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Gennaio-Marzo
139

Sinfonie Scacchistiche

Trimestrale di informazioni sul problema di scacchi a cura de
l'Associazione Problemistica Italiana [A.P.I.]
www.accademiadelproblema.org

Una questione di coscienza

Parte terza
Articolo di **Valery SHANSHIN**

Evidentemente l'argomento ha suscitato forte interesse nel mondo problemistico. Oggi interviene un altro valente compositore per esprimere un suo valido parere ed aggiungere articolate e documentate osservazioni. Seguiamolo attentamente nella sua disamina e scopriremo un mondo per i più sconosciuto ma che sta prendendo sempre più piede! Giudici state all'erta perché il vostro lavoro si farà sempre più difficile...

L'articolo in questione è stato proposto in lingua russa. Crediamo di fare cosa gradita riproponendolo in ben 3 lingue: quella originale, in inglese ed in italiano. I diagrammi, ovviamente, non hanno bisogno di spiegazioni...

PURSUIT OF A SCHEME

Valery Shanshyn
International Grandmaster
Tula, Russia

(Versione in inglese, fatta pervenire dallo stesso SHANSHIN)



Valery SHANSHIN

"The idea that a composer decides to implement in a specific chess problem is usually conceived when studying theoretical articles and books, collections of problems, tournament results, as well as when working on other concepts, in which process his attention is incidentally attracted by a certain nuance. Most frequently, he tries to represent an appealing idea in several ways: with maximum number of variants, with different thematic pieces, in other genres, etc. Such method of composing a series of conceptually interrelated problems is figuratively referred to as pursuit of a theme, and is widely used by each composer." The above is a quote from the introductory part of the article *Pursuit of a Theme* in Valentin Rudenko's book of the same name (Moscow, FIS Publishers, 1983). Apart from the creative work method reviewed there (exemplified by elaboration of the theme "vacating sacrifice"), there is another way to compose serial problems, which can analogously be referred to as pursuit of a scheme (AKA 'matrix'). It should be noted that there is a principal difference between these two methods. When pursuing a theme, a composer sort of moves from his idea (concept) to search for different schemes-mechanisms for its implementation. When pursuing a scheme, it is quite the other way round – he is focused on studying opportunities for developing conceptual play in a particular mechanism of interaction of pieces. Both methods are rather productive. But while pursuit of a theme most frequently results in the creation of original compositions, pursuit of the same scheme-mechanism quite often leads to the emergence of problems that are similar/alike in many ways; in chess composition, these are known as versions. It is not improbable, however, that analysis of the potential opportunities of a series of analogous positions and gradual modernization of the initial scheme can lead to the creation of really original compositions. Undoubtedly, the study of pro-

blem mechanisms is also a creative process; but it is associated with the danger of plunging into artisanship and self-plagiarism and thus deviating from the real art. For a large-scale comparison of different methods of creative work, and also to help judges of future tournaments, below the author presents, as examples, practically all twomovers published so far that were composed on the basis of the mechanism-scheme of complex change of play and change of move functions featuring the characteristic opening of a masked line for a white piece to guard squares adjacent to the black king.

The problems are arranged by years of publication and assembled into groups:

A – diagonal form of mechanism;

B – horizontal form of mechanism;

C – synthesis of the two mechanisms of the same or different forms.

The asterisk (*) denotes variants set in the diagram position, so as to determine the degree of purity of change of play. Variants unrelated to the main thematic content are parenthesized.

Valery SHANSHIN

Ed ora, in colonna, le altre due versioni (italiano e russo).

"L'idea che un compositore decida di implementare uno specifico problema di scacchi è di solito concepita quando studia articoli e libri teorici, raccolte di problemi, risultati di tornei, nonché quando lavora su altri concetti, in cui il processo della sua attenzione è attratto casualmente da una certa sfumatura. Più frequentemente, cerca di rappresentare un'idea accattivante in diversi modi: con il numero massimo di varianti, con diversi pezzi tematici, in altri generi, ecc. Tale metodo di composizione di una serie di problemi concettualmente correlati è figurato come perseguimento di un tema, ed è ampiamente usato da ogni compositore".

Quanto sopra è una citazione dalla parte introduttiva dell'articolo "Pursuit of a Theme" nell'omonimo libro di Valentin Rudenko (Mosca, FIS Publishers, 1983). Oltre al metodo di lavoro creativo esaminato qui (esemplificato dall'elaborazione del tema "sacrificio vacante"), esiste un altro modo per comporre problemi seriali, che possono essere analizzati come perseguimento di uno schema (altrimenti detto "matrice").

Va notato che esiste una differenza fondamentale tra questi due metodi. Quando persegue un tema, un compositore si sposta dalla sua idea (concetto) alla ricerca di diversi schemi-meccanismi per la sua attuazione. Quando persegue uno schema, è piuttosto il contrario: si concentra sullo studio delle opportunità per sviluppare il gioco concettuale in un particolare meccanismo di interazione di pezzi.

Entrambi i metodi sono piuttosto produttivi. Ma mentre la ricerca di un tema si traduce più spesso nella creazione di composizioni originali, la ricerca dello stesso meccanismo-schema abbastanza spesso porta alla nascita di problemi che sono simili o analoghi in molti modi; nel mondo della composizione questi sono noti come versioni. Non è improbabile, tuttavia, che l'analisi delle potenziali opportunità di una serie di posizioni analoghe e la graduale modernizzazione dello schema iniziale possano portare alla creazione di composizioni davvero originali. Indubbiamente, anche lo studio dei meccanismi del problema è un processo creativo; ma è associato al pericolo di immergersi nell'artigianalità e nell'auto-plagio e quindi deviare dalla vera arte.

Per un confronto su larga scala di diversi metodi di lavoro creativo, e anche per aiutare i giudici dei futuri tornei, qui sotto l'autore presenta, a titolo di esempio, praticamente tutti i 2# pubblicati finora che sono stati composti sulla base del meccanismo-schema dei cambi di gioco complessi e cambi delle funzioni delle mosse, con la caratteristica apertura di una linea mascherata per un pezzo bianco a guardia delle case adiacenti al Re nero.

I problemi sono organizzati per anni di pubblicazione e riuniti in gruppi:

A - forma diagonale del meccanismo;

B - forma orizzontale del meccanismo;

C - sintesi dei due meccanismi di forme uguali o diverse.

L'asterisco (*) indica le varianti impostate nella posizione del diagramma, in modo da determinare il grado di purezza del cambio di gioco. Le varianti non correlate al contenuto tematico principale sono tra parentesi.

[Tradotto dall'inglese grazie a Google traduttore, con correzioni logiche di **Antonio GAROFALO**]

«Теория и практика шахматной композиции»

№22, 2019 год

«Идея, которую составитель решает воплотить в конкретной шахматной задаче, обычно зарождается при изучении теоретических статей и книг, сборников задач, итогов соревнований, а также при работе над другими замыслами, в процессе которой его внимание попутно привлекает соответствующий нюанс. Понравившуюся идею он стремится чаще всего представить в нескольких видах: с максимальным числом вариантов, с различными тематическими фигурами, в других жанрах и т. п. Такой метод составления серии родственных по замыслу задач образно называется преследованием темы и широко используется каждым композитором». Выше приведён отрывок вступительной части из одноименной статьи в знаменитой книге В.Руденко «Преследование темы» (Москва, «ФИС», 1983). Кроме рассмотренного там (на примере разработки темы «освобождающая жертва фигуры») метода творческой работы, существует другой способ серийного составления задач, который аналогично можно назвать – преследованием темы. Необходимо отметить, что эти два метода имеют принципиальное отличие. Во время преследования темы, составитель как бы идёт от идеи (замысла) к поиску различных схем-механизмов для её реализации. При преследовании темы всё происходит наоборот – исследуются возможности развития идейной игры в определённом механизме взаимодействия фигур. Оба метода весьма продуктивны. Однако если преследование темы рождает в большинстве случаев самобытные произведения, то преследование одной и той же схемы-механизма зачастую приводит к появлению на свет во многом похоже-подобных задач, которые в композиции именуется версиями. Впрочем, не исключено, что анализ потенциальных возможностей серии сходных позиций и постепенная модернизация изначальной схемы, могут привести к созданию действительно оригинальных работ. Безусловно, исследование задачных механизмов – тоже творческий процесс, но при этом есть опасность свернуть на тропинки ремесленничества и самоплагиата, уводящие от истинного искусства. В качестве примера, для полномасштабного сравнения разных методов творческой работы, а так же в помощь судьям предстоящих конкурсов, ниже приводятся практически все опубликованные (на данный момент) двухходовки, составленные на базе механизма-схемы комплексной перемены игры и функций ходов с характерным вскрытием замаскированной линии действия белой фигуры на поля вблизи чёрного короля.

Задачи упорядочены по годам публикации и скомпонованы по группам:

A – диагональная форма механизма;

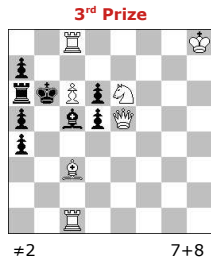
B – горизонтальная форма механизма;

C – синтез двух механизмов одной или разных форм.

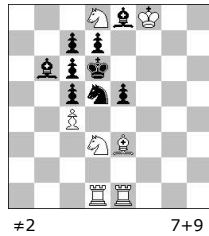
Знаком (*) обозначены варианты, готовые в начальной позиции, что позволяет определить степень чистоты перемены игры. В скобках указаны варианты, не относящиеся к основному тематическому содержанию.

Gruppo A

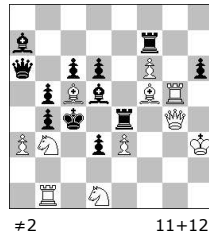
1133 - P. Gvozdjak
Hlas L'udu 1987



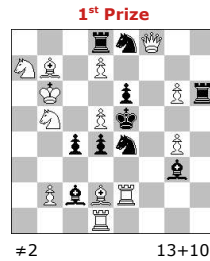
1134 - M. Subotic
The Problemist 2006



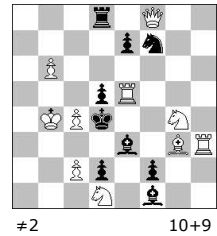
1135 - A. Slesarenko
V. Dyachuk
V. Shanshin
SuperProblem 2017



1136 - A. Slesarenko
MK A. Kuznetsov-85 2017

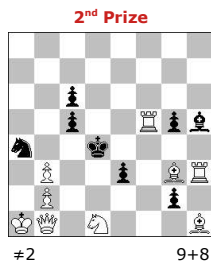


1137 - P. Zuhurov
MK A. Kuznetsov-85 2017

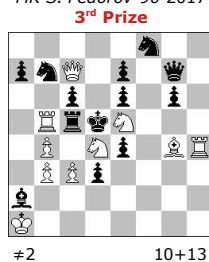


1133 - 1... Ad4-a; 2.Tb1-A#; 1.Ad4-C? (2.Tb1-A#), A:d4-a; 2.Tb8-B#, 1... Rb5!; 1.D:d5! (2.Tb8-B#), Ad4-a#; 2.A:d4-C#, 1... Rb5; 2.Tb1-A#
 1134 - 1.Cf2? (2.Ce4#), e4; 2.Af4-B#, 1... Ag6!; 1.Ad4? (2.A:e5#), e:d4; 2.Cb7-C#, 1... c:d4!; 1.Cf4-A? (2.Cb7-C#), e:f4-a; 2.A:f4-B#, 1... e4!; 1.Af4-B! (2.A:e5#), e:f4-a; 2.Cb7-C#, 1... C:f4; 2.C:f4-A#*
 1135 - 1.A:b4? (2.Cd2-A#), A:e3-b; 2.C:e3#, 1... Ae6-a!; 1.A:d6? (2.Cd2-A#), Ae6-a; 2.A:e6-B#, 1... A:e3-b!; 1.a:b4? (2.Cd2-A#), Ae6-a; 2.D:e4-C#*, 1.Da2!; 1.Ae6-B! (2.D:e4-C#), A:e6-a; 2.Cd2-A# (1... Td4; 2.D:d4#*, 1... Tf4; 2.D:f4#, 1... T:g4; 2.T:g4#, 1... A:c5; 2.Cd2#*)
 1136 - 1.Ac3-A? (2.A:d4#), d:c3-a; 2.Cac6-B#, 1... e:d5-b; 2.Df5#* (1... Cf6; 2.Dd6#*), 1... Af2!; 1.Cc3? (2.Cac6-B#), d:c3-a; 2.A:c3-A#, 1... e:d5-b; 2.De7#* (1... Aa4; 2.T:e4#), 1... T c8!; 1.C:d4! (2.Cf3#), R:d4; 2.Ac3-A#, 1... e:d5-b; 2.Cac6-B# (1... Af2; 2.Af4#*)
 1137 - 1... Ad3; 2.c3-A#, 1... e6; 2.Dc5-C#; 1.D:e7? (2.Dc5-C#), C:e5-b; 2.D:e5# (1... Cd6/Tc8; 2.T:d5#), 1... Td6!; 1.Cc3? (2.Cb5#), C:e5-b; 2.A:e5# (1... Cd6; 2.T:d5#), 1... A:c4!; 1.Cd:f2? (2.c3-A#), A:f2-a; 2.A:f2-B#, 1... d1C!; 1.Cg:f2? (2.c3-A#), A:f2-a; 2.Th4#, 1... Af4!; 1.A:f2-B! (2.A:e3#), C:e5-b; 2.Df4#, 1... A:f2-a; 2.c3-A#

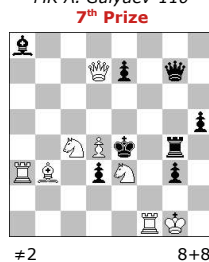
1138 - A. Slesarenko
MK S. Fedorov-90 2017



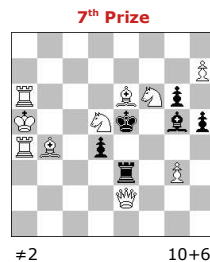
1139 - A. Slesarenko
P. Murashev
MK S. Fedorov-90 2017



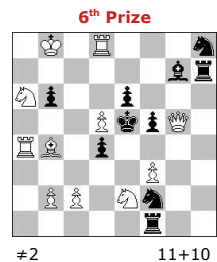
1140 - A. Slesarenko
The Wizard 2017
MK A. Gulyaev-110



1141 - A. Slesarenko
MK A. Kozlov-120 2017

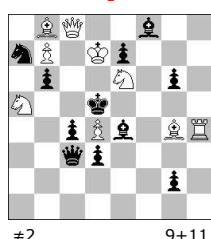


1142 - A. Slesarenko
YU.K.A. Selivanov 2017

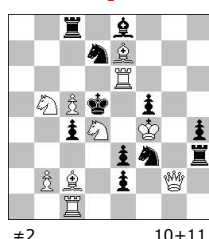


1138 - 1.Cf2? (2.Dd3-A/De4-B#), e:f2-a; 2.A:f2-C#, 1... g1D-b; 2.Ae5#*, 1... g:h1D!; 1.Af2-C! (2.A:e3#), e:f2-a; 2.Dd3-A#, 1... g1D-b; 2.De4-B#
 1139 - 1.Cdf3? (2.c4-A/D:c6-B#), e:f3-a; 2.A:f3-C#, 1... D:e5-b; 2.D:e5#, 1... c:b5!; 1.Cd:c6? (2.c4-A#), e3; 2.Af3-C#*, 1... D:e5-b; 2.C:e7#, 1... A:b3!; 1.Af3-C! (2.A:e4#), e:f3-a; 2.c4-A#, 1... D:e5-b; 2.D:c6-B#* (1... Cd6; 2.T:c5#*)
 1140 - 1.Cc2? (2.Cd2-A/Df5-B#), d:c2; 2.A:c2-C#, 1... D:d4+; 2.D:d4#, 1... Dg5!; 1.Ac2-C! (2.A:d3#), d:c2; 2.Cd2-A#, 1... D:d4; 2.Df5-B#* (1... Ad5; 2.D:d5#*)
 1141 - 1.Db5-A? (2.Db8#), d3; 2.Ac3#*, 1... Af6; 2.Cc3-B#, 1... Tc3!; 1.Cc3-B? (2.Cd7-C#), d:c3; 2.A:c3-D#, 1... Af6; 2.Db5-A# (1... R:f6; 2.h8D#), 1... d3!; 1.Ac3-D! (2.A:d4#), 1... d:c3; 2.Cd7-C# (1... Af6; 2.D:e3#)
 1142 - 1.Cc3? (2.f4-A/Ad6-B#), d:c3-a; 2.A:c3-C#, 1... e:d5-b; 2.Te8#*, 1... Ce4!; 1.Ac3-C? (2.A:d4#), d:c3-a; 2.f4-A#, 1... e:d5-b; 2.De7#*, 1... Td1!; 1.C:d4! (2.Cc6#), R:d4; 2.Ac3-C#, 1... e:d5-b; 2.Ad6-B#

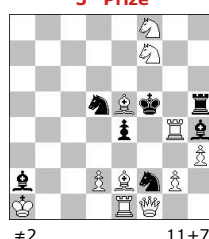
1143 - A. Slesarenko
StrateGems 2017



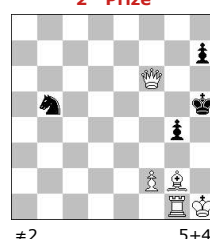
1144 - V. Dyachuk
SuperProblem 2017



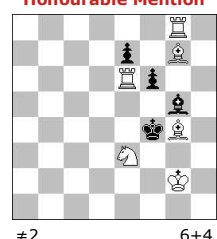
1145 - A. Slesarenko
Problemist of Ukraine 2017



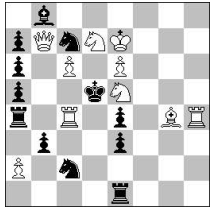
1146 - V. Dyachuk
Гравюра 2017



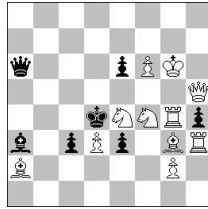
1147 - G. Mosiashvili
Гравюра 2017



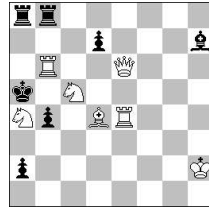
1143 - 1.Cc6? (2.Cc7-A/Cf4-B#), Af3-a; 2.A:f3-C#*, 1... D:d4-b; 2.Cb4#, 1... Af5!; 1.Af3-C! (2.A:e4#), A:f3-a; 2.Cc7-A#, 1... D:d4-b; 2.Cf4-B#* (1... De1; 2.D:c4#*)
 1144 - 1.Dg8? (2.Te5-A#), C:d4-a; 2.Cc3-B#, 1... Af7!; 1.Te4? (2.Cc3-B#), C:d4-a; 2.Te5-A#, 1... c3; 2.Bb3-C#* (1... f:e4; 2.A:e4#), 1... e1D!; 1.b4? (2.Td6-D#, 1... c:b3 e.p.-b; 2.A:b3-C#, 1... Tc6!; 1.Ab3-C! (2.A:c4#), c:b3-b; 2.Td6-D#, 1... Cb6/e5; 2.Te5-A#*)
 1145 - 1... e3; 2.Ad3-A#, 1.Ad3-A? (2.A:e4#), e:d3; 2.Cd6-B#, 1... Ab1!; 1.d4? (2.Cd6-B#), e:d3 e.p.; 2.A:d3-A#, 1... Ae7!; 1.T:e4! (2.Ag4#), R:e4; 2.Ad3-A#, 1... Tg5; 2.Cd6-B#
 1146 - 1.Ad5? (2.Af7#), g3; 2.Af3-A#*, 1... Cd6!; 1.Ah3? (2.A:g4#), g:h3; 2.Dg5-B#, 1... g3!; 1.f4? (2.Dg5-B#), g:f3 e.p.-a; 2.A:f3-A#, 1... h6!; 1.Af3-A! (2.A:g4#), g:f3-a; 2.Dg5-B#
 1147 - 1.Ah3? (2.Cd5-A#), Ah6; 2.A:h6-B#*, 1... Ah4!; 1.Af3? (2.Te4#), Ah6; 2.A:h6-B#*, 1... f5; 2.Cd5-A#, 1... Ah4!; 1.Ah6-B! (zz), 1... A:h6; 2.Cd5-A#, 1... f5; 2.A:g5#

1148 – V. Dyachuk
Troll 2017

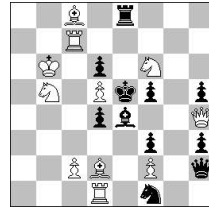
≠2 10+12

1149 – A. Slesarenko
The Problemist 2017
1st Honourable Mention

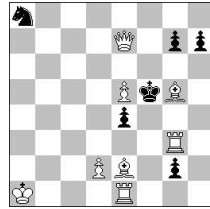
≠2 11+7

1150 – A. Slesarenko
Altai Pravda-80 2017
Special Prize

≠2 7+7

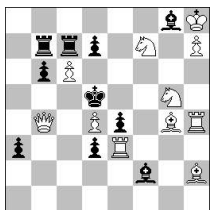
1151 – A. Slesarenko
SuperProblem TT-209 2017
3rd Honourable Mention

≠2 11+11

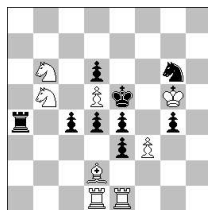
1152 – V. Dyachuk
MK N. Zelepukin-100 2018
3rd Honourable Mention

≠2 8+6

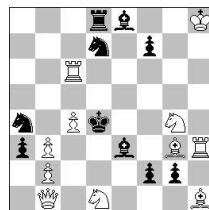
1148 - 1.Af3-A? (2.A:e4#), e:f3-a; 2.Tc5-B#, 1... T:c4-b!; 1.Th5-C? (2.Cf6#), T:c4-b; 2.Cf3-D# (1... Ce8; 2.c7#*), 1... Tf1!; 1.Cf3-D! (2.Tc5-B#, e:f3-a; 2.A:f3-A#, 1... T:c4-b; 2.Th5-C# (1... R:c4; 2.D:b3#, 1... C:e6; 2.A:e6#*))
 1149 - 1... e2; 2.Af2-C#, 1.Cf2? (2.Ce2-A/C:e6-B#), e:f2-a; 2.A:f2-C#, 1... D:d3-b+; 2.C4:d3#, 1... e2!; 1.Af2-C! (2.A:e3#), 1... e:f2-a; 2.Ce2-A#, 1... D:d3-b; 2.C:e6-B#* (1... Ac1; 2.Dc5#*)
 1150 - 1.D:a2? (2.Cb3-A#), T:b6-a; 2.Cc3-B#, 1... Ag8!; 1.Cc3-B? (2.Cb3-A#), T:b6-a; 2.D:a2-A#, 1... b:c3-b; 2.A:c3-C#, 1... a1C!; 1.Ac3-C! (2.A:b4#), 1... T:b6-a; 2.D:b6#*, 1... b:c3-b; 2.Cb3-A#
 1151 - 1.Ac3-A? (2.A:d4#), d:c3; 2.Cd7-B#, 1... D:f2!; 1.Ca7? (2.Cc6#), A:d5!; 1.c4? (2.Cd7-B#), d:c3 e.p.; 2.A:c3-A#, 1... A:d5; 2.D:d4#*, 1... f4!; 1.C:d4! (2.Cc6#), R:d4; 2.Ac3-A#, 1... A:d5; 2.Cd7-B#, 1... D:f2; 2.Af4#*
 1152 - 1.Af3? (2.A:e4#), e:f3; 2.Df7-C#, 1... e3!; 1.Ad3-A? (2.A:e4#), e:d3-a; 2.Df7-C#, 1... Rg6!; 1.Ac4? (2.De6#), Rg6-b; 2.Df7-C#, 1... Cc7!; 1.d4! (2.Df7-C#), e:d3 e.p.-a; 2.A:d3-A#, 1... Rg6-b; 2.De6-B#*

1153 – A. Slesarenko
V. Dyachuk
P. Murashev
Pat a Mat 2018

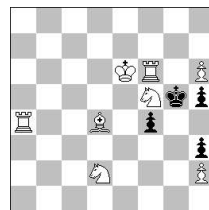
≠2 11+10

1154 – Y. Brabets
Problemi e Studi 2018

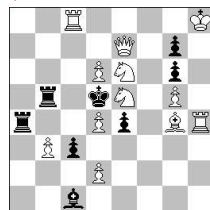
≠2 8+9

1155 – A. Slesarenko
P. Murashev
Composizione di scacchi 2018

≠2 11+10

1156 – A. Slesarenko
V. Dyachuk
M. Bassisty-60 2018

≠2 8+4

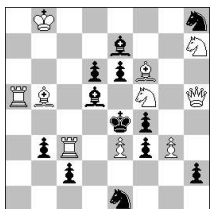
1157 – A. Slesarenko
Concorso Olimpico 2018

≠2 12+8

1153 - 1.Ae5? (2.Ab5-A#), R:c6-a; 2.Dc4-B#* (1... d:c6; 2.Ae6#*), 1... T:c6!; 1.Cd6? (2.Dc4-B#), R:c6-a; 2.Db5-A#, 1... T:c6; 2.h:g8D#, 1... Ag3!; 1.Af3-C? (2.A:e4#), e:f3-b; 2.Db5-A#, 1... A:h7!; 1.Cf3! (2.Db5-A#), e:f3-b; 2.A:f3-C#, 1... T:c6; 2.Th5# (1... b5; 2.Dc5#)
 1154 - 1.Cc7? (2.Cd7-A#), d3; 2.Ac3-B#* (1... Cf8; 2.f4#*), 1... e:f3!; 1.Cc3? (2.Cd7-A#), d:c3-a; 2.A:c3-B# (1... Ta7; 2.C:c4#), 1... d3!; 1.T:e3-C? (2.T:e4#), d:e3; 2.Ac3-B#, 1... g:f3!; 1.Ac3-B! (2.A:d4#), d:c3-a; 2.Cd7-A#, 1... e:f3; 2.T:e3-C#
 1155 - 1.Cd:f2? (2.Dd3-A/De4-B#), A:f2-a; 2.A:f2-C# (1... Cdc5; 2.Ae5#*, 1... Cac5; 2.Td6#*), 1... C:b2!; 1.Cg:f2? (2.Dd3-A#/De4-B#), A:f2-a; 2.Th4#, 1... Cdc5!; 1.A:f2-C! (2.A:e3#), 1... A:f2-a; 2.Dd3-A#, 1... g1D; 2.De4-B#*
 1156 - 1.Ae3-A? (zz), f:e3-a; 2.Cf3-B# (1... Rg4; 2.Tg6#*), 1... h4-b!; 1.Ta5-C? (zz), h4-b; 2.Ce3-D# (1... Rg4; 2.Tg6#*), 1... f3!; 1.Ce3-D! (2.Cf3-B#), f:e3-a; 2.A:e3-A#, 1... h4-b; 2.Ta5-C# (1... Rh4; 2.Cf3#)
 1157 - 1.d:c3? (2.Cc7-A#), e3; 2.Af3-C#* (1... Ta7; 2.c4#, 1... Tb7; 2.Tc5#*), 1... T:d4!; 1.Cf3? (2.Cf4-B#), e:f3-a; 2.A:f3-C#, 1... A:d2!; 1.Af3-C! (2.A:e4#), e:f3-a; 2.Cc7-A#, 1... T:d4; 2.Cf4-B#*

1158 – P. Zuhurov
GK Mosiashvili-70 2018

Commendation



≠2 10+12

1159 – P. Zuhurov
Problemi e Studi 2018

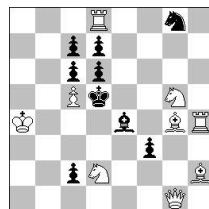
Special Honour. Mention



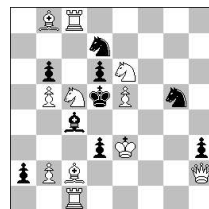
≠2 10+13

1160 – P. Murashev
A. Slesarenko
K.Z. Gavrilovski-50 2018

Honourable Mention



≠2 9+9

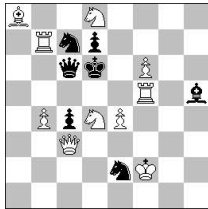
1161 – P. Zuhurov
Problemi e Studi 2018

≠2 11+9

1158 - 1.g:f4? (2.Cg3#), Cd3-a; 2.A:d3#*, 1... e:f5; 2.Cg5-A#*, 1... h1C!; 1.Ch4? (2.Cg5-A#), 1... Cd3-a; 2.D:f3#, 1... Ac6-b; 2.Ta4#, 1... A:f6; 2.C:f6#, 1... Ac4!; 1.Ac6! (2.Ta4-B#), Cd3-a; 2.Tc4#, 1... A:c6-b; 2.Cg5-A#, 1... A:f6; 2.C:d6#*
 1159 - 1.Ac6-A? (2.Ta4-B#), A:c6-a; 2.Dg6-C#, 1... C:a5; 2.C:d6#*, 1... d:e2!; 1.A:d6? (2.Dg6-C#), Ac6-a; 2.A:c6-A#, 1... C:d6; 2.C:d6#, 1... Ac4!; 1.Af6! (2.Dg6-C#), Ac6-a; 2.Ta4-B# (1... Ac4; 2.T:c4#, 1... Df1; 2.A:d3#*, 1... A:f6; 2.C:f6#*)
 1160 - 1.A:f3-A? (2.A:e4#), A:f3-a; 2.Dd4-B#, 1... Cf6!; 1.Cg:f3? (2.Dd4-B#), A:f3-a; 2.Th5#, 1... d:c5; 2.T:d7#*, 1... Af5!; 1.A:d7? (2.Ae6-C#), Af5; 2.Dd4-B#, 1... f2!; 1.Cd:f3! (2.Dd4-B#), A:f3-a; 2.A:f3-A#, 1... d:c5; 2.Ae6-C#*
 1161 - 1.A:d6? (2.Cc7-A/Cf4-B#), Ab3-a; 2.A:b3-C#*, 1... C:e5-b; 2.D:e5#, 1... A:b5!; 1.Ab3-C! (2.A:c4#), 1... A:b3-a; 2.Cc7-A#, 1... C:e5-b; 2.Cf4-B#*.

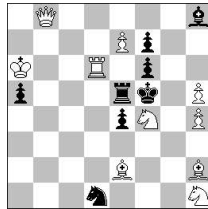
Gruppo B

1162 – P. Gvozdzjak
Sachove Umeni 1987
1st Prize



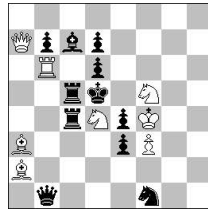
≠2 10+7

1163 – P. Gvozdzjak
Bourbemouth Quick TT 1989
2nd Prize



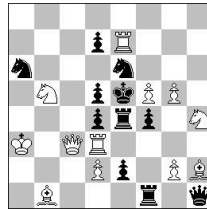
≠2 10+8

1164 – P. Gvozdzjak
64 SHO 1989
2nd Honourable Mention



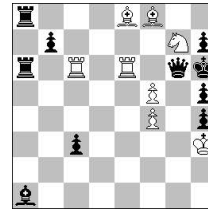
≠2 8+11

1165 – V. Dyachuk
5 FIDE World Cup 2017
2nd Prize



≠2 12+11

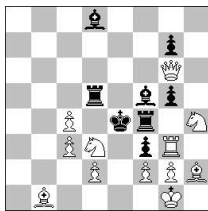
1166 – V. Dyachuk
Problemist of Ukraine 2017
1st Prize



≠2 8+10

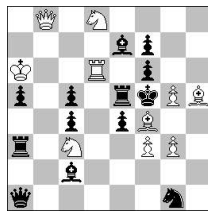
1162 - 1.Dd2? (2.Cb5-A#), Db6-a; 2.T:b6-B#*, 1... Cd5-b; 2.e5-C#*, 1... C:d4; 2.Df4#, 1... Dd5!; 1.Tb6-B! (2.Cb7#), D:b6-a; 2.e5-C#, 1... Cd5-b; 2. Cb5-A#, 1... C:d4; 2.Dg3#*
 1163 - 1... Td5-a; 2.T:d5-A#; 1.Cd5? (2.Cg3-B#), T:d5-a; 2.Dc8-C# (1... T:e7; 2.C:e7#), 1... Te6!; 1.Td5-A! (2.Dc8-C#), T:d5-a; 2.Cg3-B# (1... e3; 2.Db1#)
 1164 - 1... Tb5-a; 2.D:b7-A#, 1.Ab2? (2.Ce7-B#), Tb5-a; 2.T:b5-C# (1... Ta5; 2.D:a5#), 1... Tc6!; 1.Tb5-C! (2.D:b7-A#), T:b5-a; 2.Ce7-B# (1... D:b5; 2.f:e4#*)
 1165 - 1.Tf7? (2.Cg6-A#), Te3-a; 2.T:e3-B#*, 1... Cf8!; 1.g4? (2.Cg6-A#), Te3-a; 2.D:d4-C#*, 1... f:g3 e.p.!; 1.Te3-B! (2.D:d4-C#), T:e3-a; 2.Cg6-A# (1.d: c3, 2.d4#)
 1166 - 1... Df6; 2.C:h5/T:f6#; 1.R:h4? (2.C:h5-A#), Df6+a; 2.T:f6-B#*, 1... c2!; 1.Tf6-B! (2.Ce6#), 1... D:f6-a; 2.C:h5-A#*

1167 – A. Slesarenko
V. Dyachuk
P. Murashev
A. Selivanov-50 2017
1st Prize



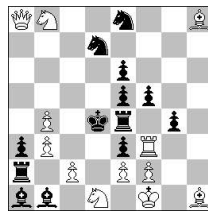
≠2 12+8

1168 – P. Zuhurov
S. Fedorov-90 2017
1st Prize



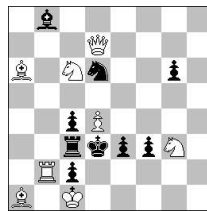
≠2 10+13

1169 – A. Slesarenko
V. Dyachuk
Pat a Mat 2017
-



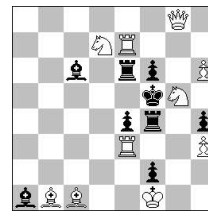
≠2 12+13

1170 – V. Dyachuk
The Problemist 2017
1st Honourable Mention



≠2 12+13

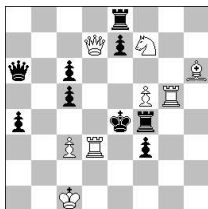
1171 – P. Zuhurov
Composizioni di Scacchi 2017
3rd Honourable Mention



≠2 10+9

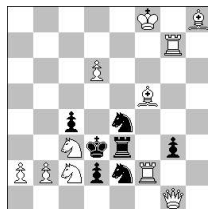
1167 - 1... f:g2-c; 2.Te3#; 1.C:f3? (2.Cc5-A#), Tg4-a; 2.Tg4-B#*, 1... T:d3-b; 2.Dc6#, 1... T:f3; 2.g:f3-C#, 1... Th4!; 1.D:g7? (2.Cc5-A#), Tg4-a; 2.g:f3-C#*, 1... T:d3-b; 2.Dd4#, 1... Af6!; 1.Tg4-B! (2.g:f3-C#), T:g4-a; 2.Cc5-A#, 1... T:d3-b; 2.D:f5#, 1... f:g2-c; 2.f3# (1... g:h4; 2.T:f4#)
 1168 - 1... f:g5-b; 2.Ag4#, 1.Ae3? (2.g4-A#), Td5-a; 2.T:d5-B#*, 1... A:d6!; 1.Cd5? (2.g4-A#), 1... T:d5-a; 2.Dc8-C#*, 1... e:f3!; 1.Td5-B! (2.Dc8-C#), 1... T:d5-a; 2.g4-A#, 1... f:g5-b; 2.D:e5# (1... Aa4; 2.f:e4#)
 1169 - 1... e:f2; 2.Td3#, 1.Da5? (2.Cc6-A#), Tf4-a; 2.T:f4-B#*, 1... C:b8; 2.Dc5#, 1... T:c2!; 1.c4? (2.Cc6-A#), 1... Tf4-a; 2.f:e3-C#*, 1... C:b8; 2.Da7#, 1... T:e2!; 1.Tf4! (2.f:e3-C#), T:f4-a; 2.Cc6-A#, 1... e:f2; 2.e3#
 1170 - 1.Dg4? (2.Ce5-A/Cb4-B#), Tb3-a; 2.T:b3-C#*. 1... Ce4-b; 2.D:e4# (1... e2; 2.D:f3#), 1... Ta3!; 1.Tb3-C! (2.T:c3#), T:b3-a; 2.Ce5-A#, 1... Ce4-b; 2.Cb4-B#
 1171 - 1.Tg7? (2.D:e6-A/Dh7-B#), Tf3-a; 2.T:f3-C#*, 1... f:g5-b; 2.T:g5#, 1... Tg4!; 1.Tf3-C! (2.T:f4#), T:f3-a; 2.Dh7-B#, 1... f:g5-b; 2.D:e6-A#* (1... Ae5; 2.A:e4#)

1172 – V. Dyachuk
A. Borisenko-80 2017
1st Prize



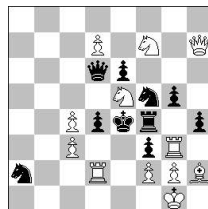
≠2 8+9

1173 – P. Zuhurov
Problemi e Studi 2018
-



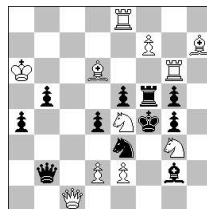
≠2 11+7

1174 – P. Zuhurov
SuperProblem 2018
-



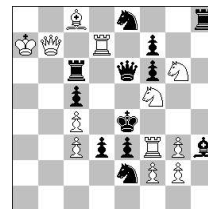
≠2 12+10

1175 – P. Zuhurov
SuperProblem 2018
-



≠2 11+11

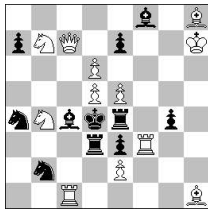
1176 – V. Dyachuk
6 FIDE World Cup 2018
5th Prize



≠2 12+12

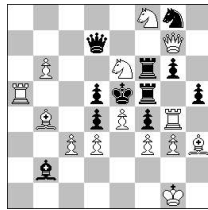
1172 - 1.Rd2? (2.De6-A/Te3-B#), Tg4-a; 2.T:g4-C#*, 1... D:d3+b; 2.D:d3#, 1... T h4!; 1.Tg4-C! (2.T:f4#), T:g4-a; 2.Te3-B#, 1... D:d3-b; 2.De6-A#* (1... e5; 2.Cg5#)
 1173 - 1... Cd4; 2.Cb4-A#; 1.T:g3? (2.Cb4-A/A:e4-B#), 1... Tf3-a!; 1.Tf3-C? (2.A:e4-B#), T:f3-a; 2.Cb4-A#, 1... C:c3!; 1.Tf7! (2.Cb4-A#), Tf3-a; 2.A:e4-B# (1... R:c2; 2.Db1#*, 1... d1#; 2.D:d1#*)
 1174 - 1.Cc6? (2.C:d6-A/C:g5-B#), De7-b; 2.T:d4#*, 1... Tg4-a!; 1.Cg6? (2.C:g5-B#), Tg4-a; 2.g:f3-Y#, 1... Cg7-x/~; 2.C:d6-A#, 1... De7-b!; 1.Dh8? (2.C:g5-B#), Tg4-a; 2.T:g4-X#*, 1... De7-b; 2.Da8#, (1... Cf~; 2.C:d6-A#), 1... C:g7-x!; 1.Tg4-X! (2.g:f3-Y#), T:g4-a; 2.C:d6-A#, 1... D:e5; 2.C:g5-B#*, (1... f:g2; 2.Te2#*)
 1175 - 1... A:e4; 2.Ch5-A#, 1... T:f7; 2.A:e5-B#; 1.f8D? (2.A:e5-B#), 1... Cc4-b; 2.D:f5#, 1... Tf6-a!; 1.Dc6? (2.Ch5-A#), Tf6-a; 2.A:e5-B#, 1... Cd5!; 1.d3? (2.Ch5-A#), Tf6-a; 2.T:f6-C#, 1... T:f7; 2.A:e5-B#*, 1... D:e2!; 1.Tf6-C! (2.A:e5-B#), T:f6-a; 2.Ch5-A#, 1... Cc4-b; 2.T:f5# (1... d3; 2.d:e3#*)
 1176 - 1.Cge7? (2.T:e3-A#), D:e7-a; 2.T:e7-B#*, 1... C:g3!; 1.Cfe7? (2.T:e3-A#), D:e7-a; 2.D:c6-C#*, 1... e:f2!; 1.Te7-B! (2.D:c6-C#), D:e7-a; 2.T:e3-A# (1... Cc7; 2.Dc6#, 1... f:g6; 2.T:e6#, 1... d2; 2.Db1#*, 1... Cf4/Cd4/C:c3; 2.Tf4#*)

1177 – P. Zuhurov
N. Zelepukin-100 2018
2nd Prize



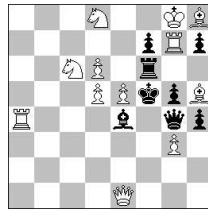
#2 12+11

1178 – P. Zuhurov
A. Gulyaev-110 2018
1st Prize



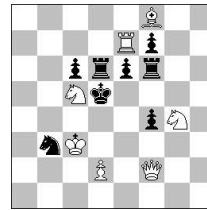
#2 14+11

1179 – P. Zuhurov
A. Gulyaev-110 2018
6th Prize



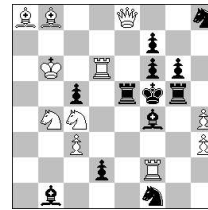
#2 12+8

1180 – V. Dyachuk
Città di Mosca 2018
2nd/3rd Prize



#2 7+8

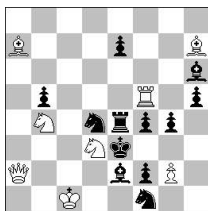
1181 – P. Zuhurov
Polish Chess Federation 2018
1st/2nd Prize



#2 11+12

1177 - 1.Cd8? (2.Ce6#), Tf4-a; 2.T:f4-A#*, 1... A:d5-b; 2.Cc2-B#*, 1... Cc5-c; 2.Cdc6#, 1... Ag7!; 1.Da5? (2.Cc6-C/Cc2-B#), Tf4-a; 2.T:f4-A#*, 1... A:d5-b; 2.D:d5#, 1... Cc5-c; 2.D:c5#*, 1... Ab5!; 1.Tf4-A! (2.T:e4#), T:f4-a; 2.Cc6-C#, 1... A:d5-b; 2.Cc2-B#*, 1... Cc5-c; 2.D:c5#*
1178 - 1... Tg5-a; 2.T:g5/g:f4#, 1... De8-b; 2.T:d5/Dc7#, 1... Df7-c; 2.T:d5#, 1... Db5; 2.Dc7#; 1.e:d5? (2.C:d7-A/C:g6-B#), Tg5-a; 2.T:g5-D#*, 1... De8-b; 2.Dc7#*, 1... Df7-c; 2.d6#, 1... Db5!; 1.Cg5? (2.C:d7-A/C:g6-B#), Tg5-a; 2.g:f4-C#*, 1... De8-b; 2.T:d5#*, 1... Df7-c; 2.C:f7#, 1... d:c3!; 1.Tg5-D! (2.g:f4-C#), T:g5-a; 2.C:d7-A#, 1... D:e6; 2.C:g6-B#* (1... f:g3; 2.f4#, 1... Ac1; 2.c:d4#*)
1179 - 1... A:d5-a; 2.A:g4-A/Ce7-B#; 1.C:f7? (2.Ce7-B/Cd4-C#), A:d5-a; 2.A:g4-A#*, 1... T:f7-b; 2.T:f7-D# (1... D:g3; 2.D:e4#*), 1... h:g3!; 1.T:f7-D! (2.T:f6#), A:d5-a; 2.Ce7-B#*, 1... T:f7-b; 2.Cd4-C#, 1... D:h5; 2.D:e4#
1180 - 1.d4? (2.Df3-A/C:f6-B#), Td7-a; 2.T:d7-C#*, 1... e5-b; 2.T:e5#* (1... C:d4; 2.D:d4#*), 1... Td8!; 1.Td7-C! (2.T:d6#), 1... T:d7-a; 2.Df3-A#, 1... e5-b; 2.C:f6-B# (1... C:c5; 2.Dd4#*)
1181 - 1.Dc6? (2.T:f6-A#), Td5-a; 2.D:d5#, 1... Te6!; 1.Cd5? [2.T:f4-B# (2.T:f6#)], Td5-a; 2.T:d5-C#*, 1... Re4-b; 2.Cde3#, 1... Te4; 2.T:f6-A#, 1... Tg4!; 1. Tc6? (2.Cd6#), Td5/e6; 2.T:f4#, 1... Re4-b; 2.T:f6#, 1... d1D!; 1.Td5-C! (2.Cd6#), Td5-a; 2.T:f4-B#, 1... Re4-b; 2.T:e5#

1182 – P. Zuhurov
Olimpiadi di Batumi 2018
2nd Prize

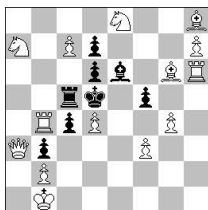


#2 8+12

1182 - 1.Ce5? (2.Cc2/Cd5#), 1... T:e5-a; 2.T:e5-C#*, 1... Ac4!; 1.Cb2? (2.Cc2-A/Cd5-B#), Te5-a; 2.T:e5-C#*, 1... Ad3-b/~; 2.Cd1# (1... Te6; 2.D:e6#*), 1... Af3-c!; 1.Db3? (2.Cc2-A/Cd5-B#), Te5-a; 2.T:e5-C#*, 1... A:d3-b; 2.D:d3#, 1... Af3-c; 2.C:f4#, 1... Ad1!; 1.Te5-C! (2.T:e4#), T:e5-a; 2.Cc2-A#, 1... A:d3-b; 2.Cd5-B#*, 1... Af3-c; 2.D:f2#* (1... Cd2/g3; 2.D:d2#*)

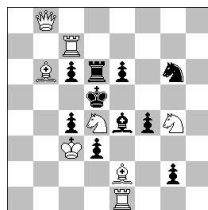
Gruppo C

1183 – P. Gvozdjak
The Problemist 1987
1st Prize



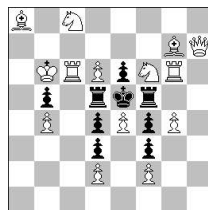
#2 14+8

1184 – P. Gvozdjak
Jty Goumondy-40 1987
1st Prize



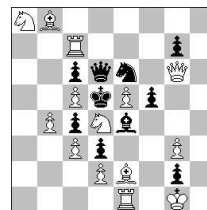
#2 8+10

1185 – P. Gvozdjak
Die Schwalbe 1987
-



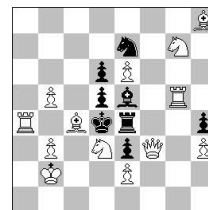
#2 14+9

1186 – P. Gvozdjak
Priboj 1987
-



#2 14+10

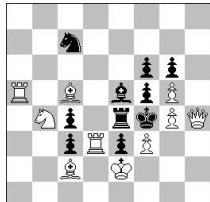
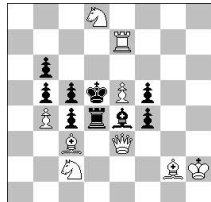
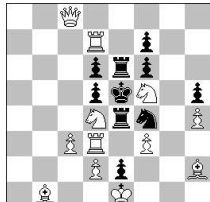
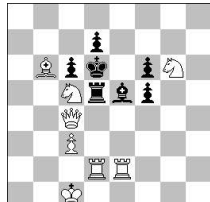
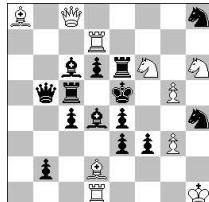
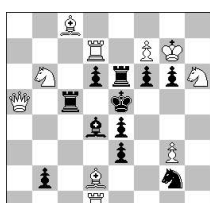
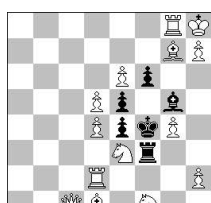


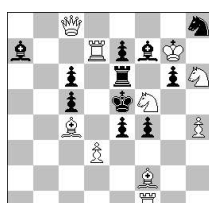
1187 – P. Gvozdjak
Caissa Zvolen 1988
Honourable Mention



#2 13+8

1183 - 1.Af7-A? (zz), Tb5-a; 2.T:b5-B#*, 1... A:f7-b; 2.T:d6#, 1... c3; 2.Cf6#*, 1... f4; 2.Th5# (1... Ta5; 2.D:a5#*), 1... Tc6!; 1.Tb5-B! (zz), T:b5-a; 2.D:d6#, 1... Af7-b; 2.A:f7-A#*, 1... c3; 2.D:b3#, 1... f4; 2.Ae4#* (1... Ag8; 2.h:g8D#*)
1184 - 1.Cf3? (2.Cf6-A#), Td7-a; 2.T:d7-B#*, 1... A:f3-b; 2.A:f3-C#*, 1... e5!; 1.Td7-B? (2.D:d6/T:d6#), T:d7-a; 2.Cf6-A#, 1... Af3-b; 2.A:f3-C#*, 1... Af5!; 1.Af3-C! (2.A:e4#), Td7-a; 2.T:d7-B#*, 1... A:f3-b; 2.Cf6-A# (1... Td8; 2.D:d8#*)
1185 - 1.Tg5-A? (zz), T:g5-a; 2.Cd7-B#, 1... Tc5-b; 2.T:c5-C#*, 1... T:d6!; 1.Tc5(C)! (zz), Tg5-a; 2.T:g5-A#*, 1... T:c5-b; 2.Cd7-B# (1... Th5; 2.D:h5#)
1186 - 1.Af3-A? (zz), Dd7-a; 2.T:d7-B#*, 1... A:f3-b; 2.Cb6-C#, 1... De7!; 1.Td7-B! (2.D:e6#), D:d7-a; 2.Cb6-C#, 1... Af3-b; 2.A:f3-A#*
1187 - 1.Df6-A? (zz), Tg4-a; 2.T:g4-B#, 1... A:f6-b; 2.A:d5-C#*, 1... d:c4, Tf4!; 1.Tg4-B! (zz), T:g4-a; 2.A:d5-C#*, 1... Af6-b; 2.D:f6-A#.

1188 - 1.Td4-A? (zz), Ad6-a; 2.A:d6-B#, 1... T:d4-b; 2.g:f5-C#, 1... A:d4!; 1.Ad6-B! (zz), A:d6-a; 2.g:f5-C#, 1... Td4-b; 2.T:d4-A#.
1189 - 1.D:f4? (2.Td7-A/Ce3-B#), c:b4!; 1.Dd2-C? (zz), T:d2-a; 2.Td7-A#*, 1... Af3-b; 2.A:f3-D#, 1... f3; 2.Ce3-B#, 1... A:g2!; 1.Af3-D! (zz), Td2-a+; 2.D:d2-C#*, 1... A:f3-b; 2.Td7-A#*, 1... f:e3; 2.C:e3-B#* (1... c:b4; 2.D:d4#*)
1190 - 1.Ce3? (2.Cc6-A#), T:e3-a; 2.T:e3-B#*, 1... Te7-b; 2.T:e7-C#*, 1... f5!; 1.Te7-C? (zz), Te3-a; 2.T:e3-B#*, 1... T:e7-b; 2.Cc6-A#, 1... T:d4!; 1.Te3-B! (zz), T:e3-a; 2.Cc6-A#, 1... Te7-b; 2.T:e7-C#* (1... Te8; 2.D:e8#)
1191 - 1.Td3-A? (zz), T:d3-a; 2.Cb7-B#*, 1... Af4+b; 2.D:f4-C#*, 1... f4!; 1.Df4-C! (zz), Td3-a; 2.T:d3-A#, 1... A:f4-b; 2.Cb7-B#
1192 - 1.Ac3-A? (2.A:d4#), Te7-a; 2.T:e7-B#*, 1... A:c3-b; 2.Cfg4#, 1... Cf5; 2.Chg4#*, 1... Tf6!; 1.Te7-B! (2.D/T:e6#), T:e7-a; 2.Chg4#, 1... Ac3-b; 2.A:c3-A#*, 1... Ad5; 2.Cfg4#*

<p>1188 – P. Gvozdjak Jty J. Brabec-50 1988 3rd Prize</p>  <p>#2 10+10</p>	<p>1189 – P. Gvozdjak Caissa Zvolen 1989 2nd/3rd Honourable Mention</p>  <p>#2 9+9</p>	<p>1190 – P. Gvozdjak Caissa Zvolen 1989 -</p>  <p>#2 12+10</p>	<p>1191 – P. Gvozdjak J. Reiners 1990 10th Honourable Mention</p>  <p>#2 8+7</p>	<p>1192 – P. Gvozdjak Die Schwalbe 1990 -</p>  <p>#2 10+14</p>
<p>1193 – P. Gvozdjak Suomen Shakki 1992 -</p>  <p>#2 10+11</p>	<p>1194 – P. Gvozdjak Liberte-Dimanche 1994 -</p>  <p>#2 14+6</p>	<p>1195 – P. Zuhurov Jty A. Kuznetsov 2017 2nd Prize</p>  <p>#2 12+11</p>	<p>1196 – A. Slesarenko V. Dyachuk Jty V. Zaitsev-50 2018 1st Prize</p>  <p>#2 11+11</p>	<p>1197 – V. Dyachuk Problem-Forum 2018 -</p>  <p>#2 10+11</p>

1193 - 1.Tf1? (2.Cg4-A≠), Te7-a; 2.T:e7-B≠*. 1... f5!; 1.Te7-B? (2.T:e6≠), T:e7-a; 2.Cg4-A≠, 1... Cf4!; 1.Ab7? (2.Cc4-C≠), Ac3-b; 2.A:c3-D≠*, 1... d5!; 1.Ac3-D! (2.A:d4≠), A:c3-b; 2.Cc4-C≠ (1... Te7; 2.T:e7≠*, 1... Te8; 2.f:e8D≠*)

1194 - 1.Tf2-A? (zz), Ah6-a; 2.A:h6-B≠*, 1... T:f2-b; 2.Cg2-C≠, 1... f5; 2.A:e5≠, 1... Ah4!; 1.Ah6-B! (zz), A:h6-a; 2.Cg2-C≠, 1... Tf2-b; 2.T:f2-A≠*, 1... f5; 2.A:g5≠

1195 - 1.Tc7-A? (2.T:c6≠), T:c7-a; 2.Dc2-B≠, 1... Tc8!; 1.Ae3-C? (2.A:d4≠), d:e3-b; 2.Dc4-D≠, 1... D:g4!; 1.Ce3? (2.Dc4-D≠), d:e3-b; 2.A:e3-C≠, 1... A:e6!; 1.Cc3? (2.Ce4≠), d:c3; 2.Ae3-C≠, 1... Dh1!, 1.Cc7! (2.Dc2-B≠), T:c7-a; 2.T:c7-A≠*, 1... d3; 2.Ae3-C≠* (1... A:e6; 2.C:e6≠, 1... Dh2; 2.T:g5≠)

1196 - 1.Tf7-A? (2.T:f6≠), T:f7-a; 2.Cg7-C≠, 1... g3-x; 2.Ah3≠*, 1... D:e6-y!; 1.Ah3-B? (2.A:g4≠), g:h3-b; 2.Cg7-C≠, 1... D:e6-y; 2.Td5≠*, 1... Ad1-z!; 1.Af3? (2.A:g4≠), g:f3; 2.Cg7-C≠, 1... Ad1-z; 2.A:e4≠* (1... e:f3; 2.D:c2≠), 1... g3-x!; 1.h4! (2.Cg7-C≠), Tf7-a; 2.T:f7-A≠*, 1... g:h3 e.p.-b; 2.A:h3-B≠ (1... f:e3; 2.Tf1≠*, 1... D:e6; 2.Td5≠*, 1... T:e6; 2.Tf7≠*)

1197 - 1.Ag3-B? (2.A:f4≠), f:g3-a; 2.Cg4-A≠, 1... g5!; 1.Cg3? (2.Cg4-A≠), f:g3-a; 2.A:g3-B≠, 1... f3!; 1.T:e7? (2.Dc7-C≠), T:e7-b; 2.Cg4-A≠ (1... Ab8; 2.D:b8≠), 1... Ab6!; 1.C:e7! (2.Cg4-A≠), T:e7-b; 2.Dc7-C≠ (1... f3; 2.Ag3≠*, 1... e:d3; 2.Te1≠*)

Valery SHANSHIN

Come si vede, appare del tutto evidente che l'argomento appassiona. Nelle prossime uscite della rivista si preannunciano già nuovi interventi a tal riguardo. La discussione appare del tutto aperta! Intanto un sentito ringraziamento al GMI Valery DSHANSHIN per il suo articolo davvero approfondito su una questione che molti avevano sottovalutato e che è sempre più presente nel mondo della composizione. Ed allora... alla prossima puntata!

Gli auguri natalizi e di buone Feste dai nostri amici compositori...



6+5 S#4

Selfmate in 4
(C+)

Composed by: **Daniele Gatti**
Merry Christmas 2019!

Solution: 1. d8=S! [zugzwang]

1... c5 2. Sxc6 [zugzwang]
2... d4 3. b4 [zugzwang]
3... c3 4. b3 [zugzwang] ... c2#

1... e5 2. Sxc6 [zugzwang]
2... e4 3. f4 [zugzwang]
3... e3 4. f3 [zugzwang] ... e2#

FEN: 8/3P4/2p1p3/8/3p4/1P1k1P2/1P1p1P2/3K4



Merry Christmas



Sinfonie Scacchistiche

Torneo Informale 2019

Sezione: **H≠2**

Giudice Internazionale: **Francesco SIMONI**

Award

Al Concorso, indetto per il 2019 da *Sinfonie Scacchistiche* per gli aiutomatti in 2 mosse, hanno preso parte 49 problemi pubblicati nei numeri 135, 136, 137 e 138 della rivista. Ho riscontrato un livello soddisfacente, con alcune pregevoli opere che hanno meritato il premio. Qualche osservazione per alcuni problemi esclusi:

794 – A mio parere, il gemello D è ridondante.

846 – L'idea non è male, ma andava approfondita aggiungendo il duale evitato in entrambe le soluzioni.

847 – Le batterie visibili nell'impianto non vengono sfruttate. Oltre a ciò bisogna pur notare la disomogeneità, dovuta al fatto che in una soluzione la mossa di Re precede l'autoblocco e nell'altra lo segue.

851, 1033, 143 – Sono simmetrici.

936 – Si può confrontare con N. Predrag, Internet Tourney Belgrado 2010, 3° Premio (WinChloe ID 350079; vedi ANNEX, diagramma A), che realizza la stessa idea su schema simile e senza ricorrere a gemelli.

938 – La posizione iniziale della DB come pezzo retrostante di una batteria è casuale, dal momento che la Donna abbandona la linea in entrambe le soluzioni. Inoltre, non è omogeneo: due mosse del Re nero in una soluzione ed una sola nell'altra, seguita da un autoblocco da parte della DN, che nella prima soluzione non ha alcun compito.

940, 1037 – Uno Zilahi molto lineare.

1036 – È il miglioramento di un problema dello stesso Autore (WinChloe ID 690750; vedi ANNEX diagramma B).

1038 – Tre soluzioni di schiodatura della Donna, ma con diverse impurità.

1041 – L'inchiodatura della Df4 è artificiosa. Si potrebbe togliere la Ta4 e sostituire la Donna con un Pnf4 con soluzioni invariate.

1044 – Sfrutta semplicemente la posizione diversa del Re nero per scambiare le funzioni e le mosse dei Cavalli.

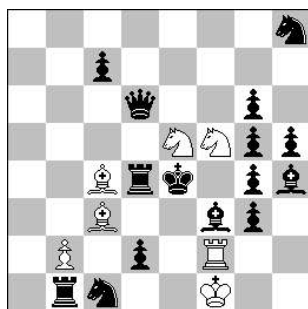
1046 – Il gemello C si ottiene spostando il pezzo che va a bloccare la casa e4. È una debolezza, che diminuisce il valore del tema svolto.

1047 – Auto- inchiodature anticipate su schema sfruttato, ad esempio (WinChloe ID 502389; vedi ANNEX diagramma C).

1048 – Come già evidenziato nelle note al problema, la Td8 e il Cd6 possono essere rimossi.

1040 – **A. Onkoud** [MAR]
Sinfonie Scacchistiche 2019

1st Prize



H≠2 4111 7+15

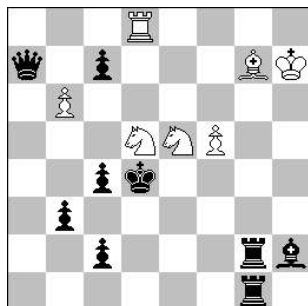
Un HOTF ben riuscito, nonostante i tanti pezzi, per la buona corrispondenza tra le soluzioni e la profondità del contenuto strategico. In una coppia si notano la condizione Zilahi, sgomberi di linea con autoblocchi nella stessa casa e l'antiduale per interferenza bianca nei matti, con scambi nelle funzioni di Ce5/Cf5, Af3/Td4, Tf2/Ac3. Nell'altra, le case prima occupate dal Re sono bloccate da pezzi neri, completando il tema della Bussola, mentre il Re gioca su case diverse e prende matto da T o A che si sostengono a vicenda.

1.Rxe5 Cxd4 2.Ae4 Cc6#
1.Rxf5 Cxf3 2.Te4 Cxh4#
1.Dxe5 Ad5+ 2.Rd3 Txd2#
1.gxf5 Ad3+ 2.Re3 Axd2#

747 – **S.K. Balasubramanian** [IND]
V. Crisan [ROM]

Sinfonie Scacchistiche 2019

2nd Prize

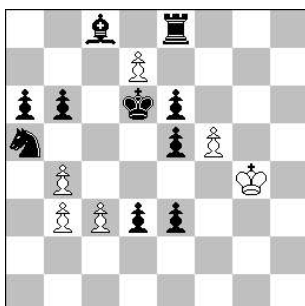


H≠2 4111 7+9

Due eccellenti soluzioni Con Grimshaw nero e gioco di due batterie bianche, con reciprocità. Nelle altre due soluzioni ci si aspetterebbe un'analogia in versione di ruoli dei due CC bianchi, mentre il protagonista è ancora il Cd5.

1.Tg3 Cg4+ 2.Rd3 Cc3#
1.Ag3 Cf4+ 2.Rc3 Cc6#
1.Af4 Cf6+ 2.Rxe5 Td5#
1.cxb6 Cc7+ 2.Rc5 Af8#

1049 – **V. Yuzyuk** [UCR]
Sinfonie Scacchistiche 2019
3rd Prize

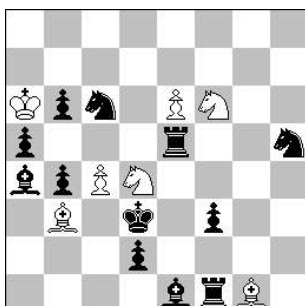


H#2 5111 6+10

Un problema dal contenuto lineare, ma le cinque promozioni distinte del Pedone bianco in W1, senza ricorrere a gemelli, costituiscono un risultato eccellente, pur non essendo una novità.

1.e4 d8D+ 2.Re5 Dd4#
1.Rc6 dxc8C 2.Rb5 Ca7#
1.Rd5 dxe8C 2.Re4 Cf6#
1.Re7 dxe8D+ 2.Rf6 Df8#
1.Te7 dxc8D 2.Tc7 Dxe6#

848 – **V. Kryzhanivskiy** [UCR]
Sinfonie Scacchistiche 2019
4th Prize

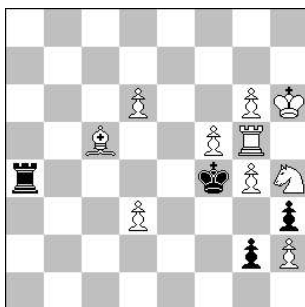


H#2 A-B-C 7+12

Catture reciproche in forma ciclica. Il Nero cattura un pezzo bianco per aprire una casa di fuga al suo Re, affinché questo possa muovere. Il primo tratto del Bianco è precisato dalla necessità di catturare il pezzo nero la cui presenza impedirebbe il matto. Un tema sicuramente difficile, ottenuto senza artificiosità ma al prezzo di gemelli non omogenei.

A - diagramma: **1.Cxd4 Cxh5 2.Re2 Cf4#**
B - Pf3 > f4: **1.Cxf6 Axa4 2.Re4 Ac2#**
C - Pd2 > c3: **1.Axb3 Cxc6 2.Rxc4 Cxe5#**

845.bis – **V. Agostini** [ITA]
A. Garofalo [ITA]
Sinfonie Scacchistiche 2019
5th Prize

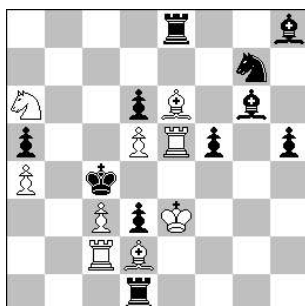


H#2 3111 10+4

Le promozioni del Pf2 sono seguite dalla spinta di uno dei Pedoni bianchi, per liberare la casa di matto e dall'autoblocco, da parte del pezzo promosso, su una casa controllata dal pezzo mattante, che è dello stesso tipo di quello nero (tema Balbo). Molto gradevole ed essenziale.

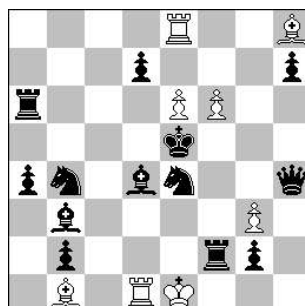
1.g1C g7 2.Cf3 Cg6#
1.g1T f6 2.Txg4 Tf5#
1.d1A d7 2.Ae3 Ad6#

1035 – **V. Medintsev** [RUS]
Sinfonie Scacchistiche 2019
1st Honourable Mention



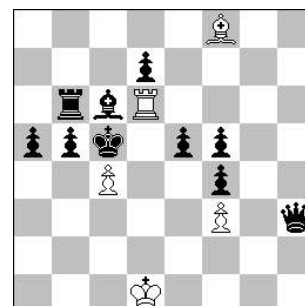
H#2 2111 9+11

944 – **J. Csák** [UNG]
Sinfonie Scacchistiche 2019
2nd Honourable Mention



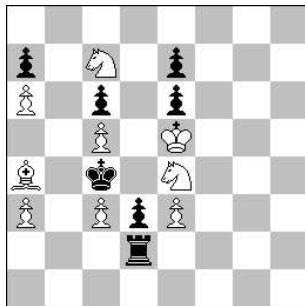
H#2 2111 8+13

796 – **Ž. Janevski** [MAC]
Sinfonie Scacchistiche 2019
3rd Honourable Mention



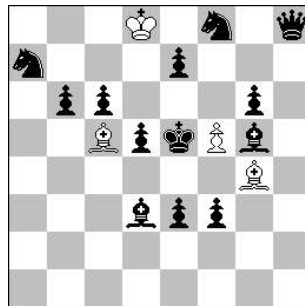
H#2 6111 5+10

1039 – **J. Kapros** [ARG]
Sinfonie Scacchistiche 2019
4th Honourable Mention



H≠2 A-B-C-D-E-F-G 9+7
3111

942 – **J.A. Garzón** [SPA]
Sinfonie Scacchistiche 2019
5th Honourable Mention



H≠2 A-B-C-D-E 4+13

1035 – **V. Medintsev** [RUS] – **1st Honourable Mention**

Doppio sgombero di linea: in B1, tramite il sacrificio passivo di un pezzo bianco, e in W1. Questo consente il movimento in B2 del pezzo retrostante, che si sacrifica catturando un Pedone per sbloccare la casa del matto. Si nota un'agile inversione nelle funzioni di due coppie T-A bianchi.

1.Dxc2 Ae1 2.Txd5 Axd5≠
1.Cxe6 Txf5 2.Axc3 Txc3≠

944 – **J. Csák** [UNG] – **2nd Honourable Mention**

Nel neutralizzare i controlli sulle batterie bianche, i due tratti del Nero non possono essere invertiti, perché si produrrebbe l'ostruzione del pezzo bianco che deve muovere in W1.

1.Ab6! (Ac2?) Axe4 2.Ac2! exd7≠
1.Cg5! (Td2?) Txd4 2.Td2! f7≠

796 – **Ž. Janevski** [MAC] – **3rd Honourable Mention**

Sei soluzioni in cui una batteria bianca viene sfruttata in vari modi. Nella prima il pezzo posteriore sostiene il Pedone mattante. In altre due è il pezzo davanti che muove due volte (batteria di Siers). Infine, nelle ultime tre, il matto avviene per scacco di scoperta.

1.Ta6 Txd7+ 2.Rb6 c5≠ 1.Ab7 Td5+ 2.Rc6 Tc5≠ 1.Rb4 Td3+ 2.Ra4 Ta3≠
1.Rxc4 Rc2 2.Rb4 Td4≠ 1.e4 fxe4 2.bxc4 Td5≠ 1.Df1+ Rd2 2.Dxc4 Txd7≠

1039 – **J. Kapros** [ARG] – **4th Honourable Mention**

Un insolito Perpetuum mobile con tre soluzioni, reso ingegnosamente possibile dalle caratteristiche lineari del movimento della Torre, che può essere collocata in ben sette case diverse per generare i gemelli.

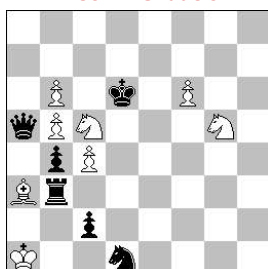
A – diagramma: 1.Ta2 Cb5 2.Txa3 Cxa3≠
1.Tc2 Cxe6 2.Txc3 Cd2≠
1.Te2 Cd5 2.Txe3 Cxe3≠
B – after any key 1.Ta2: 1.Tc2 Cxe6 2.Txc3 Cd2≠
1.Te2 Cd5 2.Txe3 Cxe3≠
1.Ta1 Cb5 2.Txa3 Cxa3≠
C – after any key 1.Tc2: 1.Ta2 Cb5 2.Txa3 Cxa3≠
1.Te2 Cd5 2.Txe3 Cxe3≠
1.Tc1 Cxe6 2.Txc3 Cd2≠
D – after any key 1.Te2: 1.Ta2 Cb5 2.Txa3 Cxa3≠
1.Tc2 Cxe6 2.Txc3 Cd2≠
1.Te1 Cd5 2.Txe3 Cxe3≠
E – after any key 1.Ta1: 1.Ta2 Cb5 2.Txa3 Cxa3≠
1.Tc1 Cxe6 2.Txc3 Cd2≠
1.Te1 Cd5 2.Txe3 Cxe3≠
F – after any key 1.Tc1: 1.Ta1 Cb5 2.Txa3 Cxa3≠
1.Tc2 Cxe6 2.Txc3 Cd2≠
1.Te1 Cd5 2.Txe3 Cxe3≠
G – after any key 1.Te1: 1.Tc1 Cxe6 2.Txc3 Cd2≠
1.Ta1 Cb5 2.Txa3 Cxa3≠
1.Te2 Cd5 2.Txe3 Cxe3≠

942 – **J.A. Garzón** [SPA] – **5th Honourable Mention**

I cinque gemelli omogenei si ottengono spostando un Pedone bianco, che in ciascuna posizione viene utilizzato sfruttando, a turno, una diversa caratteristica dei movimenti del Pedone: presa al passo, cattura, promozione, spinta doppia, spinta semplice. L'idea consente certamente ulteriori interpretazioni.

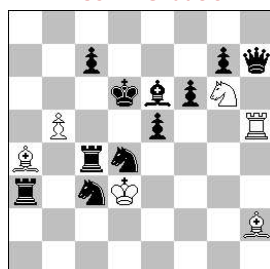
A – diagramma: 1.Rf6 Ad4+ 2.e5 fxe6 e.p.≠
B – Pf5 > g2: 1.Re4 Ad6 2.Dd4 gxf3≠
C – Pf5 > d7: 1.Cc8 Ad4+ 2.Rd6 dxc8C≠
D – Pf5 > d2: 1.Af4 Rxe7 2.Ae4 d4≠
E – Pf5 > c4: 1.b5 Ad4+ 2.Rd6 c5≠

946 – **J. Kapros** [ARG]
Sinfonie Scacchistiche 2019
1st Commendation



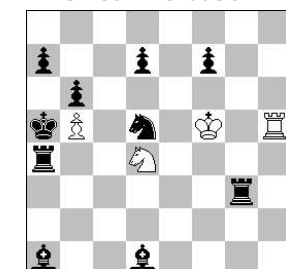
H≠2 2111 8+6

849 – **J. Kapros** [ARG]
Sinfonie Scacchistiche 2019
2nd Commendation



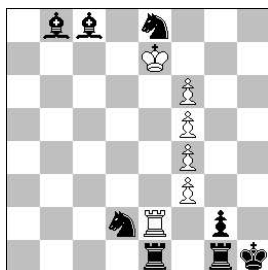
H≠2 B=Rd3>h4 6+11

1042 – **A. Shpakovsky** [RUS]
Sinfonie Scacchistiche 2019
3rd Commendation



H≠2 2111 4+10

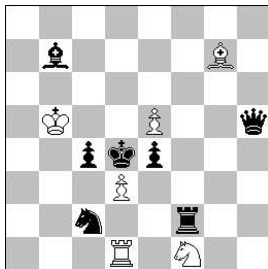
795 – P.L. Placanico [ITA]

Sinfonie Scacchistiche 2019
4th Commendation

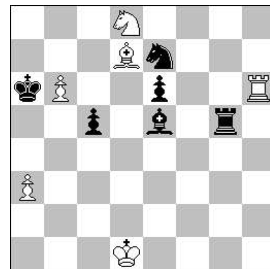
H#2 4111 6+8

937 – V. Agostini [ITA]

G. Brunori [ITA]

Sinfonie Scacchistiche 2019
5th Commendation

H#2 B=shift a1>a2 6+7

795 – V. Nefyodov [RUS]
Dedicated to my wife **Tatyana**
Sinfonie Scacchistiche 2019
6th Commendation

H#2 3111 6+6

946 – J. Kapros [ARG] – 1st Commendation

Nello schiodare direttamente un pezzo bianco, la Donna nera cattura un Pedone ed apre una casa di fuga, che dovrà poi bloccare in B2, generando un antiduale per guardia diretta.

1.Dxb6 Ab2! 2.Dc7 Cge4# (1... Axb4? 2.Dc7 Cf7+? 3.Dxf7!)
1.Dxb5 Axb4! 1.Dc6 Cf7# (1... Ab2? 2.Dc6 Cge4+? 3.Dxe4!)

849 – J. Kapros [ARG] – 2nd Commendation

I motivi presenti sono ben conosciuti: annichilazione di un Pedone bianco seguita da sgombero di linea e matto di batteria con Switchback. La particolare realizzazione per gemelli genera un gradevole antiduale e dà espressione all'originalità.

A – diagramma: 1.Cdxb5! (Ccxb5?) Txe5! (Cxe5?) 2.Cd4 Th5#
B – Rd3 > h4: 1.Ccxb5! (Cdx5?) Cxe5! (Txe5?) 2.Cc3 Cg6#

1042 – A. Shpakovsky [RUS] – 3rd Commendation

Le schiodature preventive precisano la mossa del Re bianco. È interessante anche che il Re avrebbe un'ulteriore alternativa, se non fosse per lo scacco in B2. 1.Cb4 Re4? 2.Af3+; 1.Cc3 Re5? 2.d6+. Nei movimenti del Cd5 si nota un gioco di correzione.

1.Cb4 Rf4 2.Af3 Cb3#
1.Cc3 Rf6 2.d6 Cc6#

795 – P.L. Placanico [ITA] – 4th Commendation

Si può confrontare con un problema più economico (WinChloe ID 690750; vedi ANNEX, diagramma D). Però, nel 795 si notano un paio di spunti di originalità. Ciascun pezzo nero schiodante potrebbe raggiungere la sua posizione finale in due modi diversi, ma è necessaria l'annichilazione di un Pedone per consentire il passaggio della Torre bianca. In W1 la stessa, spostandosi graziosamente lungo la linea di inchiodatura, occupa quattro caselle adiacenti.

1.Cxf3 Te3 2.Ce5 Th3#
1.Axf4 Te4 2.Ae3 Th4#
1.Axf5 Te5 2.Ae4 Th5#
1.Cxf6 Te6 2.Ce4 Th6#

937 – V. Agostini [ITA]/G. Brunori [ITA] – 5th Commendation

Il Nero muove due volte consecutivamente un suo pezzo. Prima per consentire la mossa del Re bianco e poi per interferire simultaneamente i due pezzi neri che controllano la batteria bianca mattante.

A – diagramma: 1.Ac8 Rc6 2.Af5 e6#
B – shift a1 > a2: 1.Cd1 Rb5 2.Ce3 dxc5#

1045 – V. Nefyodov [RUS] – 6th Commendation

Seconde mosse nere nella stessa casa da parte di tre pezzi diversi, tra cui il Re, ciascuno dei quali muove due volte. Nel frattempo, il Bianco cattura il Pe6 per liberare la linea della Th6. Si nota la corrispondenza tra due soluzioni, mentre nella terza vengono generati effetti differenti.

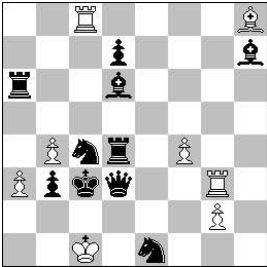
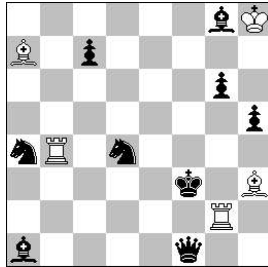
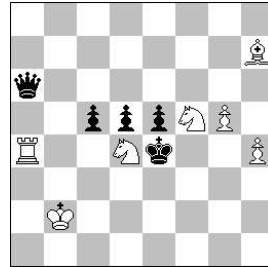
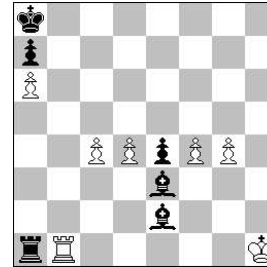
1.Cc6 Cxe6 2.Ca5 Cxc5#
1.Ac3 Axe6 2.Aa5 Ac4#
1.Rxb6 Txe6+ 2.Ra5 Cb7#

Bologna, 23.11.2019

JJ Francesco SIMONI

Nel ringraziare vivamente il Giudice, ricordiamo a tutti i partecipanti che il verdetto diverrà definitivo quando saranno trascorsi tre mesi dalla pubblicazione.

ANNEX

<p>A – WinChloe ID: 350079 1198 – Nikola PREDRAG <i>Internet Tourney, Belgrade 2010</i> 3rd Prize</p>  <p>H#2 3111 8+10</p> <p>1.Cf3 gxf3 2.De4 fxe4# 1.Af5 fxe5 2.Tdd6 exd6# 1.Ac5 bxc5 2.Cb6 cxb6#</p>	<p>B – WinChloe ID: 690760 1199 – Vitaly V. MEDINTSEV <i>Phénix 2017</i> -</p>  <p>H#2 2111 5+9</p> <p>1.Cb2 Ad7 2.Ce6 Ac6# 1.Cc3 Td2 2.Cde2 Td3#</p>	<p>C – WinChloe ID: 502389 1200 – Anders LUNDSTROM <i>Springaren 1994</i> -</p>  <p>H#2 2111 7+5</p> <p>1.Dc4 Ce3+ 2.Rxd4 Cc2# 1.Dg6 Ce6+ 2.Rxf5 Cg7#</p>	<p>D – WinChloe ID: 615210 1201 – Nicolae POPA <i>Thema Danicum 2004</i> -</p>  <p>H#2 4111 7+6</p> <p>1.Axc4 Tc1 2.Af1 Tc8# 1.Axd4 Td1 2.Ag1 Td8# 1.Axf4 Tf1 2.Ac1 Tf8# 1.Axg4 Tg1 2.Ad1 Tg8#</p>
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Sinfonie Scacchistiche 2020

Concorso Informale per inediti



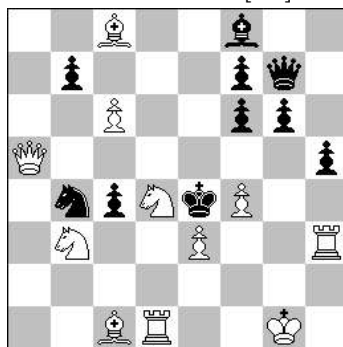
Associazione Problemistica Italiana

Giudice: **J.A. Coello Alonso**

Sezione #2

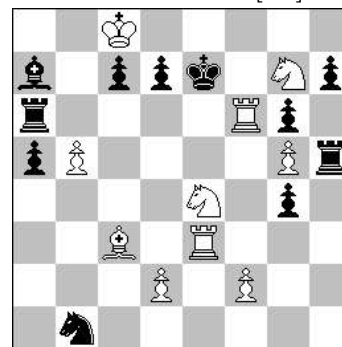


1202 – **A. Fasano** [ITA]



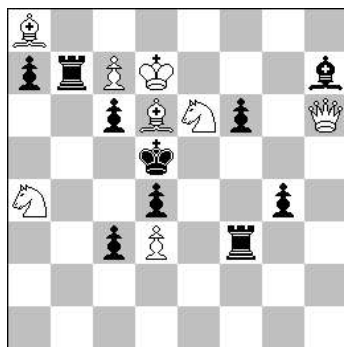
#2 11+10

1203 – **B. Colaneri** [ITA]



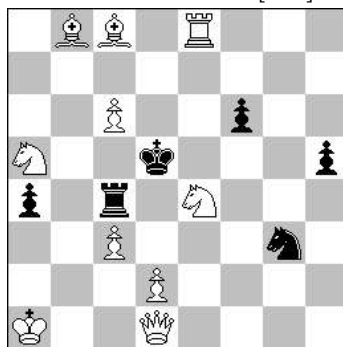
#2 10+11

1204 – **F. Magini** [ITA]



#2 8+10

1205 – **Y. Gordian** [RUS]
V. Shanshin [RUS]



#2 10+6



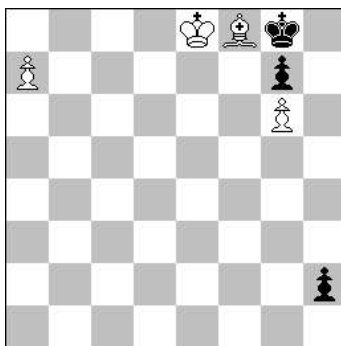
Associazione Problemistica Italiana

Giudice: V. Agostini

Sezione ≠-n

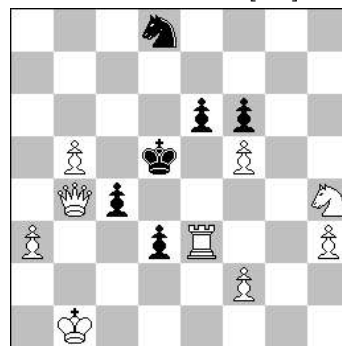


1206 – D. Gatti [ITA]



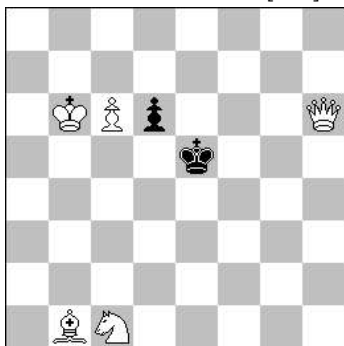
#8 4+3

1207 – L. Lyubashevsky [ISR]
L. Makaronez [ISR]



#4 9+6

1208 – P. Petrasinovic [SER]



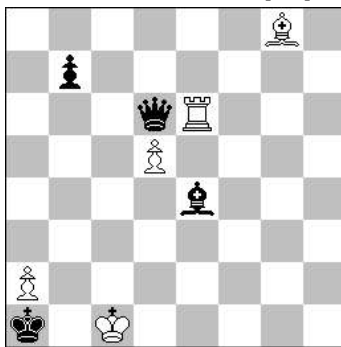
#3 5+2

1209 – J.A. Garzón [SPA]



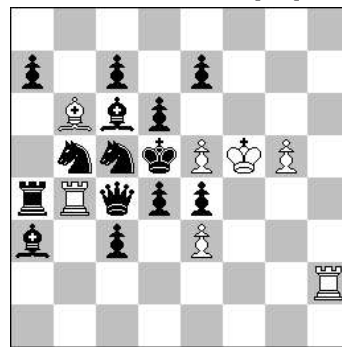
#3 12+11

1210 – P.L. Placanico [ITA]



H≠2 2111 5+4

1211 – B. Colaneri [ITA]



H≠2 B=Tb4⇔Ab6 7+14



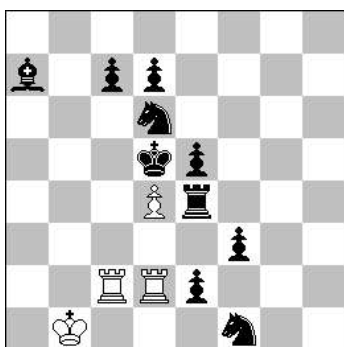
Associazione Problemistica Italiana

Giudice: F. Simoni

Sezione H≠2

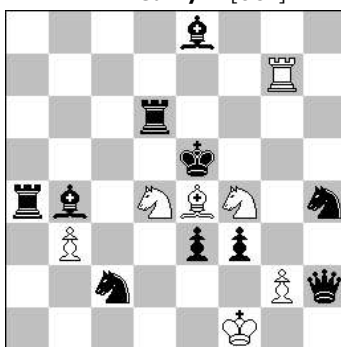


1212 – D. Grinchenko [UCR]



H≠2 3111 4+10

1213 – A. Pankratiev [RUS]
E. Gavryliv [UCR]



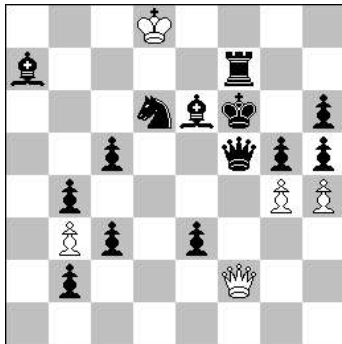
H≠2 A-B-C-D 7+10

1214 – M. Dragoun [CZE]



H≠2 4111 6+12

1215 - B. Colaneri [ITA]



H≠2 2111 5+14



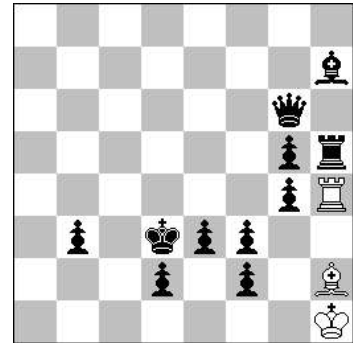
Associazione Problemistica Italiana

Giudice: A. Garofalo

Sezione H≠-n

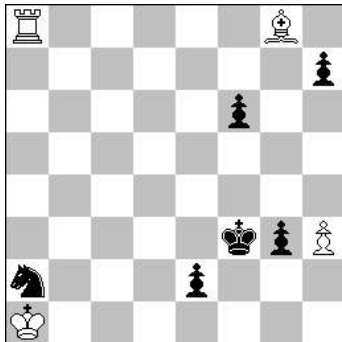


1216 - A. Pankratiev [RUS]
A. Ivunin [RUS]



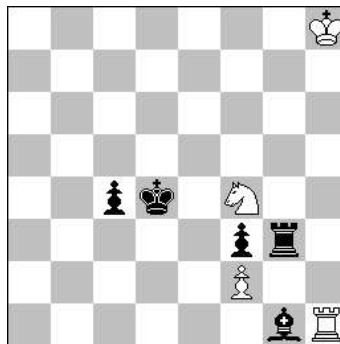
H≠3 211111 3+11

1217 - A. Pankratiev [RUS]
A. Ivunin [RUS]



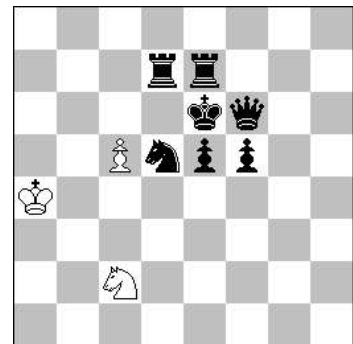
H≠3 411111 4+6

1218 - V. Barsukov [RUS]



H≠3 211111 4+5

1219 - V. Chepizhny [RUS]



H≠3 A-B-C 3+7



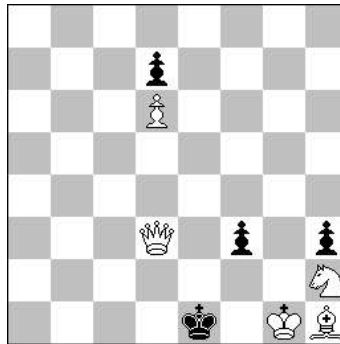
Associazione Problemistica Italiana

Giudice:

Sezione S≠

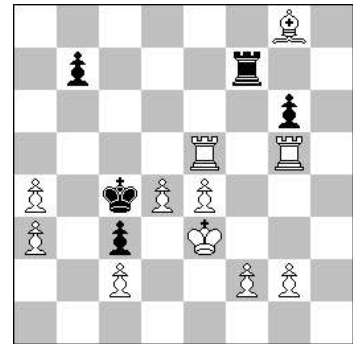


1220 - A. Stepochkin [RUS]



S≠10* 5+4

1221 - A. Armeni [ITA]



S≠6 11+5



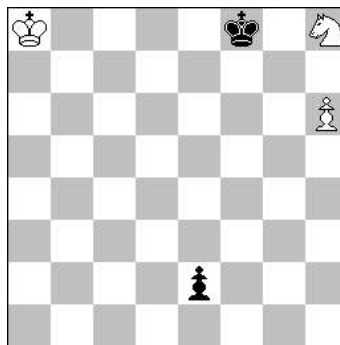
Associazione Problemistica Italiana

Giudice: M. Campioli

Sezione Studi

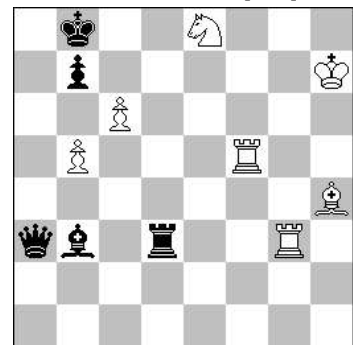


1222 - P.L. Placanico [ITA]



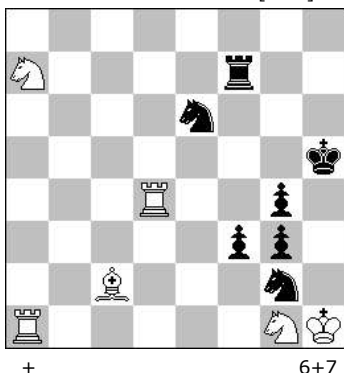
= 3+2

1223 - L. Kekely [SLO]
M. Hlinka [SLO]



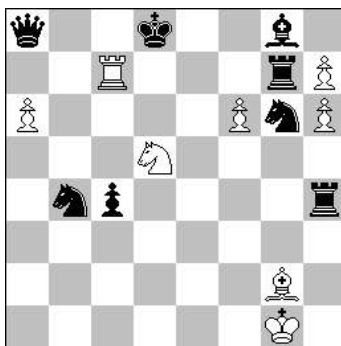
= Muove il Nero 7+5

1224 – P.S. Krug [AUS]
M.G. García [ARG]



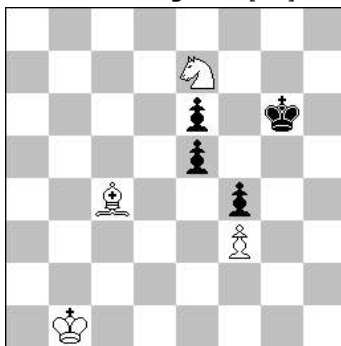
+ 6+7

1225 – M. Formela [POL]



= 8+8

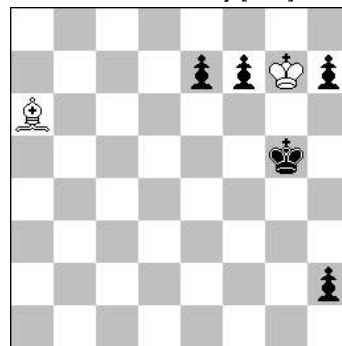
1226 – V. Agostini [ITA]



H≠2 2111 4+4

Condizioni fairy: **Anti-Circe**
Castling Chess

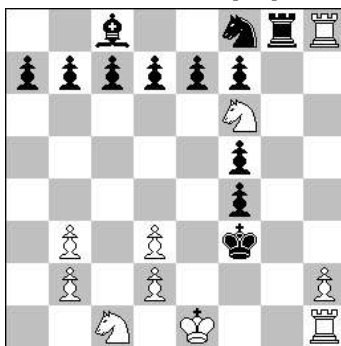
1227 – L. Kekely [SLO]



H≠2 B=Ph2>f2 2+5

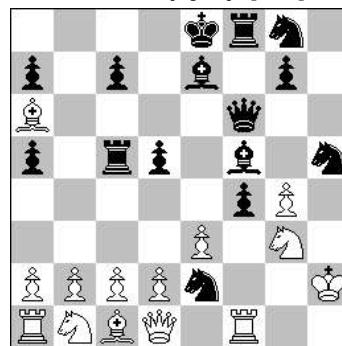
Condizioni fairy: **TransmutedKings**
ChecklessChess

1228 – D. Gatti [ITA]



R-1= ≠1 10+12

1229 – O. Lysjanyi [UCR]



SPG 22,0 14+15



Giudice: **A. Armeni**

Sezione Fairy



Giudice: **A. Garofalo**

Sezione Retro



Ci è pervenuta una segnalazione di problema demolito. Si tratta del seguente lavoro:

1123 – Daniel PERONE (SPG) nel numero **138** di *Sinfonie Scacchistiche* (Ottobre 2019). Riportiamo qui di seguito la plurisoluzione che ci è pervenuta, articolata in diverse diramazioni.

- 1.g3 e5 2.Ah3 Ac5 3.Ae6 Axf2 4.Rxf2 dxe6 5.Df1 Ad7 6.Rg2 Ce7 7.Df6 h6 8.Dxg7 Tg8 9.Df6 Tg4 10.Rh3 Th4 11.Rxh4 Cg8 12.Ch3 Rf8
- 1.g3 e5 2.Ah3 Ac5 3.Ae6 Axf2 4.Rxf2 dxe6 5.Df1 Ad7 6.Rg2 Ce7 7.Df6 h6 8.Dxg7 Tg8 9.Df6 Tg4 10.Rh3 Th4 11.Rxh4 Rf8 12.Ch3 Cg8
- 1.g3 e5 2.Ah3 Ac5 3.Ae6 Axf2 4.Rxf2 dxe6 5.Df1 Ad7 6.Rg2 Ce7 7.Df6 Tg8 8.Dxg7 h6 9.Df6 Tg4 10.Rh3 Th4 11.Rxh4 Cg8 12.Ch3 Rf8
- 1.g3 e5 2.Ah3 Ac5 3.Ae6 Axf2 4.Rxf2 dxe6 5.Df1 Ad7 6.Rg2 Ce7 7.Df6 Tg8 8.Dxg7 h6 9.Df6 Tg4 10.Rh3 Th4 11.Rxh4 Rf8 12.Ch3 Cg8

È demolita anche in 11,5 mosse, mentre in 11,0 mosse non ha alcuna soluzione.
Ringraziamo Antonio GAROFALO, autore dell'informazione che abbiamo ricevuto.

Soluzione inediti Concorsi Informali

Sezione #2

1202 – A. Fasano (Italia)

Gioco Virtuale:

1.Cd4~? (2.Td4#) ma 1... f5!
1.Cf5? (2.Td4#) ma 1... gxf5+!
1.Ce6? (2.Td4#), Cc2/Cd5/Cxc6; 2.D(x)d5#
 1... Cd3-a/f5-b/Ac5-c; 2.Cbd2-A/Ceg5-B/Cexc5-C# ma 1... b5!

Soluzione:

1.Cf3! [2.Td4#]
 se 1... Cc2/Cxc6; 2.Dd5#
 1... Cd3-a/f5-b/Ac5-c; 2.Cfd2-D/Cfg5-E/Cbxc5-F#
 Effetti del tema Ahues 2 con cambi di matto nelle difese.

1203 – B. Colaneri (Italia)

Soluzione:

1.b6! [2.Cg3-A/Cd6-B/Cc5-C# (Novotny)
 1... Th3/Txb6/Axb6; 2.Cg3-A/Cd6-B/Cc5-C# (Fleck)
 1... Cxd2/Cxc3/Txg5; 2.Cxd2-D/Cxc3-E/Cxg5-F# (Karlström)
 Molto preciso.

1204 – F. Magini (Italia)

Gioco Virtuale:

1.Df4? (2.Dxd4#)
 1... Txf4/c5/Tb4/Txc7+/Ae4;
 2.Cxf4/Axb7/Axc6/Cxc7/Dxe4# ma 1... Txd3!

Soluzione:

1.De3! [2.Dxd4#]
 1... Txe3/Tf4/dxe3/c5/Tb4/Txc7+;
 2.Cf4/Cxf4/Cxc3/Axb7/Axc6/Cxc7#

1205 – Y. Gordian (Russia)

V. Shanshin (Russia)

Gioco Virtuale:

1.Db1? (2.Td8-A/Ae6-B#), Txe4-a; 2.Db5#
 se 1... Txc6; 2.Dd3# ma 1... Cxe4-b!
1.Df3? (2.Td8-A/Ae6-B#), Cxe4-b; 2.Df5#
 se 1... Txc6; 2.Ddd3# ma 1... Txe4-a!

Soluzione:

1.Dg1! [2.Cxf6#]
 1... Txe4-a/Cxe4-b; 2.Td8-A(Ae6?)/Ae6-B(Rd8?)#
 se 1... Txc6; 2.Dd4#

Così il commento degli Autori: "Dombrovskis/Hanneliuss with interchange of defenses-refutations and dual avoidance in solution".

Sezione #-n

1206 – D. Gatti (Italia)

Soluzione:

1.a8A! [zugzwang]
 1... h1D; 2.Axh1(zz), Rh8; 3.Ae7(zz), Rg8; 4.Ad5+, Rh8; 5.Af6 (zz), gxf6;
 6.Rf8(zz), f5; 7.Ag8, f4; 8.g7# (matto modello).

1207 – L. Lyubashevsky (Israele)

L. Makaronez (Israele)

Soluzione:

1.Cg6! [2.Txd3+!, cxd3; 3.Ce7+, Re5; 4.f4#. Se 2... Re4; 3.Dxc4+, Rxf5;
 4.Dg4#]
 1... exf5; 2.Ce7+, Rd4; 3.Cxf5+, Rd5; 4.Dd6#
 1... Cc6; 2.Cf4+, Rd4; 3.Cxe6+, Rd5; 4.Dc5#
 1... Rd4; 2.Dd6+, Rc3; 3.Txd3+!, cxd3; 4.Db4#

1208 – P. Petrasinovic (Serbia)

Soluzione:

1.Ca2! [zugzwang]
 1... Rd5; 2.De3 (3.De4#), Rc4; 3.Dd3#
 1... Rd4; 2.Df4+, Rd5; 3.De4#
 1... d5; 2.Rc5, d4; 3.Dd6#

1209 – J.A. Garzón (Spagna)

L'Autore propone il tema:

"Despeje de columna y diagonal (Valentín Marín) - clave de sacrificio - RayosX - square vacation - promoción dama&caballo".

Gioco Apparente:

1... c2; 2.TRa3 (3.Tf5-D#), hxg4/Th8+/Ta5; 3.Cxg4-A/gxh8D-B/g8C-C#

Soluzione:

1.Dd2! [2.Dxg5#]
 1... cxd2; 2.Tae3 (3.Tf5-D#), dxe3; 3.Ta5# (Valentín Marín)
 2... hxg4/Ta5/Th8+; 3.Cxg4/3.g8C/xh8D#

1... Rxe5; 2.Dxg5+, Re4/Rd6; 3.Df5/c5#
 1... Ch3; 2.Dxe1 (3.Tf5-D#), hxg4/Th8+/Ta5; 3.Cxg4-A/gxD-B/g8C-C#

Ancora un commento dell'Autore: "El tema del despeje de líneas, verticales, diagonales y horizontales fue cultivado tempranamente por el gran compositor español Valentín Marín (1872-1936), creando obras maestras, de gran complejidad y belleza. Esta obra, con despeje de columna y diagonal simul-

táneo, es un pequeño homenaje a Marín, reivindicando que el tema, sintetizado en que todas las jugadas en la línea temática propicien el referido despeje, lleve su nombre".

Sezione H#2

1210 – P.L. Placanico (Italia)

Soluzione 1: **1.Axd5 Te2 2.Axa2 Txa2#**Soluzione 2: **1.Dxd5 Ta6 2.Dxa2 Txa2#**

1211 – B. Colaneri (Italia)

a - diagramma: **1.dxe3 Th1 2.Rd4 Td1#**b - Tb4⇔Ab6: **1.dxe5 Th8 2.Rd6 Td8#**

1212 – D. Grinchenko (Ucraina)

Soluzione 1: **1.Ce3 Txe2 2.Rxd4 Ted2#**Soluzione 2: **1.Tf4 Tc5+ 2.Re4 Txe5#**Soluzione 3: **1.Ac5 Tb2 2.Rc6 d5#**

Si può togliere l'Aa7 aggiungendo tranquillamente un Pc6 nero (ndr).

1213 – A. Pankratiev (Russia)

E. Gabryliv (Ucraina)

a - diagramma: **1.Cxd4 Cd5 2.Re6 Te7#**b = a e senza Cf4: **1.Rxd4 Tc7 2.De5 Tc4#**c = b e senza Ab4: **1.Tf6 Cf5 2.Re6 Te7#**d = c e senza Tg7: **1.Rf4 Axf3 2.Rg3 Ce2#**

Commento dell'Autore: "Strip theme".

1214 – M. Dragoun (Repubblica Ceca)

Soluzione 1: **1.Rc4 a3 2.Td4 Dxc8#**Soluzione 2: **1.Re3 Rg2 2.d4 Dxb6#**Soluzione 3: **1.Ag7 fxg7 2.Tc4 Df2#**Soluzione 4: **1.Tc7 dxc7 2.Ae3 Db4#**

Commento dell'Autore: "2+2 solutions, in the first pair black sacrifices for line-openings of the white queen and selfblocks, in the second pair selfblocks of black king's initial square with antidual choice. Active sacrifices, selfblocks and passive sacrifices of Rc8/Bh6".

1215 – B. Colaneri (Italia)

Soluzione 1: **1.c2 Dxc2 2.Dg6 Dxb2#**Soluzione 2: **1.gxh4 Dxe3 2.De5 Dxb6#**

Sezione H#-n

1216 – A. Pankratiev (Russia)

A. Ivunin (Russia)

Soluzione 1: **1.Rc3 Txg4 2.Dc2 Th4 3.Ad3 Ae5#**Soluzione 2: **1.Re4 Ag1 2.Rf4 Txb5 3.Rg3 Ah2#**

1217 – A. Pankratiev (Russia)

A. Ivunin (Russia)

Soluzione 1: **1.e1T+ Rb2 2.Re2 Ac4+ 3.Rd1 Td8#**Soluzione 2: **1.e1A Rb1 2.Re2 Txa2+ 3.Rd1 Ab3#**Soluzione 3: **1.Rf4 Af7 2.Rg5 Ta5+ 3.Rh4 Th5#**Soluzione 4: **1.h6 h4 2.Rg4 Ta4+ 3.Rh5 Af7#**

1218 – V. Barsukov (Russia)

Soluzione 1: **1.Bh2 Te1 2.Tg5 Te3 3.Td5 Ce6#**Soluzione 2: **1.Tg7 Rng7 2.Re4 Rf6 3.Rxf4 Th4#**

L'Autore commenta: "Engraving, black rook game "according to Chumakov" (blocking-sacrifice), model mates".

1219 – V. Chepizhny (Russia)

a - diagramma: **1.Tf7 Ce1 2.De7 Cf3 3.Tf6 Cg5#**b - Ra4 > e1: **1.Cb6 Cb4 2.Td5 Cc6 3.Cd7 Cd8#**c - Pf5 > f7: **1.Df3 Ce3 2.Cf6 Cf5 3.Dd5 Cg7#**

Commento dell'Autore: "Model mates". Scambio di posto di due pezzi neri nelle tre soluzioni gemellari.

Sezione Automatti

1220 – A. Steepochkin (Russia)

Gioco Apparente:

1... f2#

Soluzione:

1.Dd5!, Re2; 2.Axf3+!, Re3(Re1); 3.Rh1, Rf2; 4.De4, Rg3; 5.De5+ Rh4; 6.De3, Rg3; 7.Ag2+, Rh4; 8.Dh6+, Rg3; 9.Dg5+, Rf2; 10. De5, hxg2#

1221 – A. Armeni (Italia)

Soluzione:

1.Tb5! [zugzwang]1... b6; **2.Tg3!, g5; 3.Tf3!, g4; 4.g3!, gxf3; 5.Tc5+, bxc5; 6.g4, cxd4#**



Sezione STUDI



Tasks & Records Matti lunghi

Giunge finalmente il verdetto del nostro concorso biennale di Studi. Ma il Giudice ha tutte le sue buone ragioni: una partecipazione cospicua e di qualità che lo ha visto costretto ad ampliare in diverse sub-sezioni l'elaborato. Ne è uscita una approfondita e dettagliata analisi che testimonia l'impegno di ROXLAU nell'affrontare il grande lavoro che gli era stato sottoposto. Un ringraziamento quindi doveroso a lui ma anche a tutti coloro che hanno partecipato a questa bella ed impegnativa prova!

Sinfonie Scacchistiche 2017-2018

Sezione STUDI

AWARD

The informal tournament was attended by 59 studies by 21 composers from 13 countries, including 15 cooperative studies. For the assessment of the studies I use a very different evaluation matrix. This is in addition to the common criteria (originality, difficulty and artistic impression) are also influenced by a number of other factors, some of which I developed myself (for example: activity, pointed content versus material). I attribute particular importance to design and thematic content, interested authors can request this matrix from me.

The first and fundamental criterion is correctness, of course. The tourney director has sent me a list of claims and, independently of that, I have again subjected all studies to a thorough review. Here, five entries turned out to be incorrect due to serious duals or other solutions:

- # 531 (P.Krug) Dual 2.Sc7+ + - and 2.Sd4 + + -
- # 590 (D.Gatti) Dual 12.bxa5 + Kxa5 13.Da2+ Kb5 14.De2 + Ka5 Dxd4=
- # 593 (F.Magini) Dual 3.Nb8 g1D 4.Nbc6=
- # 647 (M.Micaloni) Dual 10.Dc7+ Kb5 11.Qc3 Td6 12.Da1 Kc6 13.Kg3 Sd5 14.Da4+ Kc7 15.Kxh2+ -
- # 650 (D.Gatti) Supplementary solution 1.Sc3 Sxc3 2.Tb8 Sg4 3.Tb6+ Lg6 4.Txb3=

The supposed insolubility in another study (# 588 A.Jasik & M.Garcia) could be eliminated with the help of the 7 men tablebase.

I had to exclude the following because of serious anticipations, **especially since the authors have not pointed them out:**

- # 406 (P.Krug & M.Garcia) From 7.Sa5 identical with a moremover of A. Johandl d3d5 (1st prize Main-Post 1967-68). That is a particularly bold form of plagiarism!
 - # 409 (P.Krug) From 7.Ta7 + identical to S. Tarrasch h1a1 (correction by Van Reek 1996)
 - # 451 (M.Micaloni) 10.f8L anticipated by J. Randviir c4b8 1990.
 - # 532 (P.Arestov) From 5.-c3 anticipated by M. Campioli h3e3 2002 (and further studies with this idea).
 - # 645 (P.Krug) Only optimization of own work (HM StateGems h6f4 2002, saving onepawn). Certainly, such an optimization is very laudable, but the result is hardly tournamentable.
 - # 691 (P.Krug) From 10.Nxe4 identical with V. Tyavlosky d3b4 1961
 - # 697 (D.Gatti) Grotesque anticipated by F.Bondarenko h1h3 1963 and others
- In two other cases, corresponding predecessor instructions have been made.

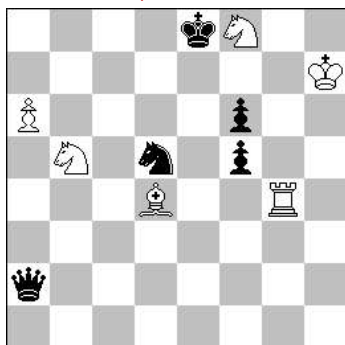
Special thanks go to Siegfried Hornecker and Klaus Rubin, who also extensively studied the studies and sent me their impressions. I think that way you can come to a more balanced judgment. My thanks also go to the tourney director and Marco Campioli. The studies were prepared in a very clear form, which was a great help for me.

According to the announcement, the tournament was organized in two sections (winning and drawing studies). Since some of the pieces are primarily concerned with a "center board mate", I have established after consultation with the tourney director another section, as here other criteria are taken into account. This is the goodness of the mate picture and its emergence and possibly multiple setting. For this, the features mentioned in the beginning slip somewhat into the background.

I arrived at the following order:

A1 – Win Section

405 – **S.S. Nielsen**
M. Minski
Sinfonie Scacchistiche 2017-2018
1st/2nd Prize

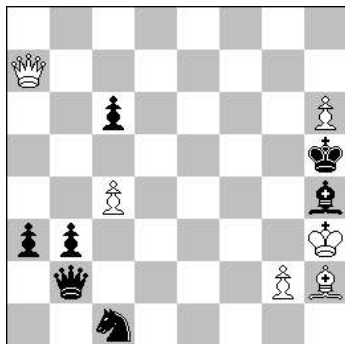


+ 6+5

After an introductory victim combination, the silent move 5.Lc5 Black presents unsolvable problems. We see no less than eight possible endings, two of them with a centerboard model mate (mate in each case identical). An easy to understand study with attractive play!

- 1.Tg8 Dxa6 2.Se6+!** 2.Sg6+? Kd7!= **2...Ke7 3.Te8+! Kf7** 3...Kxe8 4.Sec7+ Sxc7 5.Sxc7+ Kd7 6.Sxa6+- **4.Sbc7! Sxc7 5.Lc5!**
 A) **5... Sxe8 6.Sd8#** centerboard model mate with selfblock
 B) **5... Dxe6 6.Tf8#** mate with selfblock
 C) **5... Sxe6 6.Te7+ Kf8 7.Txe6+-**
 D) **5... Kxe8 6.Sxc7+-**
 E) **5... Sd5 6.Sg7! Dc6 7.Tf8#**
 F) **5... Dc6/Da8/Df4 6.Te7#**
 G) **5... Dd6!?** **6.Lxd6**
 G1) **6... Kxe8 7.Sxc7+ Kd7 8.Lf4/Lg3/Lh2+-**
 G2) **6... Sxe8 7.Sd8#** centerboard model mate with selfblock

648 – **A. Jasik**
Sinfonie Scacchistiche 2017-2018
1st/2nd Prize

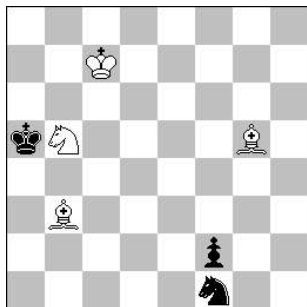


+ 6+7

Here the author knows how to create a tense position where the queens stands face to face on the long diagonal. The position problem solves only the inconspicuous move 3.Kh2, which brings black in zugzwang. Ironically, the black defense (2.Bxg3) itself ensures that the h2 field is cleared for this. Such king moves on the edge of the board impress me again and again!

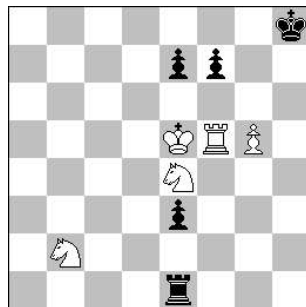
- 1.Dg7! Lg3! 2.Lxg3 Sd3 3.Kh2!!**Z TT 3.Dxb2 axb2 4.h7 b1D 5.h8D+ Kg6 Y 6.Dg8+ Kf5=; 3.Le5 Sf2+ 4.Kg3 Se4+ 5.Kf4 Df2+ 6.Kxe4 b2 7.g4+ Kh4 8.De7+ Kxg4= **3...c5** 3...Dxg7 4.hxg7 b2 5.g8D b1D 6.Ld6 Sf2 7.Dh8+ Kg4 8.Dg7+ Kh5 9.De5+ +-; 3...De2 4.h7+- **4.Dxb2!** 4.Ld6? Df2 5.h7 Dh4+ 6.Kg1 De1+= **4...axb2 5.h7 b1D 6.h8D+ Kg6 X7.Dg8+ Kf5** 7...Kh6 8.Ld6 De1 9.Lf8+ Kh5 10.Dh7+ Kg4 11.Dg6+ Kf4 12.Lh6+ Ke5 13.Lg7+ +- **8.Dd5+ +-**

589 – **L. Kekely**
M. Hlinka
Sinfonie Scacchistiche 2017-2018
1st Honourable Mention



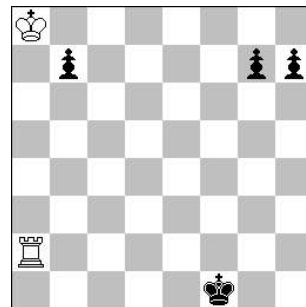
+ 4+3

404 – **L. Kekely**
M. Hlinka
Sinfonie Scacchistiche 2017-2018
2nd Honourable Mention



+ 5+5

587 – **V. Samilo**
Sinfonie Scacchistiche 2017-2018
Special Honourable Mention



+ 2+4

589 – L. Kekely/M. Linka – 1st Honourable Mention

With 1.Nd4 White builds a mating net in a forward-looking manner. The three White lightweight figures dominate the newborn queen, who has to give up the cover of c4 because of zugzwang.

- 1.Sd4! Se3** 1...Kb4 2.Lf7 Sg3 3.Sc2+ Kc3 4.Se3+-; 1...Sg3 2.Ld2+ +- **2.Lxe3 f1D 3.Ld2+ Ka6 4.Le6!** TT Y4.Ld5 Ka7=ZZ] **4...Ka7 X5.Ld5!ZZ Dh3** 5...Dd3 6.Sc6+ Ka8 7.Sb4+ +- **6.Sc6+** 6.Sb5+? Ka6 7.Sd6 Dh7+ =] **6...Ka8 7.Se7+! Ka7 8.Sc8+ Ka6 9.Lc4#**

404 – L. Kekely/M. Linka – 2nd Honourable Mention

Black pushes the conversion of his pawn with a rook sacrifice. In the fight against the newborn queen, White should not be tempted to let the f-pawn stand as a "shield" but must seek his salvation in the end game without pawns, in which the zugzwang decides.

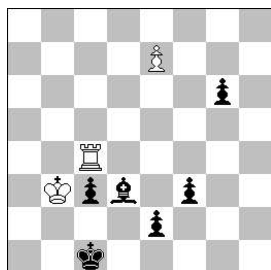
1...Td1! 2.Sxd1 e2 3.Sdf2! [TT 3.Sdc3? f6+ 4.gxf6 exf6+Y1 5.Kxf6 e1D=] **3...f6+ 4.gxf6** [TT 4.Ke6? e1D 5.Kf7 De2 6.gxf6 exf6 7.Sd2 Kh7 Y2 8.Sfe4 Dh2 9.Sxf6+ Kh8 10.Tc5 Dc7+! 11.Txc7 stalemate] **4...exf6+ X1 5.Kxf6 e1D 6.Kf7 De2 7.Sd2!** ZZ **Kh7 X2 8.Sfe4 Dh2 9.Tc5! Kh6 10.Tc6+ Kh5 11.Sf6+ Kg5 12.Sf3+ +-**

587 – V. Samilo – Special Honourable Mention

Extends the study of P.Rossi (and ultimately J.Moravec) on the return motif Ta2/Th2/Ta2.

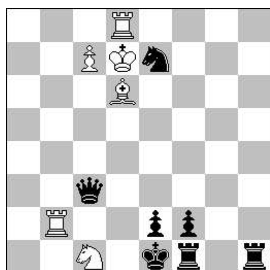
1.Th2! 1.Kxb7 g5! 2.Kc6 g4 3.Kd5 g3 4.Ke4 g2 5.Kf3 g1S+! 6.Kg3 Se2+= **1...h6 2.Kxb7 Kg1 3.Ta2!!** from here identical with P. Rossi; 3.Th5 Kf2! 4.Kc6 g5 5.Kd5 g4 6.Ke4 g3 7.Tf5+! Ke2! 8.Ta5 g2 9.Ta2+ Kf1 10.Kf3 g1S+! = **3...h5 3...g5 4.Kc6 g4 5.Kd5 g3 6.Ke4 g2 7.Kf3 Kh1 8.Txg2+- 4.Kc6 h4 5.Kd5 h3 6.Ke4 h2 7.Kf3 h1D+ 8.Kg3+-**

299 – P. Krug
M. García
Sinfonie Scacchistiche 2017-2018
Commendation



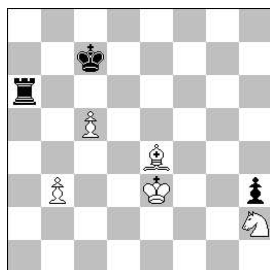
+ 3+6

584 – P. Krug
Sinfonie Scacchistiche 2017-2018
Commendation



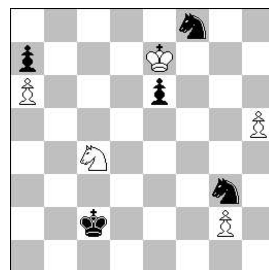
+ 6+7

740 – M. Micaloni
Sinfonie Scacchistiche 2017-2018
Commendation



+ 5+3

741 – G.S.T. Østmoe
Sinfonie Scacchistiche 2017-2018
Commendation



+ 5+5

299 – P. Krug/M. García – Commendation

Compliant mate study, where the disposal of the g-pawn has a special meaning.

1.Txc3+! TT 1.e8D? Lxc4+ 2.Kxc3 Kd1 3.Da4+Ke1 4.Dxc4 f2 Y 5.Dh4 g5!= **1...Kd2 2.e8D f2 3.Txd3+!** 3.Dd8? e1S!= **3...Kxd3 4.Dxg6+ Kd2 5.Dg5+!** 5.Dh6+? Kd1! 6.Dd6+ Ke1 7.Dg3 Kf1= A) **5...Kd1 6.Dd8+ Ke1 X 7.Dh4 Kf1 8.Dh1#** B) **5...Ke1 6.De1#**

584 – P. Krug – Commendation

Interesting ZZ-Position in the double rook endgame. The attempt of a thematic introduction is not quite successful in my view.

1.Lb4! 1.Txe2+ Kd1 2.Lf4 Dxc1 3.Txe7 Dxf4 4.c8D Th8= **1...Dxb4 2.Sd3+ Kd1 3.Sxb4 e1D 4.c8D Sxc8 5.Kc7+!** TT 5.Kxc8+? Kc1 6.Sd3+ Kd1 7.Sxf2+ Kc1 8.Sd3+ Kd1 9.Sxe1+ Kxe1Y 10.Kb8 Thg1=ZZ **5...Kc1 5...Sd6 6.Txd6+ Kc1 7.Sd3+ Kd1 8.Sxf2+ Kc1 9.Sd3+ Kd1 10.Sxe1+ Kxe1 11.Td7 Thg1 12.Kb7+ZZ 6.Sd3+ Kd1 7.Sxf2+ Kc1 8.Sd3+ Kd1 9.Sxe1+ Kxe1 10.Kxc8 Thg1X 11.Kb8ZZ Th1 12.Ta2** [Transpose-Dual 12.Ka8 Thg1 13.Ta2] **12...Thg1 13.Ka8 Th1 14.Tb8 Kd1 15.Tb1#**

740 – M. Micaloni – Commendation

An unusually long fight between the two minor pieces against the rook with pawns on both sides. Precise lavage is required here, among other things the knight must enter the field g4 three times. In the end, the pawn promotes on both sides, and the queen's final game dominates White despite down the exchange. What still bothers me about this work is the lack of a logical thematic try.

1.b4! Ta3+ 1...Ta2 2.b5 Txb2 3.b6+ Kd8 4.c6+- **2.Kd4 Tb3 2...Ta2 3.Sg4 Tb2 4.Kc4 Te2 5.Kd3 Tb2 6.Sf6** see solution **3.Kc4 Tb2 4.Sg4!** 4.Sf1? Te2 5.Kd4 Tb2 6.Kc3 Te2= **4...Te2 5.Kd3!** 5.Lf3? Tc2+=; 5.Kd4 Td2+ 6.Kc3? (6.Kc4 Tempo) 6...Tg2 7.Lf3 Ta2 8.Ld5 Tg2 9.Se5 Tg5 10.Kd4 Tg1 11.b5 Td1+ 12.Sd3 h2 13.b6+ Kd8 14.c6 h1D= **5...Tb2 6.Sf6!** 6.Kc3? Tg2 7.Lf3 w.o. **6...h2 6...Tb1 7.Sd5+ Kb8 8.c6+-; 6...Txb4 7.Sd5+ +-] 7.Sg4!** 7.Sd5+ Kd7 8.Sb6+? Kd8= **7...Tb3+ 8.Kc4 Th3 9.Sf2! Te3 10.Ld5 Te2 11.Sg4! Tc2+ 12.Kb5! Td2 13.Lf3! Tb2 14.c6! Kd6 15.Ka5! Ta2+ 16.Kb6 Ta4 17.Kb5 Ta2 18.Sf6! Ta1 19.Kb6 Tf1 20.c7! Txf3 21.c8D h1D 22.Dc5+ Ke6 23.Se4 Ta3 23...Kd7 24.Dc7+! +-; 23...Tf1 24.Sg3 Dg1 25.Sxf1+- **24.Dc6+ Ke7 25.Df6+ Ke8 26.Sd6+ Kd7 27.Sc4! Dg1+ 28.Kb5 Ta7 29.Se5+ Ke8 30.Dh8+ Ke7 31.Sc6+ +-****

741 – G.S.T. Østmoe – Commendation

Not without a joke - the first knight White grabs with a delay, and the second knight ends up in a mousetrap.

1.h6! 1.Kxf8? Sxh5= **1...Sf5+ 2.Kxf8 Sxh6 3.Sa5!** 3.Se5 Kb3 4.Sc6 Ka4 5.Sxa7 Ka5= **3...Kc3 3...e5 4.Sc6 e4 5.Sxa7 e3 6.Sc6 Sf5 7.a7 e2 8.a8D e1D 9.Da2+ Kc1 10.Da1+ Kd2 11.Da5+ Ke2 12.Dxf5+-] **4.Sc6 Kc4 5.Sxa7 Kc5 6.Sc8!** 6.Sb5? Kb6 7.a7 Kb7= **6...Kc6 7.Sd6! Kb6 8.Sc4+ Kxa6 9.Se3+-****

A2 – Section Centerboard Mate

694 – B. Buyannemekh/M. Hlinka/M. García – 1st Honourable Mention

Centerboard idealmate with selfblock.

1.Te5+! Kf4 1...Kg6 2.Lxa5 c1D 3.Sd6 Txe4 (3...Ta4 4.Lb6 Txa6 5.Te7 Lxd5+ 6.exd5+-) 4.Txe4 Lxd5+ 5.Ka7! Lxe4 6.Sxe4 +- **2.Tf5+ Kxe4 3.Sd6+ Kd3 4.Lxa5 Lxd5+ 5.Txd5 Txd5 6.Sb4+ Kd4 7.Sxc2+ Kxc5 8.Lb4#**

449 – P. Krug – 2nd/3rd Honourable Mention

Centerboard mate with pawn and selfblock (A); Centerboard mate with selfblock(C); poor edge board mate with 2 active selfblocks (B).

1.Sd7 b2 2.Sd6 hxg6 3.Te8+ Kh7 4.Sf8+ Kg8 5.Se6+ Kh7 6.Sg5+ Kh6 7.Kf3

A) **7...Kxg5 8.Sf7+ Kf5 9.e4#**

B) **7...Lxg5 8.Th8#**

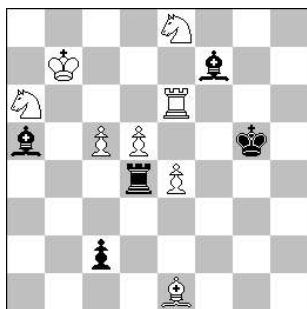
C) **7...Kh5 8.Se6 g5 9.Th8+ Kg6 10.Sf8#**

588 – A. Jasik/M. García – 2nd/3rd Honourable Mention

Centerboard model mate with 3 active selfblock.

1.hxg7+! 1.Sxg6+ Lxg6 2.hxg7+ Kxh7! 3.g8D+Kxg8=; 1.Dd8+ Kxh7 2.Sxg6 Lxg6 3.hxg7 Td5+ 4.Ke1 Kxg7 5.De7+ Kg8 6.Sh6+ Kh8 7.Df8+ Kh7 8.Sf7 Lh5 9.Dh8+ Kg6 10.Se5+ Txe5 11.Dxe5 Sf6= **1...Kxh7** 1...Kxg7 2.Sxg6 Lxg6 3.Dxd7+ +- **2.g8D+ Lxg8** 2...Kxg8 3.Sh6+ Kg7 4.Sxf5+ +- **3.Dxd7+ Tf7 4.Sf6+! Sxf6 5.Dh3+!** 5.Df5 Td7+ 6.Kc1 Tc7+ 7.Kb2 Lf7 8.Dxf6 Te7 9.Sh5 Le6= **5...Kg7 6.Se6#**

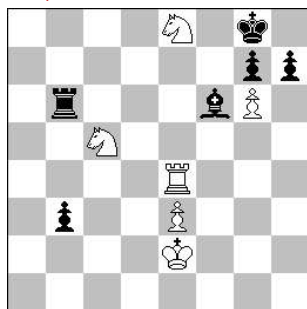
694 – **B. Buyannemekh
M. Hlinka
M. García**
Sinfonie Scacchistiche 2017-2018
1st Honourable Mention



+ 8+5

449 – **P. Krug**
Sinfonie Scacchistiche 2017-2018

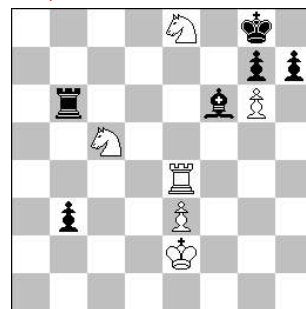
2nd/3rd Honourable Mention



+ 6+6

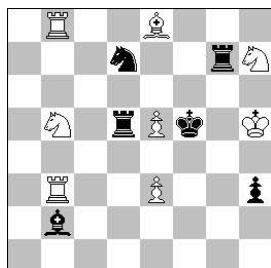
588 – **A. Jasik
M. García**
Sinfonie Scacchistiche 2017-2018

2nd/3rd Honourable Mention



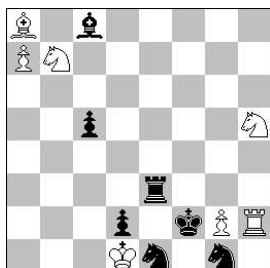
+ 6+6

738 – **P. Krug**
Sinfonie Scacchistiche 2017-2018
Commendation



+ 8+6

648 – **P. Krug**
Sinfonie Scacchistiche 2017-2018
Commendation



+ 7+7

738 – P. Krug – Commendation

Centerboard model mate (A); Centerboard mate with selfblock (B and C).

1.Lg6+! 1.Lxd7+? Tdx7 2.Tf8+ Kxe5= **1...Txg6!** **2.e4+ Kxe4 3.Kxg6 Sxe5+ 4.Kh5!** 4.Kg7 Td7+ 5.Kg8 h2 6.Th3 Sf3= **4...Sf7+ 5.Kg4 h2 6.Te8+ Se5+ 7.Txe5+**
A) **7...Kxe5 8.Te3#**
B) **7...Txe5 8.Sf6#**
C) **7...Lxe5 8.Sg5#**

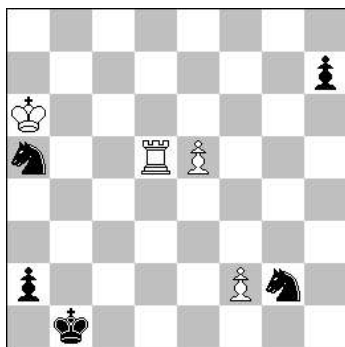
648 – P. Krug – Commendation

Centerboard mate with 2 selfblocks (A) and respectively 3 selfblocks (B).

1.g4+! 1.Sd6? Lg4+ 2.Lf3 Sgxf3 3.gxf3+ Kg1 4.fxg4 Kxh2 5.a8D Sf3! =; 1.Sxc5? Ta3= **1...Kf1 2.Sxc5** 2.Sa5? Lxg4+ 3.Kxd2 Td3+ 4.Kc1 Se2+ 5.Txe2 Lxe2 6.Ld5 Txd5 7.Sg3+ Kg2 8.a8D Lf3 9.Dg8 Td1+= **2...Ta3** 2...Lxg4+ 3.Kxd2 Ta3 4.Sg3+! +- **3.Sg3+! Txg3 4.Lg2+! Sxg2 5.a8D Lxg4+ 6.Kxd2 Sf3+ 7. Dxf3+**
A) **7...Txf3 8.Th1+ Kf2 9.Se4#**
B) **7...Lxf3 8.Th1+ Kf2 9.Sd3#**

B – Section Draw

304 – **P. Arestov**
Sinfonie Scacchistiche 2017-2018
1st Prize

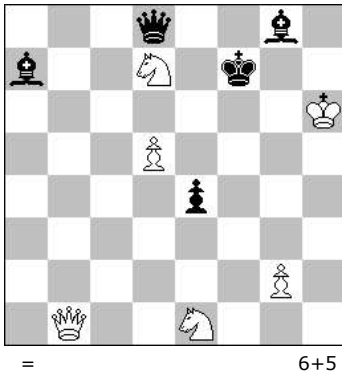


= 4+5

Exciting knight duel in the fight for the passage of the h-pawn with profound thematic try - the point (1.Txa5? ... Sc5 +) is only shown in the 8th move! That in the following two main variants the sequence of the moves must be reversed, completes the event complacently.

1.Tb5+! TT 1.Txa5? a1D! 2.Txa1+ Kxa1 3.e6 Sf4 4.e7 Sd5! 5.e8S! h5 6.Sd6 h4 7.Se4 h3 Y 8.Kb5 Sc3+ 9.Sxc3 h2 10.Se2 h1D-+ **1...Sb3!** **2.Txb3+ Kc2 3.Ta3 Kb2 4.Txa2+!** (TT) 4.Ta5? a1D 5.Txa1 Kxa1 6.e6 Sf4+ see TT] **4...Kxa2 5.e6 Sf4 6.e7 Sd5 7.e8S h5 8.Sd6!** 8.Sg7? h4 9.Sf5 h3-+ **9...h4 9.Se4! h3 X 10.Kb5 Kb3 11.Kc5!** 11.Kc6? h2! 12.Sg3 Sc3! 13.Kd6 Se4+! +- **11...Sf4! 12.Kd6?** Se2+ 13.Ke3 h2-+; 12.Sg3? Kc3-+
A) **12...Kc2 13.Sg3!** 13.Ke5? Sh5! 14.f4 h2 15.Sf2 Kd2 16.f5 Ke2-+ **13...h2 14.Ke5 Sh5 15.Sh1! Kd2 16.Kf5 Ke2 17.Kg4=**
B) **12...Kc4 13.Ke5! h2 14.Sg3! Sh5 15.Sh1! Kd3 16.Kf5 Ke2 17.Kg4=**

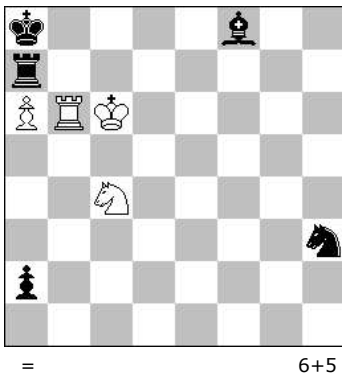
698 – **S.S. Nielsen**
Sinfonie Scacchistiche 2017-2018
2nd/3rd Prize



Unusually long-winded sacrifice combination with a memorable stalemate. Skilled and independent implementation of the scheme of F.Richter 1965 as a draw study.

1.Sf3! 1.Se5+? Kf6 2.Dxe4 Df8+ 3.Kh5 De8+ 4.Dg6+ Dxc6+ 5.Sxg6 Lf7-+; 1.Dxe4? Le3+ 2.Dxe3 Dh4# **1...exf3 2.Dg6+** 2.Df5+? Ke7-+ **2...Ke7 3.gxf3 Le3+ 4.f4! Lxf4+** 4...Kxd7 5.Dg7+ De7 6.Dg4+! (6.Dxc8? Dh4-+) 6...Kc7 7.Dxc8= **5.Kg7 Le5+!** 5...Lxd5 6.Df6+ Kxd7 7.Dxf4= **6.Sxe5 Df8+ 7.Kh8 Le6+ 8.Kh7 Lf5 9.d6+!** 9.Sc6+? Kd7-+ **9...Kd8 10.Sc6+ Kd7 11.Se5+ Kc8 12.d7+! Kc7 13.d8D+! Kxd8 14.Sf7+!! Dxf7+ 15.Kh8 Df8+** 15...Dxc6 stalemate; 15...Lxc6 stalemate] **16.Dg8=**

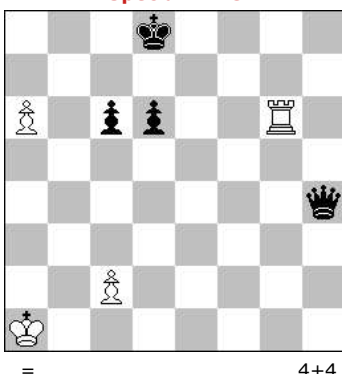
407 – **M. Hlinka**
L. Kekely
Sinfonie Scacchistiche 2017-2018
2nd/3rd Prize



The perpetual chess threat counters Black with a double figure sacrifice, forcing the transformation. In spite of the material disadvantage, White can play in the now pure end game of TS vs. DS - favored by his active position and the remote black knight – to still keep his balance. An instructive exception in this final!

1.Tb5! 1.Tb2? Txa6+ 2.Kc7 Ld6+! 3.Sxd6 Tc6+ 4.Kxc6 a1D-+ **1...Txa6+ 2.Kc7 Ld6+! 3.Sxd6 Tc6+ 4.Kxc6 a1D 5.Tf5! Da6+ 6.Kc5!** TT 6.Kc7? Da4!!ZZ Y 7.Kb6 Db4+ 8.Kc6 Ka7 9.Sb5+ Kb8-+ **6...Da3+ 7.Kc6 Dc3+ 8.Kb5!** 8.Tc5? Df3+ 9.Kc7 Da3 10.Tf5 Dc3+ 11.Kb6 Db4+ -+ **8...Db3+ 9.Kc6 Da4+ X 10.Kc7ZZ Ka7 10...Sf4 11.Tf8+ Ka7 12.Sc8+ Ka6 13.Tf6+ Ka5 14.Tf5+ Ka6 15.Tf6+= 11.Tc5!** 11.Sc8+? Ka6 12.Tf6+ Kb5 13.Tf5+ Kb4-+ **11...Sf4 12.Sc8+ Ka6 13.Tc6+ Ka5 13...Kb5 14.Sd6+ Ka5 15.Tc5+ Ka6 16.Tc6+= 14.Tc5+ Kb4 15.Tc4+! Kxc4 16.Sb6+ =**

537 – **V. Samilo**
Sinfonie Scacchistiche 2017-2018
Special Prize



Successful extension of the study of Sacconi 1922 (and others) to the point Kc1 – for me a kind of final form in this pawn endgame.

1.Tg8+! 1.a7? Dh8+!-+ (1...Dd4+? 2.Kb1 Dxa7 3.Tg8+ Kc7 4.Tg7+=) **1...Kc7 2.a7 Dd4+ 3.Kb1! Dx a7 4.Tg7+ Kb6 5.Txa7 Kxa7 6.c4! Kb7!** 6...Ka6 7.Kb2! Ka5 8.Kb3 Kb6 9.Kc2= **7.Kc1!!** 7.Kc2? Kb6! 8.Kd3 Ka5! 9.Kc3 Ka4-+ **7...Kc7 7...Kb6 8.Kc2!**lab hier identisch mit Sacconi Ka5 9.Kb3 Kb6 10.Kc2! =; 7...Ka6 8.Kb2! Kb6 9.Kc2 **8.Kd2! Kd7 9.Ke3 Ke7!** 9...Ke6 10.Kf4! d5 11.Ke3! Ke5 12.cxd5 Kxd5 13.Kd3= **10.Kf3! Kf7 10...Kf6 11.Ke4! =; 10...Ke6 11.Kf4! = 11.Ke3 Kg6!** 11...Ke6 12.Kf4 d5! 13.Ke3!! Ke5 14.cx d5 cxd5 15.Kd3= **12.Kf4! Kf6 13.Ke4 Kg5! 14.c5! d5+ 15.Ke5=**

452 – **P. Arestov** – **1st Honourable Mention**

Stalemate study with an echo-ending in a classical style.

1.Dh2+! 1.Lxc4? Dd2+! 2.Kh7 g1D+- **1...Kg4 2.Le2+!** 2.Dh5+? Kg3!-+; 2.Lxc4? Dd2+! 3.Kh7 Dc2+ 4.Kg7 Dc3+! 5.Kf8 Da3+ 6.Kg8 Da8+ 7.Kg7 Da7+ 8.Lf7 g1D-+ **2...Dxe2 3.Dh5+ Kf4!** 3...Kg3 4.Dxe2 Tc6+ 5.Kh7! g1D 6.De5+ Kh3 7.Dh5+ Kg2 8.Dd5+= **4.Dxe2 Tc6+ 5.Kh5**
A) **5...g1D 6.Df2+ Dxf2 patt**
B) **5...Tc5+ 6.Kh4 g1D 7.Df1+ Dxf1 patt**

595 – **M. García/M. Hlinka** – **2nd/3rd Honourable Mention**

In combination with a very agile knight the White pawns can equalize the black rook advantage.

1.Se4+! 1.b3? Sd2! 2.b4 Txa6+ **1...Ke3 2.Sc5 Kd4 3.b4 Sb6** 3...Kc3 4.a7 Kxb4 5.Sd3+= **4.a7!** 4.e4? Kc4 5.a5 Th8+ 6.Kc7 Sa8+ 7.Kd6 Th6+ 8.Kd7 Kxb4-+; 4.a5? Th8+ 5.Kc7 Sd5+ 6.Kd6 Sxb4-+ **4...Th7 5.a5 Sd5 6.Sb7!** 6.e3+? Kc4 7.Sb7 Kxb4! 8.Kc8 Sc7 9.Kb8 Kb5 10.a8D; 10...Sxa8 11.Kxa8 Ka6 12.Sc5+ Kxa5 13.Kb8 Kb6 14.Sa4+ Kc6-+ **6...Th8+ 7.Kd7 Sxb4 7...Ta8 8.b5= 8.Sd6!** 8.Kc7 Sd5+ 9.Kc6 Tc8+ 10.Kb5 Sc7+ -+ **8...Kc5 9.Sc8 Th7+ 10.Ke6!** 10.Kd8? Sc6+ -+; 10.Ke8? Sd5! 11.a8S! Sf6+ 12.Kf8 Th8+ -+ **10...Sd5 10...Th6+ 11.Kd7 Th7+ 12.Ke6= 11.a8S! =**

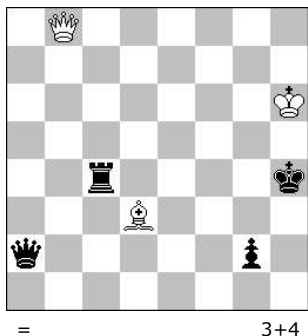
408 – S.S. Nielsen/M. Minski – 2nd/3rd Honorable Mention

White directs the Black King onto an unfavorable field to allow the underpromotion - hereby repelling the Black counterattack. In the ensuing pawn endgame, White saves himself in a stalemate. Interesting two-phase study with thematic content.

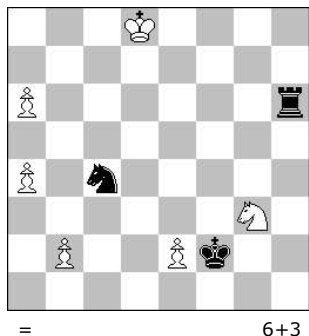
1.Le6+! [TT 1.d7? Tgx8! (1...Tf8? 2.c7 Sa3 3.c8D Sc2+ 4.Dxc2+ bxc2 5.Lh7+=) 2.d8D Txd8 Y 3.c7 Sa3! 4.cxd8D Sc2# modelmate] 1...Kxe6 2.d7 Tg8 2...Td8 3.c7 Sa3! 4.cxd8S+! Kxd7 5.bxa3= see solution 3.d8D! Txd8 X 4.c7 Sa3! 4...Th8 5.c8D+ Txc8 patt 5.cxd8S+! Kd7 6.bxa3 Kxd8 7.Kb2 Kd7 8.Ka1 Kd6 9.Kb2 Kd5 10.Ka1 Kc4 11.Kb2

A) 11...a1D+ 12.Kxa1 Kc3 13.Kb1 b2 14.Ka2 Kc2 stalemate with selfblock on a3
 B) 11...Kd3 12.Ka1 Kd2 13.Kb2 a1D+ 14.Kxa1 Kc2 model stalemate

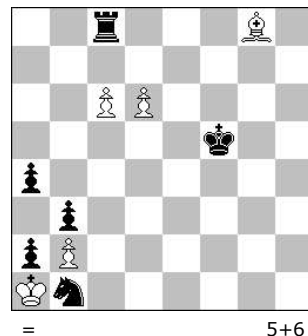
452 – P. Arestov
 Sinfonie Scacchistiche 2017-2018
 1st Honorable Mention



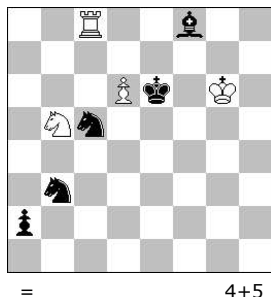
595 – M. García
 M. Hlinka
 Sinfonie Scacchistiche 2017-2018
 2nd/3rd Honorable Mention



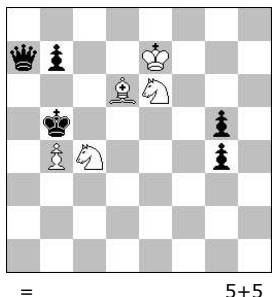
408 – S.S. Nielsen
 M. Minski
 Sinfonie Scacchistiche 2017-2018
 2nd/3rd Honorable Mention



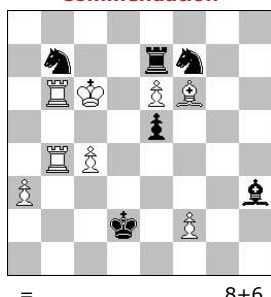
303 – M. Hlinka
 L. Kekely
 Sinfonie Scacchistiche 2017-2018
 Commendation



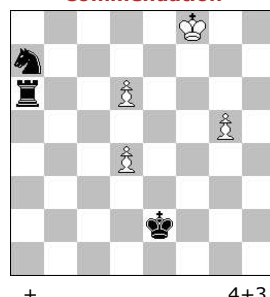
594 – M. Hlinka
 L. Kekely
 Sinfonie Scacchistiche 2017-2018
 Commendation



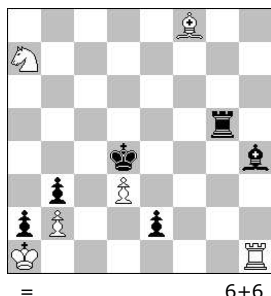
742 – M. Hlinka
 L. Kekely
 M. García
 Sinfonie Scacchistiche 2017-2018
 Commendation



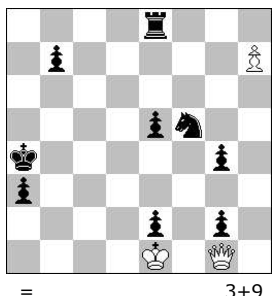
591 – P. Krug
 Sinfonie Scacchistiche 2017-2018
 Commendation



453 – P. Krug
 M. García
 Sinfonie Scacchistiche 2017-2018
 Commendation



454 – M. Campioli
 M. Viola (†)
 Sinfonie Scacchistiche 2017-2018
 Commendation



303 – M. Hlinka/L. Kekely - Commendation

With the introductory rook check the Black king is directed to an unfavorable square. The ZZ-position in the subsequent minor-piece final S vs. LSS is worth seeing.

1.Sd4+ Kd7 2.Tc7+! 2.Ta8? a1D 3.Txa1 Sxa1+ 2...Kxd6 3.Ta7 a1D 4. Txa1 Sxa1 5.Kf7 Sd7 6.Ke8 ZZ Kd5 7.Sf3!

A) 7...Kd6 8.Sd4! ZZ Kd5 9.Sf3 Ke6 10.Sg5+ = 10.Sd4+? Kd6! ZZ+

B) 7...Kc6 8.Se5+! Sxe5 9.Kxf8=

594 – M. Hlinka/L. Kekely - **Commendation**

After forced introduction, the remaining knight must stop the two black pawns. First, he can swing back and forth between g1 and h3, and as soon as the king approaches, White gets the pawn on b7 and then draws in the queen's final.

1.Sb6! Dxb6 2.Lc5 Dxc5! 2...Da6 3.Sc7+=; 2...Dc6? 3.Sd4+ +- **3.bxc5! g3 4.Kd6 g2 5.Sd4+ Kc4 6.Se2!** 6.Sf3? g4 7.Sg1 Kd4 8.Se2+ Ke3 9.Sg1 Kf2 10.Kc7 Kxg1+- **6...Kd3 7.Sg1 Kd4 7...Ke4 8.Kc7 Kd5 9.Kb6= 8.Sh3! Kc4 9.Sg1 Kd4 10.Sh3** pos. draw **Ke3 11.Kc7 g4 12.Sg1 Kf2 13.Kxb7 Kxg1 14.c6 Kf2 15.c7 g1D 16.c8D=**

742 – M. Hlinka/L. Kekely/M. García - **Commendation**

After a fair amount of fights, White draws with the remaining rook (perpetual check or permanent mate threat). Nice ending (from 7.f3) with thematic content.

1...Lg2+ 2.Kb5 2.f3? Lxf3+ 3.Kb5 Sfd6+ 4.Txd6+ Sxd6+ +- **2...Sfd6+ 3.Txd6+!** 3.Ka4? Sc5+ +- **3...Sxd6+ 4.Kc5 Txe6** 4...Se4+ 5.Kd5 Sxf6+ 6.Kxe5 Se8 (6...Sg4+ 7.Kd6 Ta7 8.c5 Sf6 9.Ke5=) 7.f4 Lh3 8.f5= **5.Lxe5 Sb7+ 6.Kd4 Sa5** 6...Sd8 7.f3 Lxf3 8.Tb2+ Kc1 9.Ta2 Kb1 10.Tf2 Sc6+ 11.Kc3 siehe Lösung **7.f3!** 7.Lf4+? Kc2+; 7.f4 Sc6+ 8.Kc5 Sxb4+- **7...Lxf3 8.Tb2+ Kc1 9.Ta2!** TT 9.Tf2? Sc6+ 10.Kc3 Sxe5 Y11.Tf1+ Ld1+- **9...Kb1 10.Tf2 Sc6+ 11.Kc3 Sxe5 X12.Tf1+ Ka2 13.Tf2+ Kxa3 14.Tf1 Ka2 15.Tf2**

591 – P. Krug - **Commendation**

The real joke of this study is the position after 12.Kg7, which attacks the rook on h8 while at the same time the knight hangs on d8. The only defense Te8 fails on the knight fork. Very pretty, but anticipated by J. Fritz 1955. Considering the previously independent solution with knight underpromotion a little honor seems appropriate here anyway.

1.g6 Sb5 2.d7 Sxd4 3.g7 Ta8+ 4.Kf7 Sf5 5.g8S! 5.g8D? Sh6+ +- **5...Ke3** 5...Sd4 6.Sf6 Kd3 7.Se8 Kc4 8.Ke7 Kc5 9.d8S!= **6.Se7 Sd6+ 7.Kf6 Sb7 8.Sd5+ Ke4 9.Sc7 Th8 10.Se6 Kd5 11.d8D+ Sxd8 12.Kg7! Te8 13.Sc7+ =**

453 – P. Krug/M. García - **Commendation**

Draw study with 6 stalemate variants, whereby I particularly like A1) with the blocking move 5.Lf2. However, the stalemate already exists in the starting position, and the meaning of the introductory move 1.Nb5 + remains a mystery to me (instead of saving the pawn on d3 and starting immediately with 1.Bb4).

1.Sb5+! 1.Sc6+? Kd5! 2.Sb4+ Ke6! 3.Sc6 Lf2 4.Lb4 Tg3 a) 5.Th6+ Kf5 6.Se7+ Ke5 7.Ld6+ (7.Sg6+ Kd4 8.Th4+ Ke3 9.Lc5+ Kd2 10.Lb4+ Kc2 11.Tc4+ Kd1+-) 7...Kd4 8.Sc6+ Kxd3 9.Th1 Tg7 10.Lb4 Ke4+-; b) 5.Ld2 Txd3 6.Th6+ Kf5 7.Th5+ Ke4 8.Te5+ Kf3 9.Te8 Txd2 10.Sd4+ Kg2 11.Sxb3 Td1+ 12.Kxa2 e1D 13.Txe1 Lxe1+- **1...Kxd3 2.Lb4!** 2.Sd4? Kxd4 3.Txh4+ (3.Le7 Tf5 4.Lxh4 Tf1+ 5.Le1 Kd3 6.Th3+ Kc2 7.Tc3+ Kd1+-) 3...Kd3 4.Th3+ Kc2 5.Th1 Td5 6.Lh6 Td1+ 7.Lc1 Tf1 8.Txf1 exf1S! +-
A) **2...Lg3 3.Le1**

A1) **3...Txb5 4.Lxg3 Tf5 5.Lf2!** 5.Lf4? Txf4 6.Th3+ Kd2 7.Td3+ Ke1 8.Tf3 Tc4! 9.Tf1+ Kd2 10.Te1 Tc3!+-; 5.Tc1? Kd2 6.Te1 Tf1 7.Lf2 Kd3 8.Lh4 Ke4 9.Lf2 Kf3 10.Lh4 Kg2+-; 5.Le1? Tf1 6.Th3+ Kc2 7.Tc3+ Kd1 8.Td3+ Kxe1 9.Tf3 Kd2+- **5...Txf2 6.Th3+ Kd2 7.Td3+ Ke1 8.Tf3 Txf3** patt
A2) **3...Lxe1 4.Sd4!**

A21) **4...Kxd4 5.Th4+! Kd3 6.Td4+ Kc2 7.Td2+ Kc1 8.Td1+ Kc2 9.Td2+ Lxd2** stalemate

A22) **4...Lc3 5.bxc3 Te5 6.Te1!** 6.Sxb3? e1D+ 7.Txe1 Txe1+ 8.Kxa2 Kxc3+- **6...Kxc3 7.Sxb3 Kxb3 8.Txe2 Txe2** stalemate

B) **2...Tg4 3.La5!** 3.Th3+ Kc4+- **3...Kc4 4.Sa3+!** 4.Sd6+? Kd5 5.Sb5 Kc5 6.Sc7 Tc4+- **4...Kd5** 4...Kd4 5.Tc1!= **5.Ld2**

B1) **5...Lg5 6.Sc4! Kxc4 7.Lxg5 Tg5 8.Th4+ Kd3 9.Td4+ Kxd4** stalemate

B2) **5...Td4 6.Sb5 Txd2 7.Sc3+ Ke6 8.Sxe2 Lf6 9.Sd4+ Lxd4 10.Th6+** 10.Te1+? Kd5 11.Te5+ Kc4 12.Tc5+ Kd3 13.Tc3+ Lxc3! +-

B21) **10...Kd5 11.Td6+ Kc4 12.Txd4+ Txd4** stalemate

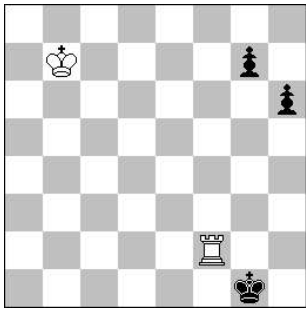
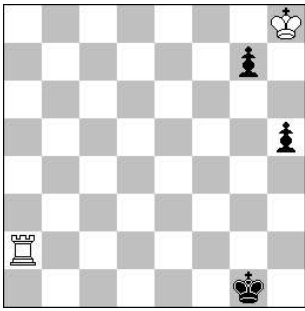
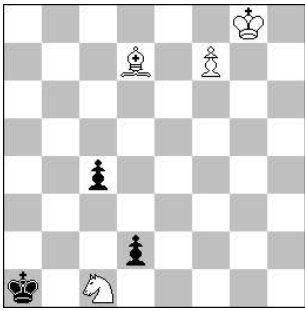
B22) **10...Lf6 11.Txf6+ Kxf6** stalemate.

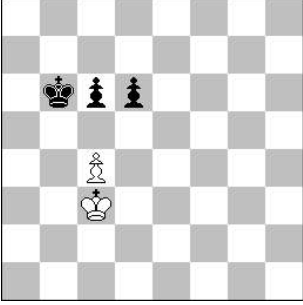
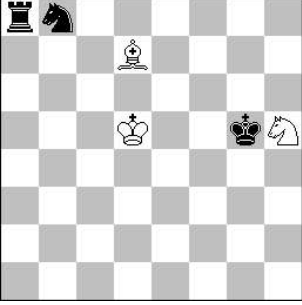
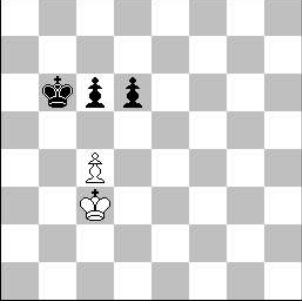
454 – M. Campioli/M. Viola (†) - **Commendation**

Long fight of the White queen and the pawn h7 against the black superiority. The final stalemate is however anticipated by R.Becker & J.Akobia 2005. As a long-liner with this stalemate (19; R.Becker & J.Akobia only 17 moves) and in terms of the independent solution, this is still worth a little honor.

1.Da7+! 1.Kxe2? Sd4+ 2.Kf2 a2+- **1...Kb3** 1...Kb4 2.Kxe2 Sd4+ 3.Kf2 Sb5 4.Dxb7 a2 5.Da6= **2.Kxe2** 2.Dxb7+? Kc3 3.Dc6+ 3.Kd3 4.Da6+ Ke4 5.Dxe2+ Se3+- **2...Sd4+ 3.Kf2 a2 4.Kxg2** 4.Dxb7+? Ka3 5.Da7+ Kb2 6.Db6+ Sb3 7.Kxg2 a1D+- **4...b5 5.Df7+! Te6 6.Df1!** 6.h8D? a1D 7.Dxe5 Db2+ 8.Kh1 Dc1+- **6...Th6 7.Dd1+ 7.Dd3+? Ka4!** 8.Dd1+ Sb3 9.Dxg4+ Ka3 10.Dg7 Txh7 11.Dxh7 a1D+- **7...Sc2 8.Dd5+** 8.Dd3+? Kb2! 9.Dxb5+ Kc1 10.Dxe5 (10.Df1+ Kd2 11.Df2+ Kd1 12.Df1+ Se1+-) 10...a1D-+] **8...Ka3 9.Dd2!** 9.Dc5+? b4! 10.Da5+ Kb2 11.Dxe5+ Kb1 12.Df4 a1D 13.Dxh6 Dc3 14.Dh1+ Se1+-; 9.Dd3+? Kb2 10.Dxb5+ Kc1 11.Dxe5 a1D-+; 9.Da8+? Kb2-+] **9...a1D** 9...Txh7 10.Dc3+ Ka4 11.Dxc2+= **10.Dxh6 De1 11.Da6+** 11.h8D? Se3+- **11...Kb2 12.Dxb5+ Kc1 13.Dc4! Dh4!** 13...g3 14.Dc5! De4+ 15.Kxg3 Dxh7 16.Dxe5= **14.Df1+ Kb2 15.Db5+ Kc1 16.Df1+** 16.Dxe5? Dxh7 17.Kg3 (17.Df4+ Kb2 18.Dxg4 Se3+-) 17...Dh3+- **16...Se1+ 17.Kg1 Kd1** 17...Dxh7 18.Dxe1+= **18.h8D Dxh8 19.De2+! Kxe2** stalemate.

ATTACHMENT

<p>1230 - to 587 – V. Samilo P. Rossi – Finales y Temas 2001 -</p>  <p>+ 2+3</p> <p>1.Ta2 h5 2.Kc6 h4 3.Kd5 h3 4.Ke4 h2 5.Kf3 h1D+ 6.Kg3+-</p>	<p>1231 – J. Moravec La Stratégie 1912 10° Posto</p>  <p>+ 2+3</p> <p>1.Kh7! h4 2.Kg6 h3 3.Kg5 h2 4.Kg4 h1D 5.Kg3+-</p>	<p>1232 - to 698 – S.S. Nielsen F. Richter – FIDE revue 1965 -</p>  <p>+ 4+3</p> <p>1.Sb3+ cxb3 2.f8D d1D 3.Da3+ Kb1 4.Lf5+ Dc2 5.Lh7+-</p>
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<p>1233 - to 537 – V. Samilo Sacconi – L'Alfiere di Re 1922</p>  <p>= 2+3</p> <p>1.Kc2! Ka5 2.Kb3 Kb6 3.Kc2 Kc5 4.Kc3 Kb6 5.Kc2 Kc7 6.Kd3 Kd7 7.Ke3 Ke6 8.Kf4 Kf6 9.Ke4 Kg5 10.c5! d5+ 11.Ke5=</p>	<p>1234 - zu 591 – P. Krug J. Fritz – Ceskoslovensky Sach 1955</p>  <p>= 3+3</p> <p>1.Le8 Sa6 2.Sg7 Sc7+ 3.Kc6 Sxe8 4.Kb7 Sc7 5.Se6+!=</p>	<p>1235 - to 454 – M. Campioli/M. Viola R. Becker/I. Akobia – Die Schwalbe 2005</p> <p>1. Honourable Mention</p>  <p>= 2+3</p> <p>1.Tf1+ Kc2 2.Tb1 Sf6 3.Tc8+ Kd3 4.Td8 Ke2 5.Tg1 Se4 6.Td4 Sc3+ 7.Kb2 d1D 8.Tgxd1 Sxd1+ 9.Kc2 Tc3+ 10.Kb1 Txb3+ 11.Ka2 Tb2+12.Ka1 Tb3 13.Ka2 Ta3+ 14.Kb1 Ta4 15.Td2+ Ke116.Td4 Ke2 17.Td2+ Kxd2=</p>
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Finally, I would like to thank Sinfonie Scacchistiche for the honor of judging the tournament. I congratulate all distinguished authors for their success.

Berlin, October 2019
Michael ROXLAU

Nel porgere i nostri più sentiti ringraziamenti al nostro Giudice, ricordiamo che il verdetto risulterà definitivo dopo tre mesi dalla pubblicazione.

Riceviamo e doverosamente (nonché volentieri) pubblichiamo alcune considerazioni del Giudice Studi 2019, che saranno senz'altro utili ai compositori per rivedere e magari correggere i loro elaborati.

Sinfonie Scacchistiche, Torneo Internazionale di studi 2019, Memorial Marino Bortolotti

Lavori pubblicati nel **numero 138**. Brevi commenti a 19 opere: **1083. Krug, 1084. Gatti, 1086. Gatti, 1087. Hlinka/Garcia, 1090. Mikitovics, 1091. Kiryakov, 1092. Garcia, 1094. Gatti, 1095. Melnichenko, 1097. Formela, 1098. Ulrichsen, 1099. Formela, 1100. Perone, 1104. Gonzales, 1108. Gasparyan, 1109. Avedisian, 1110. Pasman, 1111. Pasman, 1112. Pasman.**

1083. Krug

Tratto conclusivo vincente di Cavallo (Cg8) ben noto a tutti gli studisti e già utilizzato in altre composizioni.

1084. Gatti

Struttura finale ideata precedentemente da J. Hannelius, Suomen Shakki, 1953; F. Aitov, G. Umnov, 64, 1977.

1086. Gatti

Inversione di mosse: 3.Cxd4 exd4 4.e8C Ae7 5.Dh2. Dopo 2...Ad6! va bene la continuazione dell'autore 3.e8C Ae7 4.Cxd4 exd4 5.Dh2 ma è presente anche la successione qui segnalata (3.Cxd4 exd4 4.e8C Ae7 5.Dh2).

1087. Hlinka / Garcia

Nella linea B) - 2...g3 - il gioco continua con due varianti dopo 12.Rf2: 12...C5g4+ e 12...Re4. Bisogna rilevare un precedente: dopo 12...Re4 si ottiene una struttura uguale a quella di E. Pogosjants, Rubinstein MT, Problemista, 1972 ed anche la posizione conclusiva - dopo 16...Rxf4= stallo - ricalca fedelmente lo stallo del lavoro di E. Pogosjants, Rubinstein MT, Problemista, 1972.

1090. Mikitovics

Il lavoro si conclude con 24... Rc5 25.Ce6+-. Se l'autore avesse scelto la più forte 24...Ae5 (o anche 24...Af4) - e non 24...Rc5 che perde subito - dopo 25.Ce6 il Bianco avrebbe vinto seguendo le analisi pubblicate da J. Nunn nel libro *Secrets of Minor-Piece Endings*, 1995; il GM inglese propone 25... Ag3 26.Rb6 Af2+ 27.Rc6 Aa7 28.Rc7 Rb5 29.Cd4+ Ra6 30.Cc6 Ab6+ 31.Rc8.

1091. Kiryakov

Duale minore 2.f8T, nella fase iniziale dello studio.

1092. Garcia

Nella linea 1...f3, segnalata come principale dall'autore, è presente il duale minore 9.Rb7/Rd7 e dopo 14...Dxg3 si giunge a una struttura già ideata da M. Havel, Sach, 1944 (ma col RNf5).

1094. Gatti

Il compositore presenta una correzione a un lavoro pubblicato precedentemente. Utili riferimenti: Sinfonie Scacchistiche, numero 136, pagina 311 col diagramma N°. 864 e pagina 315 con la soluzione; Sinfonie Scacchistiche, numero 137, pagina 344 con la discussione (e la correzione) del finale pubblicato nel numero 136.

1095. Melnichenko

Inversione di mosse: 11.Af7+ Cxf7 12.Ad7+ Cxd7= stallo. L'autore segnala come linea principale: 11.Ad7+ Cxd7 12.Af7+ Cxf7= stallo.

1097. Formela

Numerosi duali, alcuni minori, segnalati di seguito nelle parentesi quadre. Si presenta la soluzione completa con le sole linee alternative, per evidenziare le diverse possibilità a disposizione del Bianco (non sono riportate le analisi dell'autore).

1.g6 a5 2.Cf5+ Rd7 3.Cxg7 a4 4.Cxh5 Re7 5.g7 Rf7 6.Cxf6 [6.g8D+ Rxc7 7.Cxf6+ Rf7 /Rg7 8.Cg4 a3 9.Ce3 a2 10.Cc2=; 6.g8T Rxc7 7.Cxf6+=; 6.g8A+ Rxc7 7.Cxf6+=] **6...Rxc7 7.Cg4** [7.Ce4 a3 8.Cd2! a2 9.Cb3! c5 10.Re4 c4 11.Ca1! b5 12.Rd4!=] **7...a3 8.Ce3 a2 9.Cc2 Rg6 10.Re4** [10.Re3 c5 11.Rd3=; 10.Re2 c5 11.Rd3=] **10...c5 11.Rd3** [11.Ca1=; 11.h4 Rh5 12.Rd3 Rxh4 13.Rc3 Rg4 14.Rb2 Rxf4 15.Rxa2! e5 16.Rb3! e4 17.Rc3 e3 18.Rd3=; 11.Re3 Rf5 12.Rd3 Rxf4 13.Rc3 e5 14.Rb2 e4 15.Rxa2=; 11.h3 b5 12.Rd3 Rf5 13.Rc3 Rxf4 14.Rb2 e5 15.Rxa2=] **11...Rf5 12.Rc3** [12.Rc4 Rxf4 13.Rb3 e5 14.Rxa2=; 12.Rd2 Rxf4 13.Rc1 e5 14.Rb2 e4 15.Rxa2=] **12...Rxf4 13.Rb2** [13.h4 Rg4 14.Rb2 Rxh4 15.Rxa2=; 13.Rb3 e5 14.Rxa2=; 13.h3 Rg3 14.Rb2 Rxh3 15.Rxa2=] **13...e5 14.Rxa2** [14.h3 Rg3 15.Rxa2 Rxh3 16.Rb3=; 14.h4 Rg4 15.Rxa2 Rxh4 16.Rb3=] **14...e4 15.Rb3** [15.Rb2 e3 16.Rc1/Rc3=; 15.Rb1 e3 16.Rc1=] **15...e3 16.Rc3** [16.Rc4 Rf3 17.Rd3=] **16...Rf3 17.Rd3** [17.h4 Rg4 18.Cxe3+ Rxh4 19.Rc4=; 17.h3 Rg3 (17...e2 18.h4 Rg4 19.Rd2 Rxh4 20.Rxe2=) 18.Cxe3 Rxh3 19.Rc4=] **17...e2 18.h4=** [18.h3=; 18.Rd2 b5 19.h4 b4 20.h5 b3 21.Ce1+ Rf2 22.h6 b2 23.Cd3+ Rf1 24.h7 b1D 25.h8D Dxd3+ 26.Rxd3 e1D 27.Df6+=; 18.Rc4 Rg4 19.Rb5 Rh3 20.Rxb6 Rxh2 21.Rxc5=].

1098. Ulrichsen

Duale: anche 13.g8T va bene.

1099. Formela

Alternative pattanti: 7.Ta7 ed anche 10.Txf2+. Il tratto 10.Txf2+ rappresenta una inversione di mosse: dopo 10...Rxf2 11.g8D d1D 12.Dg2+ si rientra nella linea del compositore. Si propone la soluzione completa con i soli difetti analitici evidenziati nelle parentesi quadre (non sono presenti le analisi dell'autore)

1.g6 h6 2.Rh3 f4 3.Tg5 d5 4.Te5 f3 5.Te7 d4 6.Txg7 d3 7.Td7 [7.Ta7 d2 (7...Re2 8.g7 f2 9.Tf7=) 8.g7 d1D (8...Re2 9.g8D f2 10.Tf7=) 9.Ta2+ Re1 (9...Rf1 10.g8D Dd3 11.Ta1+ Cd1 12.Dg4 f2+ 13.Rh4=) 10.g8D f2 (10...Dd7+ 11.Rg3 f2 12.Txf2=) 11.Txf2 Rxf2 12.Dg2+=] **7...Re2 8.g7 f2 9.Tf7 d2 10.g8D** [10.Txf2+ Rxf2 11.g8D d1D 12.Dg2+=] **10...d1D 11.Txf2+ Rxf2 12.Dg2+ Re1 13.Dh1+ Rd2 14.Dxd1+ Rxd1 15.Rh4 Cf5+ 16.Rh5 Re2 17.Rg6=.**

1100. Perone

Nella linea B) è presente un duale 7.Re6 (tratto proposto nella linea principale) ed anche 7.Rd5. Dopo 7.Re6 e dopo 7.Rd5 si delineano due diverse (e brevi) soluzioni vincenti.

1104. Gonzales

Dopo 21...h2 l'autore propone 22.f8D h1D+ 23.Rd4, ma è presente l'inversione di mosse 22.Rd4 h1D 22.f8D.

1108. Gasparyan

Due sono le varianti principali. Dopo 1...Ad5 - la prima linea principale, A) - bisogna rilevare due soluzioni alternative (8.Dh6+ e 11.f7). Dopo 1...Cf2 - la seconda linea principale, B) - il Nero addirittura vince con 10...gxh1C oppure con 10...gxh1A (il secondo giocatore non deve assolutamente promuovere a Donna, pena lo stallo!). Si propone la linea principale dello studio, con i soli difetti analitici opportunamente evidenziati (non sono riportate le analisi dell'autore).

1.Tf1: A) 1...Ad5 [B) 1...Cf2 2.Txf2 g3 3.Td2 Da8 4.Td8 Dxd8 5.Cxd8 Ag4 6.Ce6 Axe6 7.Tb7 Cxc5 8.Txb4 e4 9.Tb1 g2 10.Th1+ gxh1C-+ (10...gxh1A-+)] **2.Th1+ Axb1 3.Tc8 Ae4+ 4.Rh5 Rh7 5.Txf8 Dxb7 6.Th8+ Rxh8 7.f8D+ Rh7 8.De8** [8.Dh6+ Rg8 9.g6 Cxc5 10.f7+ Dxf7 11.gxf7+ Rxf7 12.Dd6 Ce6 13.Dxd1 g3 14.Rh4 g2 15.Rg3 Cd4 16.Rf2 Af3 17.Db1 (17.Dd3 b3 18.Dh7+=; 17.Da4 b3 18.Dd7+=) 17...b3 18.Dh7+ Re6 19.Dg6+ Rd5 20.Df7+ Rc5 21.De7+ Rc4 22.Dxe5=] **8...Cxc5 9.g6+ Axb7+ 10.Dxb7+ Rh8 11.De8+** [11.f7 Dh1+ 12.Rg5 Ce4+ 13.Dxe4 Dxe4 14.f8D+=] **11...Rh7 12.Dg6+=.**

1109. Avedisian

Dopo 6.Te6+ si ottiene una struttura completamente identica a quella già costruita dopo 7.Te6+ nella linea principale dello studio del "trio" D. Gurgendze, V. Kalandadze, R. Martysvalashvili, Joseph-100 MT STES, 1996. In questo studio di Avedisian il gioco introduttivo è più semplice di quello proposto dai tre compositori nel 1996.

1110. Pasman

Dopo 6.c3 si incontra una manovra pattante già analizzata prima da J. Ochoa, Xadrez Brasileiro, 1936 ed anche da J. Ulrichsen, Springaren, 1997.

1111. Pasman

Brillante manovra vincente (conclusiva) bene conosciuta: H. Cordes, Rigaer Tageblatt, 1895; F. Amelung, Rigaer Tageblatt, 1895; H. Cohn, Breslauer Zeitung, 1925; G. Kasparian, Shakhmaty v SSSR, 1934; A. Wotawa, Deutsche Schachzeitung, 1939.

1112. Pasman

L'autore segnala giustamente: "after A. Wotawa". Bisogna aggiungere un altro precedente: V. Kalandadze, Georgian Chess Composition, 1993 (in questo caso con la TBg4).

Marco CAMPIOLI



Sinfonie Scacchistiche 2020

The official A.P.I. Magazine is organizing an informal composition Tourney for:

Section Two-moves [$\neq 2$]	:	2020
Section n-moves [$\neq n$]	:	2020
Section Helpmate 2 moves [$H \neq 2$]	:	2020
Section Helpmate n-moves [$H \neq n$]	:	2020
Section Selfmate n-moves [$S \neq$]	:	2020
Section studies [win/draw]	:	2020
Section Fairy [$*$]	:	2020
Section Retro	:	2020

[*] Are required problems in two moves as: $\neq 2$, $H \neq 2$, $S \neq 2$, $HS \neq 2$; these problems must have **2 and only 2** conditions, freely chosen. Please attention: **no fairy pieces** are allowed.

Deadline: 30/09/2020

Judges:

Section Two-moves [$\neq 2$]	:	José COELLO ALONSO
Section n-moves [$\neq n$]	:	Valerio AGOSTINI
Section Helpmate 2 moves [$H \neq 2$]	:	Francesco SIMONI
Section Helpmate n-moves [$H \neq n$]	:	Antonio GAROFALO
Section Selfmate n-moves [$S \neq$]	:	
Section studies [win/draw]	:	Marco CAMPIOLI
Section Fairy [$*$]	:	Alberto ARMENI
Section Retro	:	Antonio GAROFALO

The originals have to be sent to the director Valerio AGOSTINI [valerio.agostini@gmail.com] only by e-mail. The problems will be published in the magazine: every composer will receive the copies of the publications and the awards (PDF version).

It's mandatory the declaration of the computer control (C+) of Popeye, WinChloe, Alybadix or others, for every problems (not for studies, of course).

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