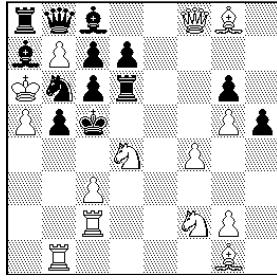
3<sup>rd</sup> Pr. Aleksandr Kuzovkov

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 2<sup>nd</sup> White moves with symmetrical and non-symmetrical play. Everything is done pretty neatly.” (Judge)

S#4 v 12+11

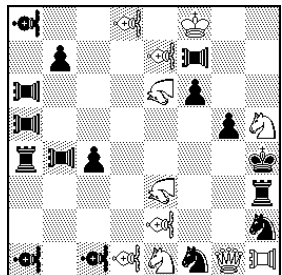


4<sup>th</sup> Pr. Peter Gvozdjak

\* 1... ♖d5 2. ♖e4+ ♖c4 3. ♖b4+ ♖d3 4. ♖c5+ ♖:c5#  
1. ♖g4? (2. ♖:b5+ c:b5 3. ♖:b5+ ♖c6 4. ♖: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#)  
1... ♖a4 2. ♖e6+ ♖d5(c4) 3. ♖e3+ ♖e4(d3) 4. ♖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-play in one variation and by choice of key.” (Judge)

S#4 \* v 14+13

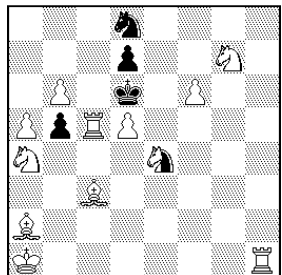


#2 ... pao/vao/nao 11+16

**1<sup>st</sup> 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...♗: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#].

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

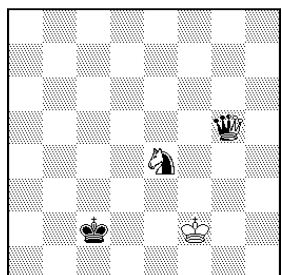


#2 Patrol chess, neut. S 11+4+1

**2<sup>nd</sup> 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, ♖ 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 wonders. particularly noteworthy is the threat 2. ♗b1# after the key ...” (Judge)



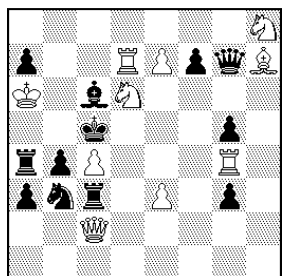
H#7 3 sols., see text 1+1+2

**3<sup>rd</sup> 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)

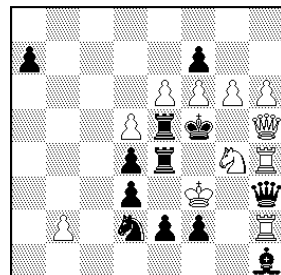


S#16 Function. chess 10+12

**4<sup>th</sup> 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. ♗:g6 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)



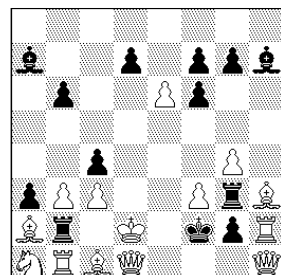
Add units and 11+12  
release the position

**1<sup>st</sup> Pr. Dmitrij Babikov**

“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-g5! ♗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

**2<sup>nd</sup> Pr. Andrey Frolikin**

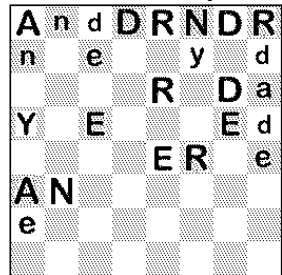
“White balance: 14 (pieces on the board) + 2 (e7:f6, h:g) = 16. Black balance: 13 + 2 (a6:b7-b8, d:c→c8 ♗) = 15. The h-pawn could have promoted on h8. One black piece is unaccounted for. This means, in particular, that the possibility of h7:g8 ♗ and d6:c7-c8 or d:e (with a white promotion on e8) cannot 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.

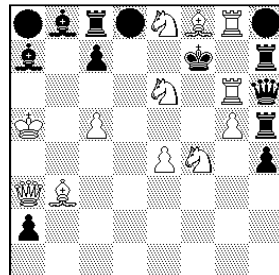
-8...a7-a5? leads to retro-opposition between the black king and the uncaptured queen on f1 – the queen arrives there at the wrong moment and Black later has to waste a tempo; this eventually results in retrostalemate for white. The uncaptured white knight serves a dual purpose: to uncapture, in its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

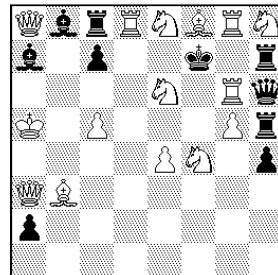
### 3rd Pr. Jeff Coakley



Rebus: determine the position & last 8 moves?



Earlier position with black officers on a8, d8 and h8



Solution diagram 15+10

“Y is a king (letter with only one uppercase, one lowercase); E is pawn (remaining letter not on 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 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

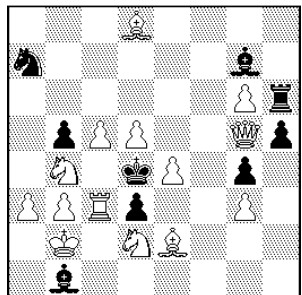
The recently completed 9<sup>th</sup> FIDE World Cup 2021 sparked a heated debate regarding the merits of certain problems and their placement in the awards of particular sections. The said topics were debated in length in the article «К ирорам 9-го Кубка ФИДЕ» (“With reference to the awards in the 9<sup>th</sup> FIDE Cup”) by the Russian GM Aleksandr Kuzovkov that was published in the October 2021 issue of the chess composition column of 64 – *Shakmatnoe 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 Agarov [«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 (after all, the popular proverb “the judge is always right” 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 9<sup>th</sup> 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 Gvozdjak (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 Gutowska* 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.”

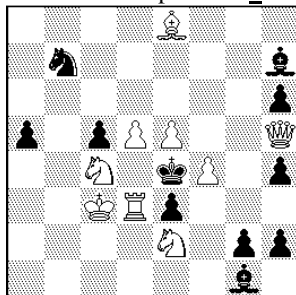
Regarding the winning problem in the section A of the 9<sup>th</sup> FIDE World Cup 2021 (see the #2 by Valery Kopyl at p. 10 of this issue of *TMP*), a prominent #2-expert expressed the following opinion: “In the winning problem everything is terrible: the construction (a creepy pile of pieces), the keys in all phases (in the first phase the key takes a 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, “alphabetic 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**  
2<sup>nd</sup> Pr. *Problemist Ukraini* 2013



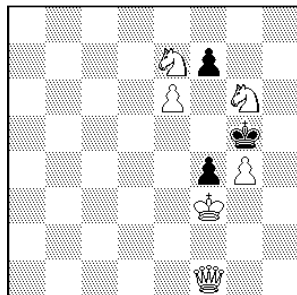
#2 ♚ ♚ ♚ ♚ ♚ 14+9

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



#2 ♚ ♚ ♚ ♚ ♚ 9+11

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

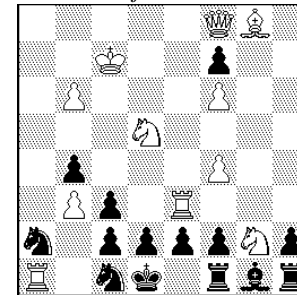


#3 6+3

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# C 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 tries which helps to render theme(s) in 2-n phases 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 signals 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?

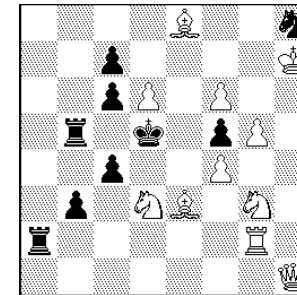
The winning problem in the section B of the 9<sup>th</sup> *FIDE World Cup* 2021 (see the #3 by Eugene Fomichev above at page 11 of this issue of *TMP*) nicely includes long ♗-moves to the board's corners within a three-phase changed play after four black moves of ♗d7, but it was criticised by #3-experts because at a W3 move of the first try there is an unpleasant dual; an intended thematic W2 move is already present in the threat and not altered by the thematic defence 1...d6 2. ♗:g3 (hence no genuine *Zagoruiko* exists there); the two thematic tries are refuted by the same move 1...d:e6! (a statement of Aleksandr Syurov 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 Syurov 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 possibly avoided by giving up of the combination of *Pickaninny* and *Zagoruiko* (as the latter seems to have been added artificially regardless of costs), but that observations should not be understood as undermining the author's brave efforts. Those who strictly prefer the “evergreen” merits of traditional composing principles might be enthusiastic to see *Pickaninny* and 3 ♗-moves to the board's corners in a very light setting of **№ 3** (quoted at p. 90 of 64 – *Sh.O.* 10/2021): 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 Syurov**  
1<sup>st</sup> Pr. *Azerbaijan CCC-50 JT* 2020



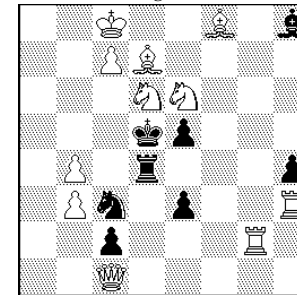
#3 ♚ ♚ 11+14

**5. Robin Matthews**  
1<sup>st</sup> Pl. 1<sup>st</sup> *WCCT* 1972-1975



#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, but it has a repeated refutation of the tries: 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#.

The bronze-medal winning problem in the section B of the 9<sup>th</sup> *FIDE World Cup* 2021 (see Peter Gvozdzák's #3 at p. 10 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. ♗:c6# C/♘c5# A. This well-constructed #3 naturally combines strategy and pattern, while the said #3 by Peter Gvozdzák (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+A 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#].

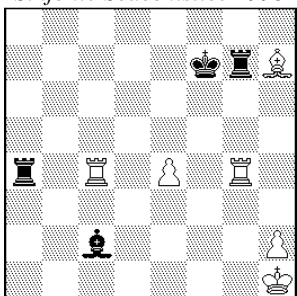
The present article neither criticizes particular composing efforts or evaluation thereof by judges, nor does it express dislike for “alphabetic themes”; but rather seeks to convey a message that such themes, wherever possible, should be presented with a good strategy and economy, and without constructional flaws. Composers are of course free to follow their own agenda, but are advised to go where the matrix 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 Nos 2556, 2557 and 2558 in this issue.

### 1. Aleksey Oganessian & Vitaly Medinstev Sinfonie Scacchistiche 1995

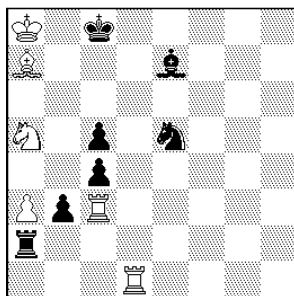


HS#3 2 solutions 6+4

1. ♖g1 ♙:e4+ 2. ♚:e4 ♜a1  
3. ♜f1+ ♚:f1#  
1. ♜c3 ♚:e4 2. ♚:e4 ♙d1  
3. ♜f3+ ♙:f3#

Zilahi with black sacrifices with the aim to allow arrival at e4 to ♜ which has not left the 4<sup>th</sup> rank at the W1 move.

### 2. Zoran Gavrilovski Original

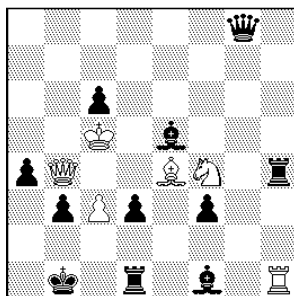


HS#3 b) + ♖b4 6+7

- 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#

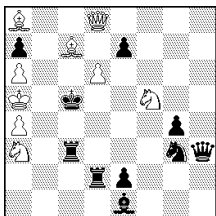
White and black half-pin, dual avoidance, indirect self-pin at B2 moves, exchanged functions of 3 pairs of pieces.

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

By Zoran Gavrilovski

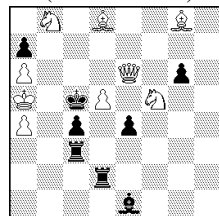
Composers sometimes get more than they bargained for, but occasional disappointment “goes with the territory”, such as delayed awareness that the same idea and/or matrix have been used earlier by a colleague. In spite of experiencing such disappointment, the outcome of the composing process sometime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

### 1. Hartmut Laue 1<sup>st</sup> H.M. feenschach 1981



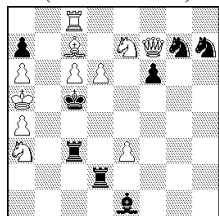
S#2 v v 9+10

### 2. Zoran Gavrilovski 7<sup>th</sup> Pl. TMP League 2021 (After H. Laue)



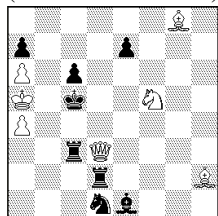
S#2 v v v 9+8

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



S#2 b) S=2 11+8

### 4. Zoran Gavrilovski Original (After J. Konikowski)



S#2 b) S=2 7+8

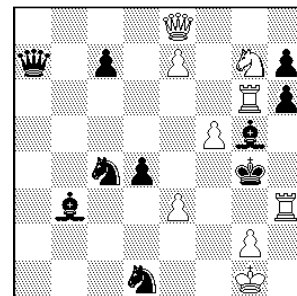
№ 1 shows Zagruiko 3 × 2: 1. ♙g8? (2. ♙b6+ a:b6#), 1... ♚b2 2. ♙c4+ ♚:c4#, 1... ♚b3 2. ♙d5+ ♚:d5#, 1... ♙:f5!; 1. ♙:e7? (2. ♙b6+ a:b6#), 1... ♚b2 2. ♙e3+ ♚:e3#, 1... ♚b3 2.d7+ ♚d6#, 1... ♚:a3!; 1. ♙h8! (2. ♙b6+ a:b6#), 1... ♚b2, ♚:d6 2. ♙:c3+ ♙:c3#, 1... ♚b3, ♚:a3 2. ♙d4+ ♚:d3#. The judge of the #s-section 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#. The advantage of the new setting is that the thematic black defences exchange their function.

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... ♚b3 2. ♙c4# A, 1... ♚b2 2. ♙d4# B; b) 1. ♙c7! (2. ♙b6+ a:b6#), 1... ♚b3 2. ♙d4+ B ♚:d4#, 1... ♚b2 2. ♙c4+ A ♚:c4#.

## 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 1<sup>st</sup> Pl. four time in the WCCT section F with his #s) is collected in the book *Uri Avner: Close Encounter with Chess Pieces*, edited by Raffi Rupp and Jacques Rotenberg, which comprises 157+12 chess compositions with comments by Kjell Widlert. The book was published by Peter Gvozdjak 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](mailto:peter.gvozdjak@gmail.com)).

### Raffi Rupp and Uri Avner 1<sup>st</sup> Pl. 2<sup>nd</sup> WCCT 1980-1983

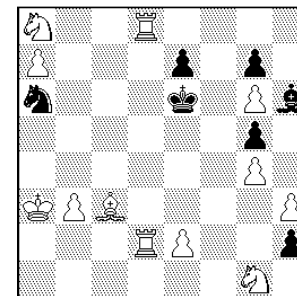


#3 9+10

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 2<sup>nd</sup> Pr. TT Andernach 1992

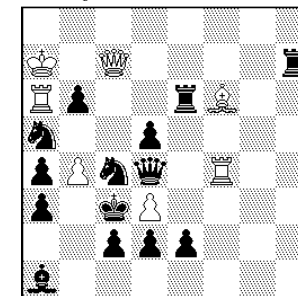


#4 12+7

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 1<sup>st</sup> Pl. Czechoslovakia-Israel 1992



H#2 b) ♙a6=♙a6 7+14

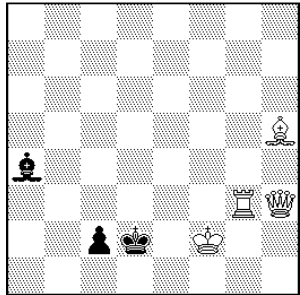
- a) 1. ♙:b4 ♙e7+ 2. ♙d6 ♙:b6#  
b) 1. ♙:d3 ♙:h7+ 2. ♙e4 ♙f3#

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

ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

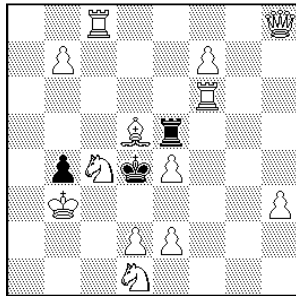
#2 / JUDGE: PAZ EINAT (ISRAEL)

2508 Branislav Djurašević  
Belgrade (Serbia)



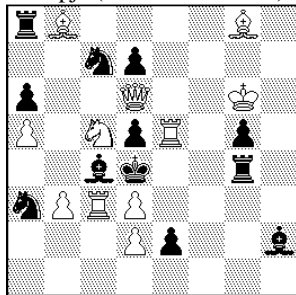
#2 v 4+3

2511 Zoran Gavrilovski  
Skopje (North Macedonia)



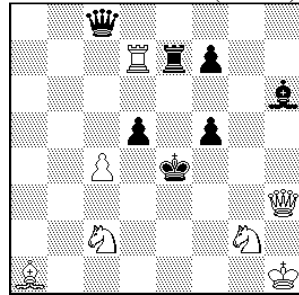
#2 \* v v v v 13+3

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



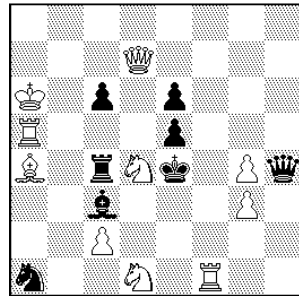
#2 \* v 11+12

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



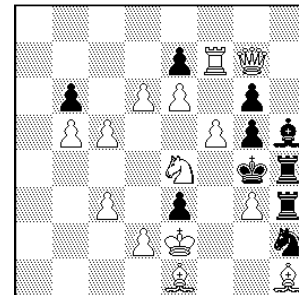
#2 \* v v v 7+7

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



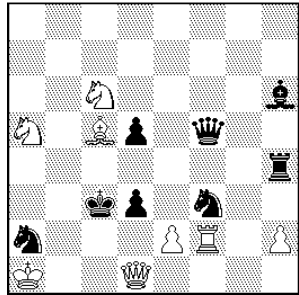
#2 v v 10+8

2515 Zoran Gavrilovski  
Skopje (North Macedonia)



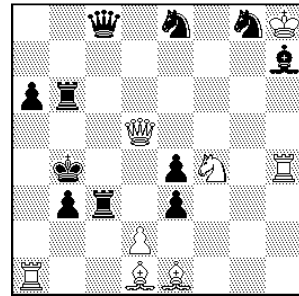
#2 \* v v 14+10

2510 Viktor Syzonenko  
Kryvyi Rih (Ukraine)



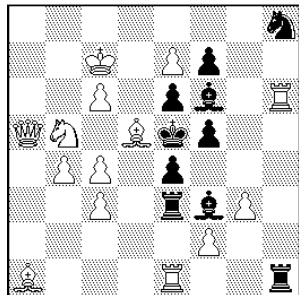
#2 v 8+8

2513 Marjan Kovačević  
Zemun (Serbia)



#2 \* v v [v] 8+11

2516 Pavel Murashev  
Himki (Russia)



#2 v v v 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#/♟:(d)2#  
1.e4! (2. ♖b3#)  
1...♜c1/♜d2,4 2. ♜b4#/♜:(d)4#

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

2511 Z. Gavrilovski

1...♜e6/♜f5z/v 2. ♜:e6#/♜:f5#  
1. ♟d8? (2. ♖b6#) ♜e6! z  
1...♜:d5/♜:e4 2. ♖:d5#/♜e6#  
1. ♟h4? (2. ♖f2#) ♜f5! v  
1...♜:d5x/♜:e4y 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#

*Zagoruko* 3x2, exchange of functions, ♜-cross, *Bikos*. (Z.G.)

2512 V. Chepizhny &  
P. Murashev

1. ♗b3? (2. ♖d3#) ♜:c2! x  
1...♜d4/♜d4/♖:g3, ♖d8  
2. ♗c5#/♗bd2#/♖h7#A  
1. ♗f5? (2. ♖d3#) ♖d8! y  
1...♜d4/♜d4/♖:g3  
2. ♗d:c3#/♗fd6#/♗:g3#[2.A?]  
1. ♗f3! (2. ♖d3#)  
1...♜d4/♜d4/♖:g3  
2. ♜:e5#/♗fd2#/♗g5#[2.A?]  
1...♜:c2x/♖d8 y 2. ♜:c2#/♖h7#

*Zagoruko* 3x3, the 11<sup>th</sup> 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. ♗:(d)3#A  
1...♜c4! 2. ♖a5#B  
1...♜c5! 2. ♖:b3#  
1...♖g4x, ♖f5y, ♖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 setmate 2.d:c3#. Geometrical O/D correspondence of the moves by ♖ & ♖, play on the same squares c4 (x3) and c5 (x3), 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...♜:e5/♜:d3+/♜e6, ♜:e5  
2. ♖b6#A/♖e4#/♖f2#  
White battery creation with flight-giving, pseudo reversal and changed mates. (Authors)

2515 Z. Gavrilovski

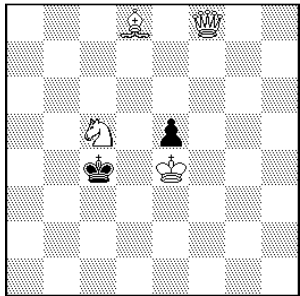
1...g:f5 2. ♖:g5#C  
1. ♟h6? (♖:g5#C) ♜:g3! x  
1. ♟e5? (zugzwang) b:c5! y  
1...e:d6/e:d2/g:f5/♜:g3 x  
2. ♗f6#A/♗f2#B/♖:f5#/♖:g3#  
1. ♖d4! (zugzwang)  
1...e:d6/e:d2/g:f5/♜:g3 x  
2. ♗:d6#/♗:d2#/♗f6#A/♗f2#B  
1...b:c5 y 2. ♗:c5#

*Ideal Rukhlis* with changed motifs of 4 black defences, 5 battery (2 *Somov*) mates. (Z.G.)

2516 P. Murashev

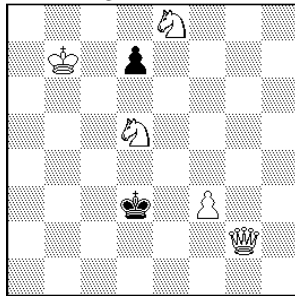
1. ♗d6? A (2. ♜:e4#C, ♜:e6+?)  
1...♜:c3 x/e:d5 2. ♜:c3#/♖:d5#  
1...♜d3! y  
1. ♗d4?B (2. ♜:e6#D, ♜:e4+?)  
1...♜:c3 x/e:d5 2. ♗:f3#/♖:d5#  
1...♜:e7! z  
1. ♜:e6?D (2. ♗d4#B, ♗d6+?)  
1...♜:e7 z 2. ♗d6#A  
1...♜:e6 2.e8 ♖(♖)#  
1...♜:c3! x  
1. ♜:e4! C (2. ♗d6#A, ♗d4+?)  
1...♜d3 y 2. ♗d4#B  
1...♜:e4/♜:e4/♜:c3  
2. ♜:e3#/f4#/♜:c3#  
Half-battery, *Banny*, *pseudo-le Grand*, *Urania* (x2), reversal II (x2), *Sushkov*, a flight giving key (x2); exchange of x and z as a defence and refutation; self-pinning (x3). (Author)

2517 Vladimir Kozhakin  
Magadan (Russia)



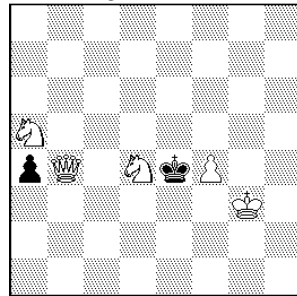
#3<sup>v</sup> 4+2

2518 Vladimir Kozhakin &  
Anastasiya Bazhan  
Magadan (Russia)



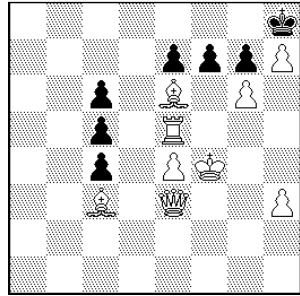
#3<sup>v</sup> 5+2

2519 Vladimir Kozhakin &  
Anastasiya Bazhan  
Magadan (Russia)



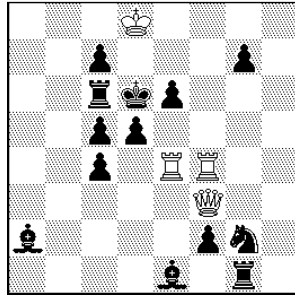
#3<sup>v</sup> 5+2

2520 Aleksandr Sygurov  
Pohvistnevo (Russia)



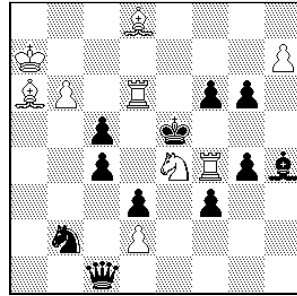
#3<sup>\*vvv</sup> 9+7

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



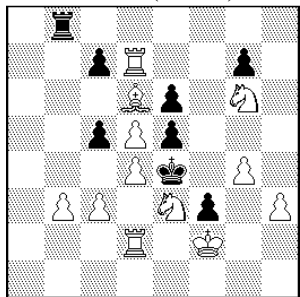
#3 4+13

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



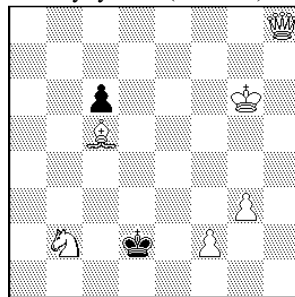
#3 9+11

2523 Gérard Doukhan  
Médan (France)



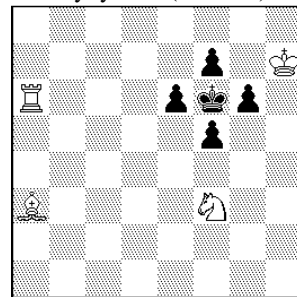
#3<sup>vvvv</sup> 12+8

2524 Viktor Syzonenko  
Kryvyi Rih (Ukraine)



#4<sup>v</sup> 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. ♖: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 ♗ ~ 2. ♗: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#  
2... ♖b3 3. ♗d4 (4. ♖a4#)  
3... ♖c2 4. ♖d1#  
1... ♖c2 2. ♗d4 (3. ♖d1#)  
2... ♖b3 3. ♖a1 ~ ♖c2  
4. ♖a4#/♖d1#

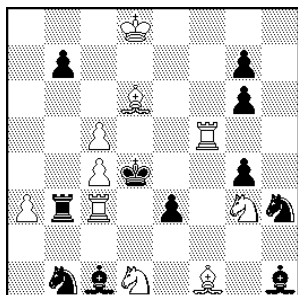
♖-manoeuvres along extreme lines: ♖h8-h1-a1-a4# & ♖h8-a8-a1-h1-h5#! (Author)

2525 V. Syzonenko

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

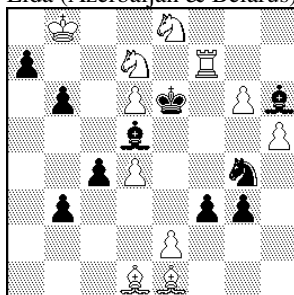
Quiet play. (Author)

2526 Zoran Gavrilovski  
Skopje (North Macedonia)



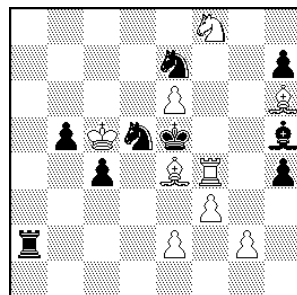
#4 ♘♙ 10+11

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



#4 11+10

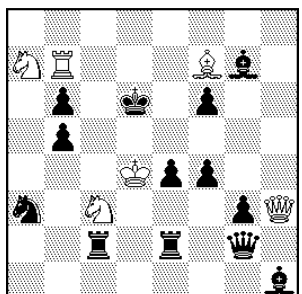
2528 Aleksandr Pankratiev  
Khabarovsk (Russia)



#6 \* 9+9

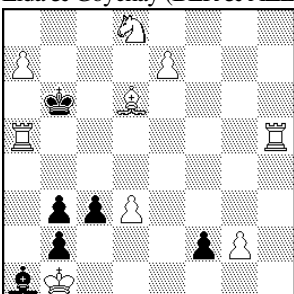
**S#2-N / JUDGE: PREDRAG ŽUVIC (CROATIA)**

2529 Hartmut Laue  
Kronshagen (Germany)



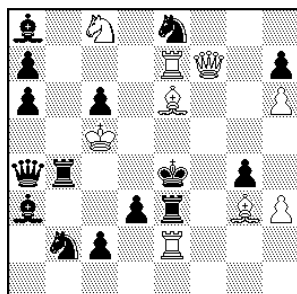
S#2 ♘♙ 6+13

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



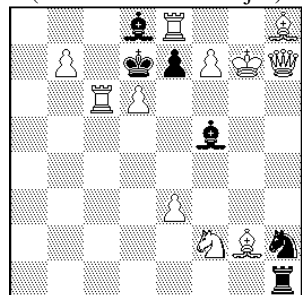
S#3 9+6

2531 Waldemar Tura  
Adamów (Poland)



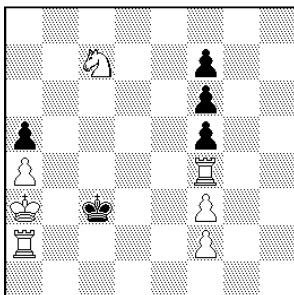
S#3 ♘♙ 9+15

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



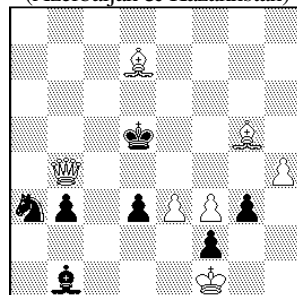
S#7 11+6

2533 Dieter Müller†  
Oelsnitz (Germany)



S#8 7+5

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



S#18 ♘ 7+7

2526 Z. Gavrilovski

1. ♘f8? A (2. ♘:g7#) g:f5! x  
I.c6? (2. ♘:c5#) b6! y  
1... ♘:a3 2. ♗e2+ ♗e4  
3. ♖e5+ ♗f3 4. ♖: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. ♖:e3#  
1...g:f5 x 2. ♗:f5+ ♗e4  
3. ♘d3+ ♗f3 4. ♗h4#  
1...b6y 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

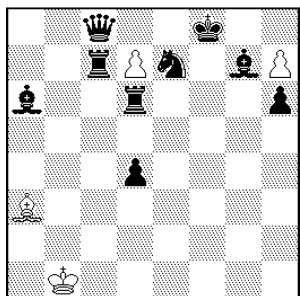
1.e4+? ♗e5 2. ♗c3 ♗d6!  
1. ♗e4+ ♗d6 [1... ♗c5  
2. ♗c6+ ♗b4 3. ♘e7+! etc.]  
2. ♗c6+ ♗e5 3. ♗f6+ ♗d5  
4. ♗e6+ ♗c5 5. ♗c6+ ♗b4  
6. ♘e7+! ♗a5 7. ♗c7+  
7... ♗a6 8. ♘c8+ ♗b5  
9. ♗c5+ ♗a4 10. ♗a7+  
10... ♗b5 11. ♘d7+ ♗c4  
12. ♗c7+ ♗d5 13. ♗d6+  
13... ♗c4 14. ♗b4+ ♗d5  
15.e4+ ♗e5 16. ♗c3+  
16... ♗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.)

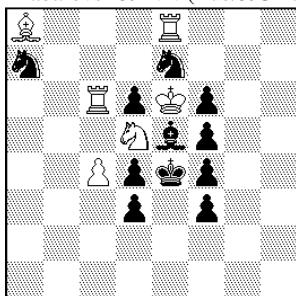
**H#2 / JUDGE: VLADISLAV NEFYODOV (RUSSIA)**

**2535 Miroslav Svíték**  
Snežnica (Slovakia)



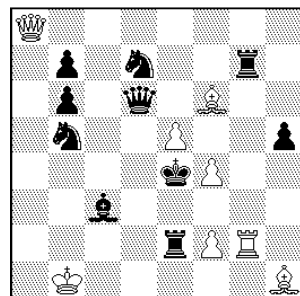
H#2 2 solutions 4+9

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



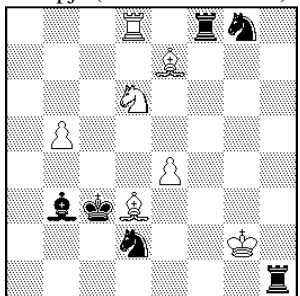
H#2 2 solutions 6+11

**2537 Valery Gurov**  
Moscow (Russia)



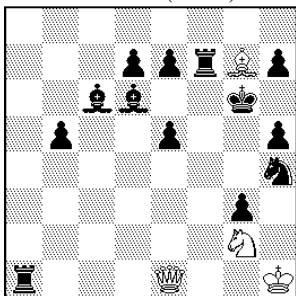
H#2 3 solutions 8+10

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



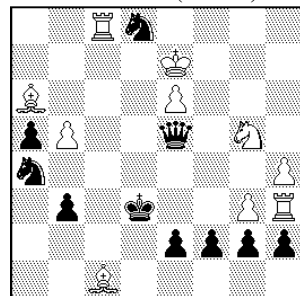
H#2 4 solutions 7+6

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



H#2 b) ♞b5→a2 4+13

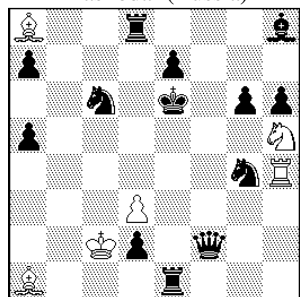
**2540 Vitaly Medintsev**  
Krasnodar (Russia)



H#2 b) -♞g5 10+10

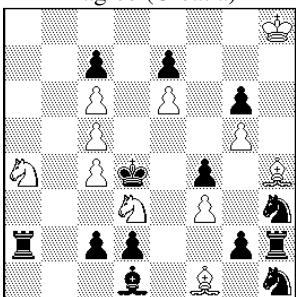
**H#2½-3 / JUDGE: NIKOLA STOLEV (NORTH MACEDONIA)**

**2541 Vitaly Medintsev**  
Krasnodar (Russia)



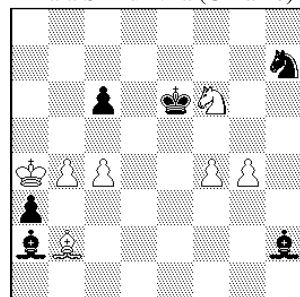
H#2½ 2 solutions 6+13

**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. Svíték**

1. ♖a8 h8 ♞2. ♜c8 d8 ♖♙#  
1. ♙e5 d8 ♞2. ♖f6 h8 ♖♙#

An interesting combination of black half-pin and promotions. The 1<sup>st</sup> 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. ♜:e6 ♞: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, 10<sup>th</sup> 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. Medintsev**

- 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 1<sup>st</sup> and 2<sup>nd</sup> moves, *Zilahi* and self-blocks by promoted pieces. (P.Ž.)

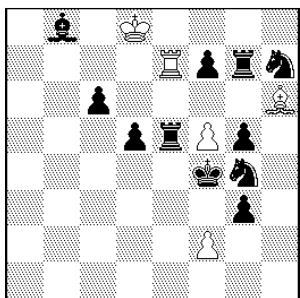
**2543 M. Vasyuchko**

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)

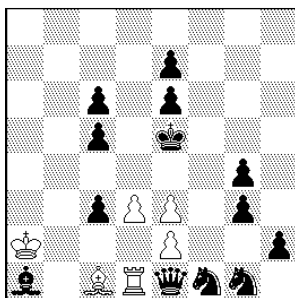
Excellent unity of the play and good economy. The captures of black pieces are inherent in the matrix and necessary to avoid random flight-granting moves by ♞ or ♙. (Z.G.)

2544 Zoran Gavrilovski  
Skopje (North Macedonia)



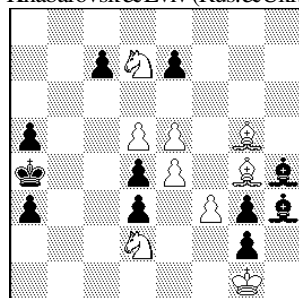
H#3 2 solutions 5+11

2545 János Csák  
Gyula (Hungary)



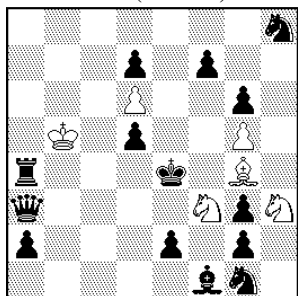
H#3 2 solutions 6+13

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



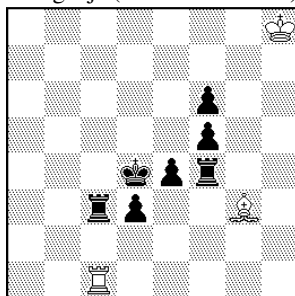
H#3 2 solutions 9+11

2547 Evgeny Gavryliv  
Lviv (Ukraine)



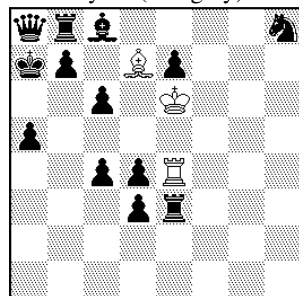
H#3 3 solutions 6+14

2548 Živko Janevski  
Gevgelija (North Macedonia)



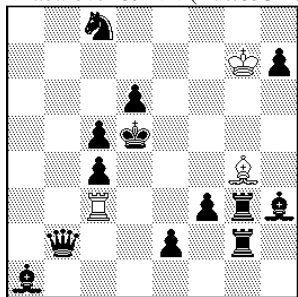
H#3 b) - ♗e4 3+7

2549 János Csák  
Gyula (Hungary)



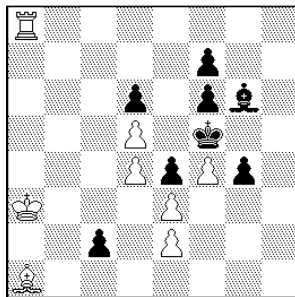
H#3 b) ♖a7→c2 3+13

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



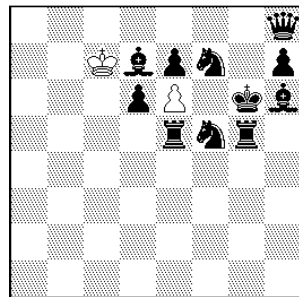
H#3 b) ♗d6→c6 3+13

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 ♗c5#

1. ♗:g5 ♗h5 2. ♗:d2 ♗e8  
3. ♗b4 ♗c5#

Exchange of functions of ♗h3/♗h4 (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 ♗g4#

Tempo play by ♗ in 2 solvs 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 3<sup>rd</sup> 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 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#

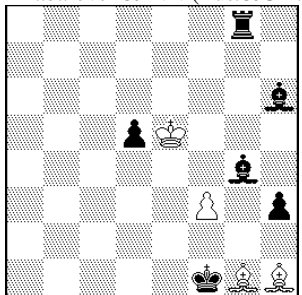
c) 1. ♗g7 e:d7 2. ♗h6 d8 ♗  
3. ♖g6 ♗:f7#

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.)

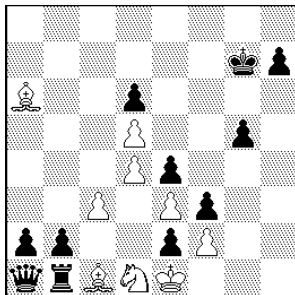
H#3½-N / JUDGE: ZORAN GAVRILOVSKI (NORTH MACEDONIA)

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



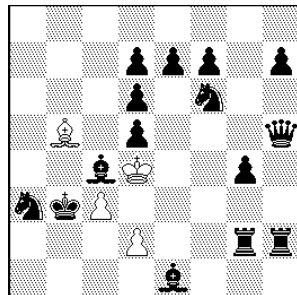
H#3½ 2 solutions 4+6

2554 Evgeny Gavryliv  
Lviv (Ukraine)



H#4 2 solutions 9+11

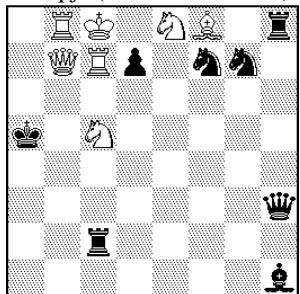
2555 Viktor Syzonenko  
Kryvyi Rih (Ukraine)



H#5 4+15

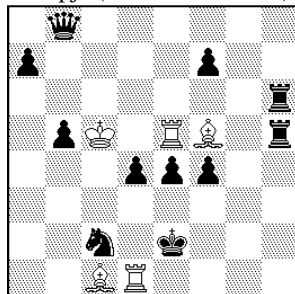
FAIRIES / JUDGE: HANS GRUBER (GERMANY)

2556 Zoran Gavrilovski  
Skopje (North Macedonia)



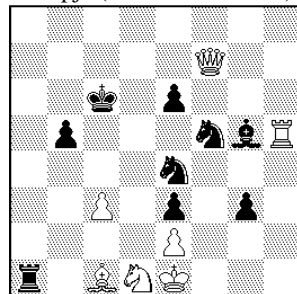
HS#2½ b) ♜g7=♙g7 7+8

2557 Zoran Gavrilovski  
Skopje (North Macedonia)



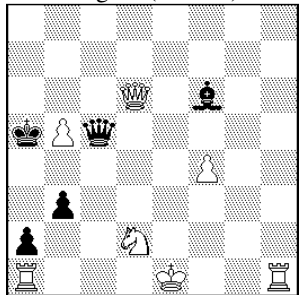
HS#3 2 solutions 5+11

2558 Zoran Gavrilovski  
Skopje (North Macedonia)



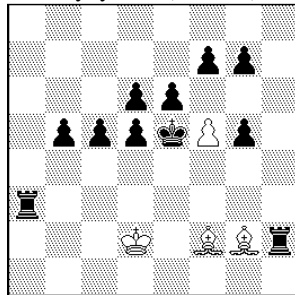
HS#3½ 2 solutions 7+9

2559 Predrag Žuvić  
Zagreb (Croatia)



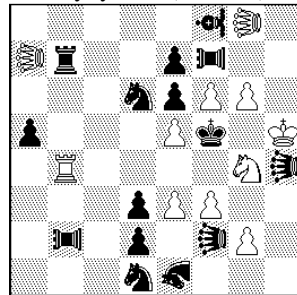
HS#3 b) ♜a5→g3 7+5

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 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+ ♙d: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: ♙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 *II<sup>th</sup> WCCT* theme. (Z.G.)

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

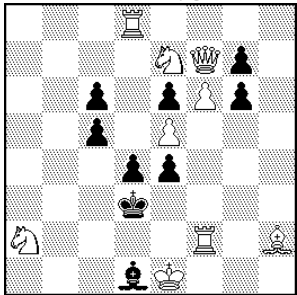
SELECTED AWARDS



by Zoran Gavrilovski

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

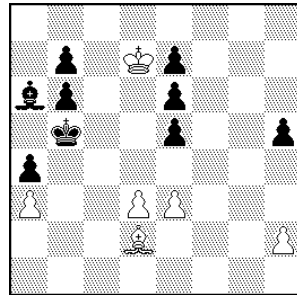
**1<sup>st</sup> Pr. Aleksandr Elzov & Aleksandr Sygurov**



#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#

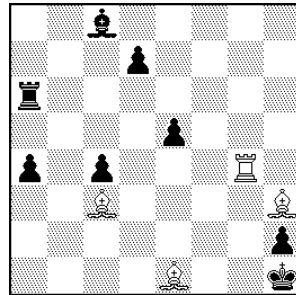
**2<sup>nd</sup> Pr. B. Milošeski, A. Almadadov & K. Velikhanov**



#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)

**3<sup>rd</sup> Pr. Ferhat Karmil**

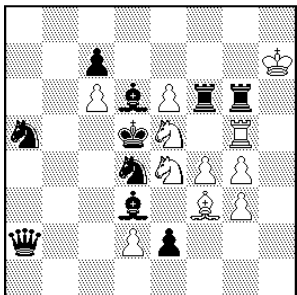


#9<sup>v</sup> 4+8

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#  
 Quiet and precise moves. (Judge)

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

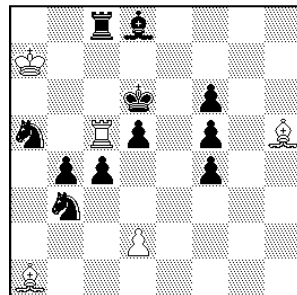
**1<sup>st</sup> Pr. Fadil Abdurahmanović**



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#

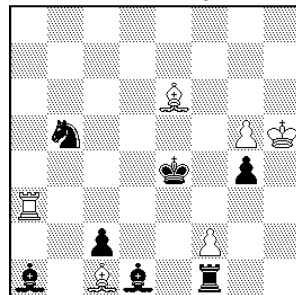
**2<sup>nd</sup> H.M. Nikola Stolev**



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#

**1<sup>st</sup> Comm. Živko Janevski**

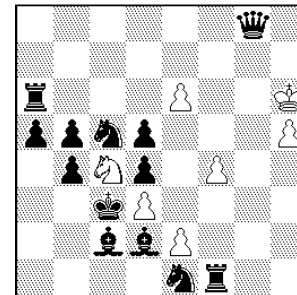


H#2 4 solutions 6+7

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*

**1<sup>st</sup> Pr. Michel Caillaud**

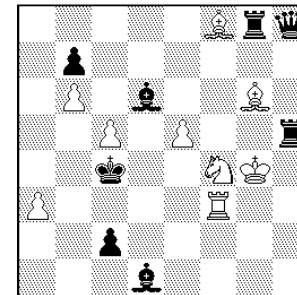


H#3 2 solutions 7+13

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.

**2<sup>nd</sup> Pr. Emanuel Navon & Menachem Witztum**

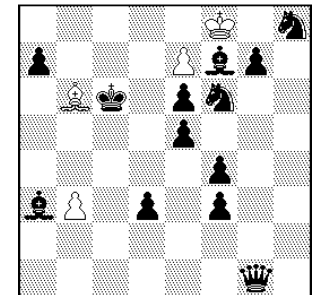


H#2½ 2 solutions 9+8

- 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)

**3<sup>rd</sup> Pr. Zoran Gavrilovski**

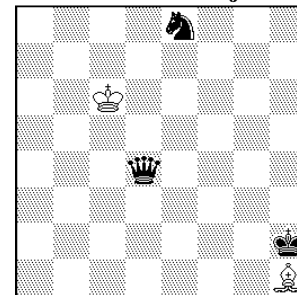


H#2½ b) ♕b6→b8 4+13 c) ♖g1→c4, d) ♖b3→g4

- a) 1... ♕c5 2. ♕b5 e8 ♖+ 3. ♖a5 ♖a4#  
 b) 1... ♕d6 2. ♖b7 e8 ♖ 3. ♖a8 ♕c6#  
 c) 1...b4 2. ♖d6 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*

**1<sup>st</sup> Pr. Zlatko Mihajloski**

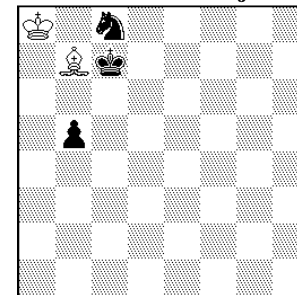


H#6½ 2+3

- 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 miniature h#s were judged in a separates section.

**2<sup>nd</sup> Pr. Zlatko Mihajloski**

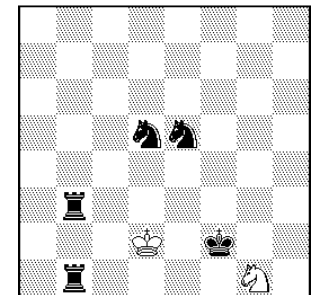


H#5½ \* 2+3

- \* ... 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)

**1<sup>st</sup> H.M. Janos Csak**

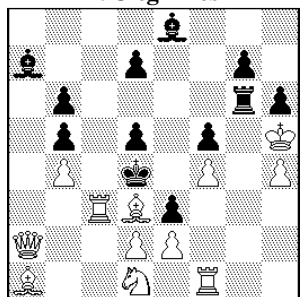


H#4 b) ♖g1→f1 2+5

- 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 ♖d3#

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

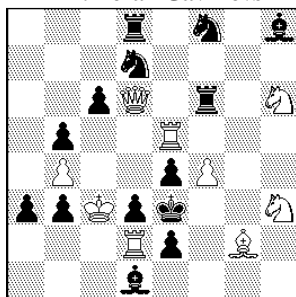
1<sup>st</sup> Pr. Oleg Efrosinin



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#

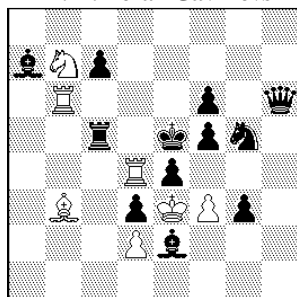
4<sup>th</sup> Pr. Zoran Gavrilovski



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 c:d3  
3. ♗f5+ A ♗:f5#

1<sup>st</sup> H.M. Zoran Gavrilovski



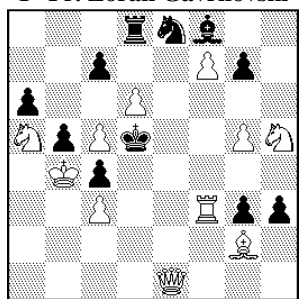
S#3 7+12

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:d3 2. ♗d5+ D ♗:d5  
3. ♗f7+ A ♗:f7#

FMRE 3<sup>rd</sup> 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.

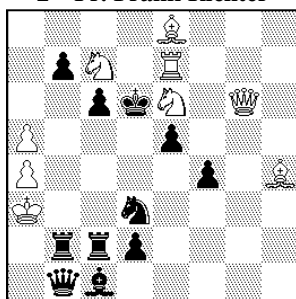
1<sup>st</sup> Pr. Zoran Gavrilovski



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#

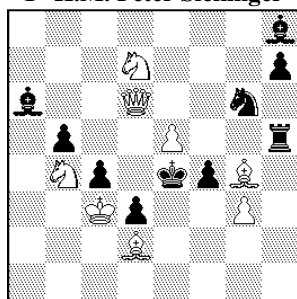
2<sup>nd</sup> Pr. Frank Richter



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#

1<sup>st</sup> 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)

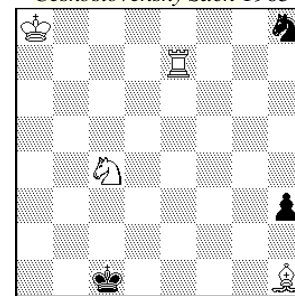
> 1921 – the year of birth (YoB) of Alexander Hildebrand, a Swedish IM from 1977 (33.89 FA pts) and IJ from 1956. From 1938 he has composed more than 700 chess compositions (mostly studies and selfmates). From 1944 he has lived in Sweden. He was an editor of the studies column in *Tidskrift för Schack*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

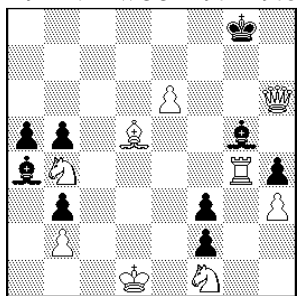


#6 4+3

1. ♖e3! (2. ♗e4 3. ♖c1#) h2  
2. ♖c3+ ♖d1 3. ♗d6 ♗f7  
4. ♗f3+ ♖e1 (♖d2) 5. ♗e4(+) h1 ♖(♖e1) 6. ♖c1#

2. Alexander Hildebrand

29<sup>th</sup> Pl. 1<sup>st</sup> WCCT 1972-1975

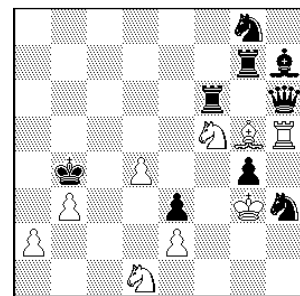


S#2 b) ♖d1→e8 9+9

- 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

1<sup>st</sup> Pr. Problem-Echo 1988



H#2 2 sols. b) ♖d1→b5 9+9

1. ♗g5 ♗f:e3 2. ♗g6 ♗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 NVbP* 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 a chairman of the Dutch Chess Problem Society and a PhD employed at the Technical University of Twente in Enschede.

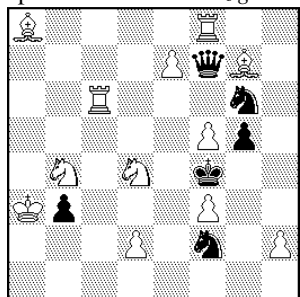
**Vladimir Sychev** (1.2.1939-21.9.2021), a Belarus FIDE Master for Chess Compositions (1995), 19.5 FIDE Album points, International Judge for #2 and #3 (2001). He has composed mostly orthodox problems (210 of his problems are available at <http://yacpdb.org>).

**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 ♖ 12+6

1. ♖c5? (2. ♗e2# A) ♔c4!

1... ♗:e7 2. ♗d5# B

1. ♖e6! (2. ♗d5# B)

1... ♗:e7 2. ♗e3# A

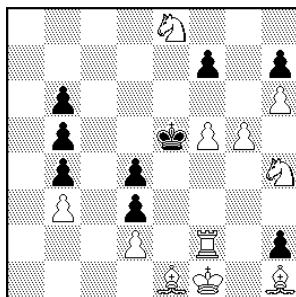
1... ♗:e6/♗:e7/g4

2. ♗:e6#/♗:e5#/♗:h6#

*Le Grand* theme, achieved with anticipatory interference of a diagonal or orthogonal ♗-line.

### 2. Vladymir Sychev

5<sup>th</sup> Pr. *Problembaad* 1997



#3 11+9

1. ♖g2! (2. ♖g4 ~ 2. ♗g3#)

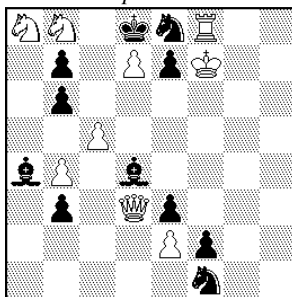
1... ♗d5 2. ♖e2+ ♗c5 3. ♖e5#

1... ♗f4 2. ♗f6 ♗e5 3. ♗g3#

A spectacular key grants two 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

1<sup>st</sup> 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*.