

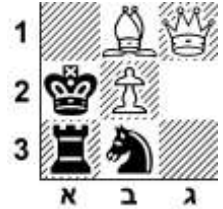
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פותרי התחרות הבין לאומית. מקדימה ומימין לשמאל: וארי בזבלוק, מתן בן שדה, עדי מנחם, נרי שטרסמן, רועי ארליך, רם סופר, עומרי אדלר, אנדרי קרוכמלניק, אליהו שירי, אורי טייכמן, עופר קומאי, מרדכי צ'ובניק ולב גליאנצשפיגל 16th ISC solvers. Front, right to left: Vari Bazvluk, Matan ben Sade, Adi Menachem, Nery Strasman, Roy Ehrlich, Ram Sofer, Omri Adler, Andrei Krochmalnik, Eliahu Shiri, Uri Teichman, Ofer Comay, Mordechai Chovnik & Lev Glanzspiegel.

What I wish to find in helpmates / Ofer Comay

Chess problems are, first and foremost, a form of art. As an observer of art, I am looking for something exciting, funny, enjoyable, thrilling. What is this thing? Like in other fields of art, in chess too, matters are subjective: each viewer has a different taste, all tastes are legitimate.

In this article I shall discuss things that are of personal interest to me in chess problems in general and help problems in particular.

Harmony is the very first thing which almost every chess problem enthusiast is looking for. It is designed to emphasize a central idea in several aspects. This topic deserves a different, deeper discussion; here I shall assume that it is more or less agreed upon, and will discuss other issues, in which I see important elements to create interesting problem; elements that some of us, chess composers, do not grant a serious weight. In fact, some excellent composers do not pay any importance to these elements, yet they are important to me.

I'd like to elaborate my views about four types of 'families' of such elements, which are essential, in my opinion, to derive satisfaction and enjoyment when we look at or solve a good problem. These families of elements contribute in raising the problems' artistic value.

We shall call the first family "visual elements". The second – "elements of non-triviality"; The third will appear under the headline of "paradoxical elements".

However, it is the fourth family of elements, as far as I am concerned, which raises a chess problem to new heights. To understand what exactly this fourth family is, we shall first define the previous three families.

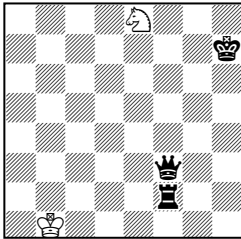
בעיות שחמט הן בראש וראשונה אמנות. וכצופה באמנות לכל דבר, אני מחפש משהו מרגש, משעשע, מענג, מלהיב. מה זה הדבר הזה? כמו ענפי אמנות אחרים, גם אצלנו הכל סובייקטיבי, לכל אחד יש טעם אחר, וכל טעם לגיטימי באותה מידה. בכתבה הזו אדון בדברים שמעניינים אותי באופן אישי, בבעיות שחמט באופן כללי, ובבעיות עזר באופן ספציפי.

הדבר הראשון שכמעט כל חובב בעיות שחמט מחפש בבעיית שחמט הוא הרמוניה, שנועדה להדגיש רעיון מרכזי במספר אופנים. הנושא הזה ראוי לדיון נפרד ומעמיק; בכתבה זו בחרתי להניח בנשאים אחרים, שאני רואה בהם אלמנטים חשובים ופחות מדוברים לבעיית שחמט מעניינת. אלמנטים שחלק מאיתנו לא נותן להם משקל רב, ויש מחברים מצויינים שלא מתייחסים כלל לאלמנטים חשובים אלו.

בכתבה זו אתייחס במיוחד לארבע "משפחות" של אלמנטים כאלה, שגורמות לטעמי לתענוג לצפות או לפתור בעיה טובה, ומעלים את הערך האמנותי שלה. למשפחה הראשונה אקרא "אלמנטים ויזואליים", לשנייה "אלמנטים של אי טריביאליות", ולשלישית "אלמנטים פרדוקסליים".

המשפחה הרביעית היא המשפחה שמרימה את הבעיה לגבהים חדשים, מבחינתי האישית. כדי להבין מהי נגדיר קודם את שלוש המשפחות הראשונות.

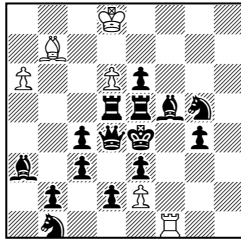
1. Victoras Paliulionis 1st Prize Orbit 2012



H#6.5* 2+3

Set: 2.♖h2 ♕c1 3.♖h6 ♖d2
4.♗h1! ♕e3 5.♗g6 ♖f4 6.♗h5
♗f5 7.♗h4 ♗g7#
Solution: 1...♕c1 2.♗a8! ♕d1
3.♖f7 ♕e2 4.♖b7 ♖f3 5.♗a1!
♗g4 6.♗h8! ♗h5 7.♖g7 ♗f6#

2. Shlomo Seider Schach-Echo 1976

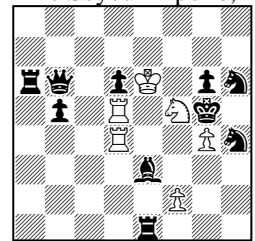


H#3 2 Sols 6+15

1.♙xd6 ♖c1 2.♗c5 ♖xc3 3.♗a3
♖xc4#
1.♗a7 ♙c6 2.♙c5 ♙a4 3.♙d4
♙c2#

3. Valentin F. Rudenko Victor Chepizhny

1st Prize Soyouz-Apollo, 1975



H#2 3 Sols 6+10

1.♙f4+ ♗e3+ 2.♙e5 f4#
1.♗f3 ♗h4+ 2.♗e5 ♗f3#
1.♗f7 ♗h6+ 2.♗e5 ♗f7#

Visual elements

Geometrical elements usually provide an aesthetic impression, which on occasion is sufficient in itself to make a beautiful problem. For instance, No. 1, in which the queen travels during the solution to all four corners. Line elements like Grimshaw, Turton, Indian theme and more, adds color and pleasant aesthetics. Such is the case in the Turton, demonstrated in Seider's charming problem (2). Another pretty visual element is Umnov, especially when it appears six times! (3).

Elements of non-triviality

As a rule, helpmates are not trivial to solve. Being a solver, I've discovered that I have a difficulty in solving helpmates. On the other hand, whenever I watch the solution, in most cases everything the full content of the solution becomes immediately evident.

Sometimes, though, there are additional layers, that transform the solution to a non-trivial one. This family divides into two types: multiple choice and foresight.

• Multiple choice

This occurs when there are, ostensibly, various options to achieve the desired requirement, and one needs to understand why it is just a specific solution that is working.

The simplest case is called dual avoidance, characterized by having to choose between two look-alike options. We can see that in Navon's piece (4). The interesting question in this problem, is why black move-order cannot be changed. It turns out that in both solutions, changing the move-order creates a pin of a white piece. By the way, harmony in the layers of tries is important, emphasizing the composer's idea. It is quite common that the main parts of the idea are demonstrated in the tries and not in the solution.

אלמנטים ויזואלים

אלמנטים גיאומטריים נותנים בדרך כלל רושם אסתטי שלפעמים הוא לבדו מספיק כדי להפוך בעיה ליפהיה. למשל בעיה (1) שבה המלכה נעה במהלך הפתרון לארבע פינות הלוח. גם אלמנטים קווים כמו גרימשאו, טורטון, נושא הודי, ועוד מוסיפים צבע ואסתטיקה נעימה למראה. למשל תמרון הטורטון בבעיה המקסימה של שלמה (2). אלמנט ויזואלי יפה אחר הוא אומנוב, במיוחד אם הוא מופיע שש פעמים... (3)

אי טריביאליות

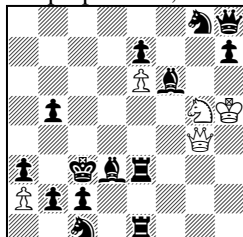
בעיות מט עור בדרך כלל לא טריביאליות לפתרון. כפותר מצאתי שאני מתקשה במיוחד בתחום הזה. מצד שני, כאשר אני צופה בפתרון של בעיה, ברוב המקרים הפתרון ברור על כל רבדיו תוך כדי הצפייה בפתרון. אבל לפעמים יש רבדים נוספים שהופכים את הפתרון ללא טריביאלי. יש שתי תת-משפחות של אי-טריביאליות: בחירה מרובה, וראייה קדימה.

• בחירה מרובה

בחירה מרובה מתרחשת כאשר יש לכאורה מספר אפשרויות לפתרון, וצריך להבין מדוע רק אפשרות ספציפית עובדת. המקרה הפשוט ביותר נקרא מניעת דואלים, שמאופיין בבחירה מתוך שתי אפשרויות דומות, כפי שניתן לראות בבעיה של עמנואל (4). השאלה המעניינת בבעיה הזו היא מדוע אי אפשר להחליף את סדר המסעים של השחור. מתברר, שבשני הפתרונים החלפת סדר המסעים יוצרת כפיתה של כלי לבן. אגב, הרמוניה ברובד ההתעיות היא חשובה, ומדגישה את הרעיון של המחבר, שרובו לא מופיע בפתרון עצמו אלא בעיקר בהתעיות.

4. Emanuel Navon

3rd Prize, 199 TT
Superproblem, 2018

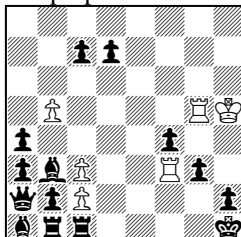


H#2 b)wPc2 5+14

- a) 1. ♕f5 (♞e5?) ♘f3
2. ♞e5 ♖d4 #
b) 1. ♞f3 (♕e2?) ♗a4
2. ♕e2 ♘e4 #

5. Menachem Witztum

4-5th Prize 185 TT
Superproblem 2017

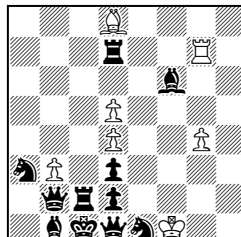


H#2 b)h1→d8 6+14

- a) 1. ♞xc2 ♞gxg3 2. ♞f1 ♞xf1#
b) 1. ♕xc2 ♞e3 2. ♗g8 ♞xg8#

6. Ofer Comay

1st Prize Israeli Ring Ty,
2014



H#3 2 Sols 7+11

1. ♞c7! ♞xc7 2. ♗xb3 ♕e7
3. ♗xd5 ♕xa3#
1. ♕g5! ♕xg5 2. ♗xg4 ♞e7
3. ♗xd4 ♞xe1#

In Witztum's problem (5) the solution is evident, and the main point is revealed in two surprising tries. In the first phase, the try 1. ♖xc2 ♗gxg3 2. ♖d1 ♗f1# doesn't work because ♗f3 is pinned. In the second phase there is another try 1. ♗d1 ♗e3 2. ♗d5 ♗g8# which fails, this time because ♗g5 is pinned. These tries are the main content of the problem; if one is concentrating on the solution alone, one might miss the central points. These tries are not dual-avoidance, characterized by choosing between two similar possibilities, as described before. Here the tries present new ways to solve the problem, which is differentiated from the actual solution. I believe that such tries belong to a fascinating field, rich of possibilities, which has not been deeply researched yet.

An especially interesting case of dual-avoidance is called *hideaway*. It occurs when one side must get rid of a certain piece, but only one move is correct, as other moves by that piece ruin the solution.

In (6) all black moves are designed for hideaway; almost all the problem's content revolves around the question, why a certain black move was chosen instead of others. Black would happily remove Rd7 off the board, if he could. As it is, he should find a place where to put it. 1. ♗xg7 / ♗f7 / ♗e7 prevent white's first move. 1. ♗xd8 prevents white's second move; 1. ♗xd5 prevents black's third move while 1. ♗d6 makes the final mate impossible. In the second solution, examining the reasons for the specific choice of moves for ♗f6, will reveal a complete harmony in avoiding duals. Notice that in this problem, the tries 1. ♗xd5 and 1. ♗xd4, a foresight is integrated, a concept we're going to discuss in a short while. An additional element here is a white Grimshaw on e7 which appears in the dual avoidance, which determines white's move-order.

• Foresight

In a practical game we enjoy witnessing a case, where a player performs a move, the reason to which is clarified only consequently after several moves. In help problems there are quite a few such themes, where the reason for a specific move is revealed only at later stages of the solution: blocking a flight square or closing a line in advance; abstaining from blocking a line in advance, ambush and more.

Hymann & Shamir's problem (7) demonstrates closing a line in advance: in his first move black chooses to close a line, which is already closed. He is doing that because the closed line is going to be opened. White closes an already closed line as well in his second move. Mark's work (8) shows an ambush, with WK hideaway: the white piece enters a line which is doubly closed and becomes effective only after the two blocking pieces open the line.

בבעיה של מנחם (5) הפתרון ברור, ועיקר הפואנטה מופיע בשתי התעיות מפתיעות. בפאזה הראשונה הניסיון 1. ♖xc2 ♗gxg3 2. ♖d1 ♗f1# לא עובד כי ♗f3 קפוא. בפאזה השנייה קיים ניסיון אחר 1. ♗d1 ♗e3 2. ♗d5 ♗g8# שלא עובד כי הפעם ♗g5 קפוא. שתי התעיות אלו מהוות את התוכן המרכזי של הבעיה, והסתכלות בפתרון בלבד עלולה לפספס את הרעיון העיקרי. ההתעיות אינן "מניעת דואלים" שמאופיינות בבחירה בין שתי אפשרויות דומות. כאן ההתעיות מציגות דרך שונה לפתור את הבעיה מהפתרון עצמו. נראה לי שהתעיות כאלה הן תחום מרתק ורב אפשרויות שטרם נחקר באופן מעמיק.

מקרה מעניין במיוחד של מניעת דואלים נקרא *הסתלקות*. הוא קורה כאשר אחד הצדדים צריך להיפטר מכלי מסויים, אבל יש רק מסע אחד אפשרי, משום שכל מסע אחר בכלי הזה מקלקל את הפתרון.

בבעיה (6) כל מסעי השחור נועדו לצורך הסתלקות, וכמעט כל תוכן הבעיה נמצא בשאלה מדוע נבחר דווקא מסע הפתרון של השחור ולא מסע אחר. השחור היה מוציא את צד7 מחוץ ללוח אם הוא היה יכול, אבל הוא צריך למצוא איפה להעמיד אותו. 1. ♗xg7 / ♗f7 / ♗e7 מונעים את המסע הראשון של לבן. 1. ♗xd8 מונע את המסע השני של לבן. 1. ♗xd5 מונע את המסע השלישי של שחור, 1. ♗d6 מונע את מסע המט. ואילו 1. ♗xd5 / ♗d4 מונעים את המט עצמו. בדיקה של הסיבות לבחירה הספציפית של מסעי ♗f6 בפתרון השני תגלה הרמוניה מלאה במניעת הדואלים. אגב, בבעיה זו משולבים בניסיונות 1. ♗d5 ו 1. ♗d4 (וגם בניסיונות 1. ♗d6 ו 1. ♗d5) ראייה קדימה שנדון בה עוד מעט. יש כאן גם גרימשאווא לבן על ה7 שמופיע במניעת הדואלים שקובעת את סדר המסעים של הלבן.

• ראייה קדימה

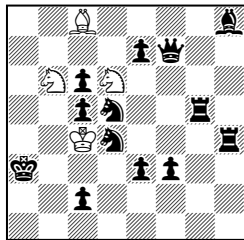
במשחק שחמט רגיל, אנחנו נהנים כאשר שחקן מבצע מסע והסיבה למסע מתבהרת רק בהמשך המשחק. בבעיות עזר יש לא מעט נושאים כאלה, שבהם הסיבה למסע מסויים מתבהרת בהמשך הפתרון: חסימת מפלט מראש, סגירת קו מראש, הימנעות מחסימת קו מראש, אמבוש, ועוד.

הבעיה של ז'אן ושואול (7) מדגימה חסימת קו מראש: השחור בוחר במסעו הראשון לחסום קו שהוא חסום ממילא – מכיוון שהקו עומד להיפתח במהלך הפתרון. גם הלבן במסעו השני חוסם קו שהוא עדיין חסום מכיוון שהוא עומד להיפתח.

בבעיה של מרק (8) מודגם אמבוש משולב עם הסתלקות של המלך הלבן. אצל מרק הכלי הלבן נכנס לקו שחסום פעמיים והופך לאפקטיבי רק אחרי ששני הכלים החוסמים פותחים את הקו.

**7. Jean Haymann
Shaul Shamir**

7-8th Place WCCT 2016-17

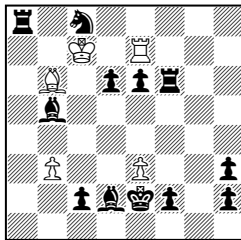


H#3 b) d6→c1 4+13

- a) 1. ♖f6+! ♖c3 2. ♖a2 ♗g4!
3. ♖b3 ♖c4#
b) 1. ♖f5+! ♖xc5 2. ♖a4 ♗e6!
3. ♖b4 ♖c4#

8. Mark Erenburg
1st Prize

Tel Aviv 2019

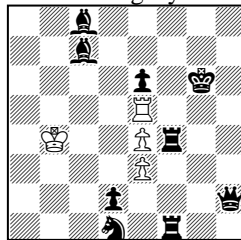


H#3 2 Sols 5+12

1. ♖d3 ♖d8 2. ♖c3 ♖b7! 3. ♗d3
♗d4#
1. ♖f3 ♖b7 2. ♖g3 ♗d8! 3. ♖f3
♖g7#

9. Ofer Comay
1st Prize

Israeli Ring Ty 1990



H#4 b) wBe5 4+9

- a) 1. ♖f6 ♖a5! 2. ♖xe4+ ♖c5
3. ♖e5 ♖b5 4. ♖f6 ♖c6#
b) 1. ♖xe3 ♗a1! 2. ♗d6+ ♖c3
3. ♖f6 ♗b2 4. ♖e5 ♖d3#

Paradoxical elements

Whenever, throughout the solution, something happens contrary to our expectations, a paradoxical element is generated, e.g. when black captures a white piece in a helpmate. Why is this a paradox? Because naturally, a capture of a white piece weakens the white army, something which is, allegedly, opposed to the common mission – delivering mate to the BK.

Here one too may divide the paradoxes to several types: time paradox, material paradox, space paradox, building and destroying. Other types exist, for example, giving check to the WK. In my view, paradoxical elements are the jewel in the crown of art in general and in helpmates in particular.

• **Time paradox**

Generally speaking, time is a critical obstacle in solving a problem. The majority of helpmates in two will be easily solvable, and in a number of ways, if we only had three moves in our disposal. Therefore, a move which spends a tempo is paradoxical: the relevant side not only require no extra time, but he must make a move while being careful that it doesn't harm his plans.

Examples for time paradox: Zugzwang, tempo-move, switchback, Rundlauf, or Zig-zag (a piece can move to a certain square immediately, but it chooses to move to another square first and later to its final destination).

In (9) we have the tries 1. ♖b5! and, in the twin, 1. ♗b2! – which fail on account of the Zugzwang created following black's third move.

אלמנטים פרדוקסליים

כאשר במהלך הפתרון קורה משהו שהוא הפוך ממה שהיינו מצפים, נוצר אלמנט פרדוקסלי. לדוגמא, כאשר במט עזר השחור מכה כלי לבן. מדוע זה פרדוקס? משום שבאופן טבעי הכאה של כלי לבן מחלישה את הלבן, והחלשה פועלת לכאורה בניגוד למשימה המשותפת שהיא הנחתת מט למלך השחור.

גם כאן ניתן לחלק את הפרדוקסים לתת-משפחות: פרדוקס זמן, פרדוקס חומר, פרדוקס מרחב, קלקולים ותיקונים. יש פרדוקסים נוספים, כמו למשל שח למלך הלבן. לטעמי, האלמנטים הפרדוקסליים הם היהלום שבכתר של אמנות בכלל ומטי עזר בפרט.

• **פרדוקס זמן**

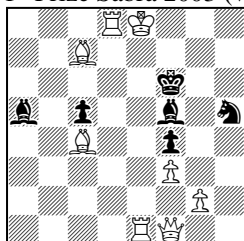
בדרך כלל הזמן הוא המכשול הקריטי בפתרון בעיה. את רוב מטי העזר בשני מסעים, היינו יכולים לפתור בקלות ובמספר דרכים אם היו לנו שלושה מסעים. ולכן מסע שהוא איבוד טמפו הוא פרדוקסלי – לא רק שאחד הצדדים לא זקוק לזמן נוסף, אלא שהוא בעצם צריך לעשות מסע ולהיזהר שהמסע לא יפגע בתכניותיו.

דוגמאות לפרדוקס זמן: כפאי, מסע טמפו, סוויץ' בק, רונדלאוף, וזיגוג (כלי יכול להגיע לערוגה מסוימת אבל הוא קודם נוסע לערוגה אחרת ורק אח"כ מגיע לערוגה היעד).

בעיה (9) מופיעות התעיות 1. ♖b5! ובתאום 1. ♗b2! – שלא צולחות בגלל כפאי שנוצר אחרי המסע השלישי של שחור.

10. Ofer Comay

1st Prize Sabra 2003 (v)

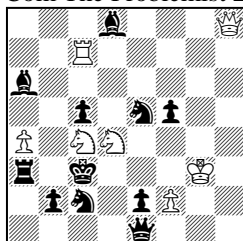


H#2 2 Sols 8+6

1. ♖xc7! ♜e5! 2. ♝xe5! ♜a1#
1. ♗xe1! ♗e6! 2. ♝xe6! ♜a6#

11. Ofer Comay

6th Com The Problemist 2010

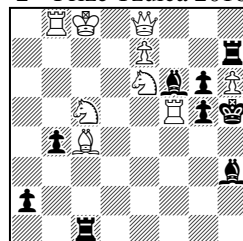


H#2 b)g3→a5 7+11

- a) 1. ♗xc4! ♜d7 2. ♝d2+! ♗b3#
b) 1. cxd4! ♜g8 2. ♝b3+! ♗d2#

12. Ofer Comay

2nd Prize Tzuica 2016



HS#4 b)h5→a1 9+9

- a) 1. ♖f1!! ♗xe6+ 2. ♝d7 ♗xc4
3.e8=♗ ♗xf1 4. ♖h3+ ♗xh3#
b) 1. ♗f1!! ♜xc5+ 2. ♝c6 ♜xf5
3.e8=♜ ♜xf1 4. ♝c1+ ♜xc1#

• Material paradox

To build a mating position for the BK, we will usually try to make use of the full force of the white army. When a white piece is captured, or a white pawn makes a minor promotion, the white force is weakened, thus creating a paradox. Examples for material paradox are: capture of white pieces in a helpmate; capture of white or black pieces in helpselfmates; Zilahi; Cyclic Zilahi; minor white promotion in helpmates; minor white or black promotion in helpselfmates; promoting a fairy piece.

In (10) black captures a white piece in every move.

• Building and destroying

When one side spoils a structure, which seems set towards mate, a paradox is produced. Sometimes during the solution, a spoiler and a correction of the same element are executed. For instance, blocking a line and reopening it; pinning and unpinning; spoiling a ready-made mate; battery destruction; Phenix (capture of a piece followed by promoting to the same piece). In 11 there are two batteries aimed towards the BK; black's first move dismantles one battery, while the second move of the BK moves away from the line of the second battery.

Combined elements

Finally, we arrive at the fourth, most appealing family. Scrutinizing the previous three problems, we can detect that the artistic impression is produced, not only because of the paradox, but also on account of the *integration*, in one problem, of other attractive elements that were mentioned. In (9), the impression of the Zugzwang try is enhanced, as it combines forward insight; the Zugzwang is not immediate and is created only following white's second move. In (10), capture of white pieces appears together with hideaway of a white piece. Problem (11) combines batteries' destruction with Zilahi.

• פרדוקס חומר

כדי לייצר עמדת מט למלך השחור, בדרך כלל ננסה להשתמש במלוא כוחם של הכלים הלבנים. כאשר מוכה כלי לבן, או כאשר רגלי לבן מגלגל לכלי מינורי במקום למלכה, הכוח הלבן מוחלש ויוצר פרדוקס. דוגמאות לפרדוקס חומר הן: הכאת כלים לבנים במטי עזר, הכאת כלים לבנים או שחורים במטי עזר לדעת, זילה, זילהי, זילהי ציקלי, גלגול לכלי מינורי לבן במט עזר, גלגול לכלי מינורי לבן או שחור במטי עזר לדעת, גלגול לכלי אגדת.

בבעיה (10) השחור מכה כלי לבן בכל מסע שלו.

• קלקול ותיקון

כאשר אחד הצדדים מקלקל מערך שנראה מוכן לקראת מט, נוצר פרדוקס. לפעמים במהלך הפתרון מתבצע גם קלקול וגם תיקון של אותו אלמנט. לדוגמא, חסימת קו ופתיחה שלו, כפיחה והתרה, קלקול מט מוכן, הריסת סוללה, פניקס (הכאה של כלי וגלגול לאותו כלי).

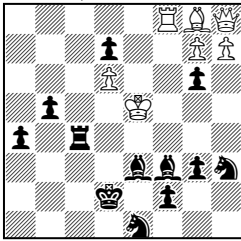
בבעיה (11) יש שתי סוללות שמכוונות לעבר המלך השחור. המסע הראשון של שחור מפרק סוללה אחת, והמסע השני של המלך השחור יוצא מהקו של הסוללה השנייה.

• אלמנטים משולבים

תוך עיון בשלוש הבעיות הקודמות, נוכל להבחין שהרושם האמנותי נוצר לא רק בגלל הפרדוקס, אלא גם בגלל שילוב בבעיה אחת של אלמנטים מושכים אחרים שהוזכרו בכתבה. בבעיה (9) הרושם של התעיה הכפאי מועצם משום שהיא משלבת ראייה קדימה: הכפאי איננו מידי ונוצר רק אחרי המסע השני של לבן. בבעיה (10) מופיע שילוב של הכאות של כלים לבנים עם הסתלקות של כלי לבן. בעיה (11) משלבת הריסת סוללות עם זילהי

13. Ofer Comay

3rd HM, TT Crete 2010

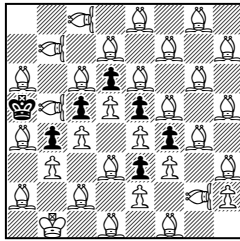


H#3 b)e3→g5 7+12

- a) 1. ♖g4 ♜f3!! 2. ♗e2 ♘xc4+
3. ♗xf3 ♖a8#
b) 1. ♜b4 ♘c4!! 2. ♗c3 ♜xf3+
3. ♗xc4 ♖c8#

14. Ofer Comay

Variantim 2019

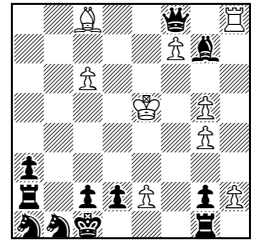


H#19.5 Bishop Lions 31+7

- 1... ♖a1! 2. ♗b6 ♘b1 3. ♖a7
♘c2 4. ♖a8! ♜d3 5. ♗b8 ♘b5
6. ♗c7 ♘c6 7. ♗d8 ♘d7 8. ♗e7
♘e6 9. ♗f6 ♘f5 10. ♗g5 ♘g4
11. ♗h4 h3 12. ♗g3 h4 13. ♗h2
♘h3 14. ♗h1! ♘g4 15. ♗g1 h5 16. ♗f2 h6 17. ♗e1
♘h5 18. ♗d2 ♘g6 19. ♗c3 h7 20. ♗d4 h8 ♜#

15. Ofer Comay

3rd Prize The Problemist 2018



H#3.5 2 Sols 9+11

- 1... ♗e4 2. ♖xh8!! f8=♖!! 3. ♗d1
♜f1+ 4. ♗xe2 ♘a6#
1... ♗d5 2. ♖xc8!! f8=♘!! 3. ♗b2
♘xa3+ 4. ♗c3 ♜h3#

Combining such elements in one problem is a pleasure and much to my taste, especially if several elements from different families are integrated into one move. Integrating several elegant elements into one specific move, resembles an artistic *peak*, when the entire problem is designed to highlight this peak.

In **12**, white's first move (1. ♜f1!! or 1. ♘f1!!) demonstrates hideaway and a sacrifice that only materializes in black's third move. This means that there is an integration of three families in one move: material paradox, hideaway and foresight. Black's Rundlauf, a sort of time paradox, constitutes also a pretty visual element, thus complementing the artistic impression by combining two additional families.

In **13**, the center of the problem appears in white's first move (1... ♜f3!!, and in the twin, 1... ♘c4!!). This move combines an Umnov (visual element), hideaway (multiple choice) and a sacrifice of a white piece (material paradox), a sacrifice which is accepted only in black's last move (forward insight). Hence, an integration of four families in one move.

N. **14**, aimed only at brave souls, contains the fairy piece bishop-lion, moving like bishop but must jump over some piece at any move. The point appears in moves to all four corners, a visual element. In the moves where it occurs, another element is added; the move 1... ♖a1! combines foresight with hideaway (1... ♗b2? ♗c1?). The moves 4. ♖a8! and 14. ♗h1! combine foresight with time paradox (losing a tempo), while the move 20... e8=♜ shows a promotion to a fairy piece, which is considered as particularly weak.

In the last problem (**15**) there are two points of focus. Following 1... ♗e4, the move 2. ♖xe8!! combines hideaway

שילוב אלמנטים כאלה בבעיה אחת הוא מענג, ולטעמי האישי, במיוחד אם מספר אלמנטים ממשפחות שונות משתלבים במסע אחד. השילוב של מספר אלמנטים אלגנטיים במסע אחד ספציפי דומה לפואנטה אמנותית, כאשר הבעיה כולה מגויסת רק כדי להבליט אותה.

בבעיה (**12**) המסע הראשון של לבן (1. ♜f1!! או 1. ♘f1!!) או מהווה הסתלקות והקרבה שלא מתממשת מייד, אלא רק במסע השלישי של שחור. כלומר יש כאן שילוב של שלוש משפחות שונות במסע אחד: פרדוקס חומר, הסתלקות, וראייה קדימה. הרונדלאוף של השחור, שהוא סוג של פרדוקס זמן, מהווה גם אלמנט ויזואלי יפה, ומשלים את הרושם האמנותי על ידי שילוב של שתי משפחות נוספות.

בבעיה (**13**) מרכז הבעיה הוא במסע הראשון של לבן (1... ♜f3!! ובתאום 1... ♘c4!!). המסע משלב אומנוב (אלמנט ויזואלי), הסתלקות (בחירה מרובה), והקרבה של כלי לבן (פרדוקס חומר) שלא מתקבלת מייד אלא רק במסע האחרון של שחור (ראייה קדימה). שילוב של אלמנטים מארבע משפחות במסע אחד.

בבעיה (**14**), שמויעדת לקוראים אמיצים בלבד, יש כלי אגדתי מסוג רץ-אריה, שנע כמו רץ אבל חייב לדלג מעל כלי כלשהו בכל מסע. הפואנטה בבעיה מופיעה במסעים לארבע פינות הלוח, אלמנט ויזואלי, שבמסעים שבהם הוא מתרחש הוא משלב אלמנט נוסף. המסע 1... ♖a1! משלב ראייה קדימה עם הסתלקות (1... ♗b2? ♗c1?). גם המסע 4. ♖a8! וגם 14. ♗h1! משלבים ראייה קדימה עם פרדוקס זמן (איבוד טמפו). והמסע 20... e8=♜ הוא גלגול לכלי אגדתי שבדרך כלל חלש במיוחד. בבעיה האחרונה (**15**) יש שני מוקדים. אחרי 1... ♗e4 המסע 2. ♖xe8!! משלב הסתלקות

with a capture of a white piece (Zilahi). White responds by 3.f8=♖!!, which combines a minor promotion (material paradox) for a reason which will be revealed at a later stage (forward insight) and Phenix (destroying and building). In the second solution, after 1...Kd5 the very same elements reappear with 2.♗xc8!! f8=♗!!

I suppose that a majority of composers do not put particular emphasis on the ideas I have presented, because, as I stated at the beginning of this article, it is all leaning on my personal, subjective taste, undiscussed in composing circles.

Yet I hope that some readers will identify with these ideas, and that I have succeeded to spur fresh thoughts in others, by presenting this view, regarding evaluation of helpmates and taking pleasure from it.

הכאת כלי לבן (זילהי). הלבן עונה עם 3.f8=♖!!, שמשלב גלגול מינורי (פרדוקס חומר) מסיבה שתתבהר בהמשך (ראייה קדימה), ופניקס (קלקול ותיקון). ואילו אחרי 1...Kd5 אותם אלמנטים מופיעים בהמשך 2.♗xc8!! f8=♗!!

אני משער שמרבית המחברים לא שמים דגש מיוחד על הרעיונות שהצגתי, משום שכפי שצינתי בתחילת הכתבה, היא כולה מבוססת על טעם סובייקטיבי ואישי, שלא נדון בברנ'ה ואינו נחשב למקובל.

אני מקווה שחלק מהקוראים מזדהים עם הרעיונות האלו, ולקוראים אחרים עוררתי מחשבות בהצגת הראייה הזו לגבי הערכה והנאה ממטי עזר.

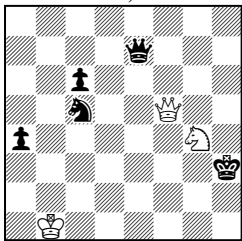
Debates About Study Evaluation – Gady Costeff

I am aware of two interesting debates about study evaluation. The first, between Gurvich and Korolkov is personal, passionate, and is quoted to this day. The second, between Dobrescu and Beasley, is neutral, rational, and obscure. They are both worth studying.

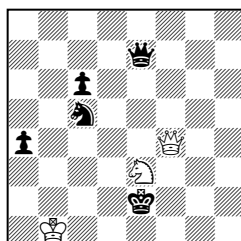
In 1955 Abram Gurvichⁱ expressed his creative views in the article *Chess Poetry*ⁱⁱ. His strong opinions, especially on economy and what study art should and shouldn't be, were supported by many examples, explicitly naming and unapologetically criticizing the work of many famous composers. In 1958, in his *Artistic Biography*, Vladimir Korolkov questioned elements of Gurvich's approach, including quoting some Gurvich studies where the author failed to follow his own advice .

The entire debate is summarized beautifully by Sergey Didukh in *Gurvich vs. Korolkov*ⁱⁱⁱ, with available automatic English translation. I quote from *Chess Poetry* a study praised by Gurvich.

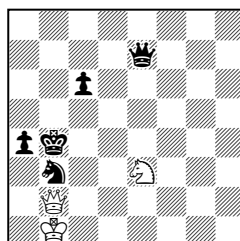
L. Kubbel
150 Studies, 1925



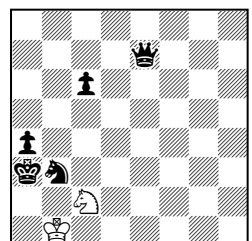
Win 3+5
1. ♖e3+ ♜g3 2. ♗g4+
♜f2 3. ♗f4+! ♜e2



4. ♗f1+! ♜d2 5. ♗d1+
♜c3 6. ♗c2+ ♜b4
7. ♗b2+ ♖b3!



8. ♗a3+!! ♜xa3
9. ♖c2

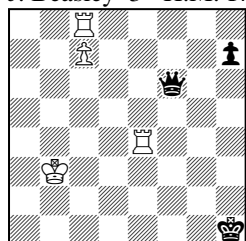


The second noteworthy debate originated in the 1997 EG article *The Chess Study As A Multi-Criteria System*^{iv} by the prominent Romanian study composer and economist Emilian Dobrescu. Dobrescu applies tools from science to study composition, in an attempt to move beyond *beauty is in the eye of the beholder*. His main thrust is that there exists a subset of study attributes, that are both measurable, and that enjoy general agreement as to their positive, or negative, contribution to the evaluation. With these stable attributes scientific progress becomes possible. Dobrescu provides study examples to make his case. It is thought provoking material, but the style is dry and diametrically different than Gurvich's Chess Poetry.

In 2001, John Beasley^v published *On Dobrescu's treatment of the chess study as a multi-criteria system*. This critique takes issue with Dobrescu's basic premise, that some agreement on measurement and preference is partially possible. He argues that while a single attribute may be stable, any combination of attributes is inherently unstable. If this is so, the path to agreement on the objective evaluation of studies is impossible.

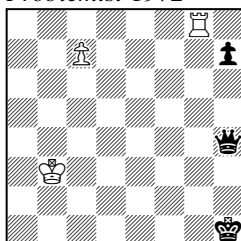
Gurvich, Korolkov, and Dobrescu are composing giants so I will conclude with a study by Beasley. He quotes it in his critique of the Dobrescu article.

J. Beasley 3rd H.M. *The Problemist* 1972

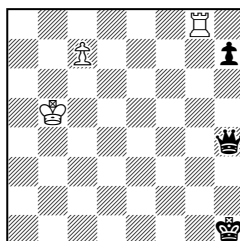


Win 3+4

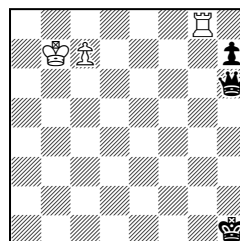
1. ♖h4+! ♜xh4
2. ♖g8!



2.. ♜h3+ 3. ♖b4 ♜h4+
4. ♖b5



4.. ♜h5+ 5. ♖b6
♜h6+ 6. ♖b7



By the way, the horizontal multi-diagram display used in this column was taken from Beasley's columns in the British Endgame Study News. It is one of his many contributions.

ⁱ Alain Pallier: A.S. Gurvich (30ii1897 – 18xi1962)

EG 184 pp.126-129

http://www.arves.org/arves/images/PDF/EG_PDF/eg184.pdf#page=26

ⁱⁱ Abram Gurvich: *Chess Poetry*

Sovetski shajmatni etiud (1955), Updated in *Etiudi* (1961)

<http://didok.ru/gurvich-1>

<http://didok.ru/gurvich-2>

<http://didok.ru/gurvich-3>

<http://didok.ru/gurvich-4>

ⁱⁱⁱ *Gurvich vs. Korolkov*

<http://didok.ru/2019/07/01/>

^{iv} Prof. Emilian Dobrescu: *The Chess Study As A Multi-Criteria System*

EG 123 pp. 30-47 January 1997

http://www.arves.org/arves/images/PDF/EG_PDF/eg123.pdf#page=30

^v <https://www.jsbeasley.co.uk/>

^{vi} John Beasley: *On Dobrescu's treatment of the chess study as a multi-criteria system*

EG 139 pp. 286-288 January 2001

http://www.arves.org/arves/images/PDF/EG_PDF/eg139.pdf#page=46

Mark Erenburg 60 Jubilee tourney

Judge: Mark Erenburg

Section A – Helpmates in 3 Moves

Theme: helpmates in 3 moves with white queen, at least one white rook and at least one white bishop in the initial position- additional pieces without limitations.

Participants: Bidlen (1), Yeghiazaryan (2,3), Abdurahmanovich (4), Feoktistov (5), Fomichev (6,7), Gavriliv (8,9j), Gelpernas (11,12,13), Gershinsky (14j), Gurowitz (15), Ivunin (16j,17), Pernaric (18), Mlynka (19,20), Kolesnik (21j,22), Valery Semenenko (21j), Kopyl (23), Kuhn (24), Lois & Kapros (25j,26j), Witztum (27j,49,50), Navon (27j), Medintsev & Skripnik (28j,29j), Pachl (30,42j), Pankratiev (31,32,9j,14j,16j), Shapiro (33,34,35,36), Shorochov & A. Semenenko(37j), Stepochkin (38), Trommler (39,40,41,42j), Uziuk (43,44,45), Gurov (46), Velikhanov (47,48), Nefyodov (51), Gorbatenko (52).

First of all, I would like to thank all the composers that surprised me with 52(!) problems. The level of competition turned out to be very high: despite the significant development of this material in the past, many participants managed to find fresh ideas or give original color to old motives. Therefore, in contrast to my usual practice, at least a third of the received problems entered the award list.

The dispute of the preliminary award was very interesting. Some problems caused a heated theoretical discussion involving many masters of the cooperative genre. There were also lengthy comments, sometimes very emotional. The judge carefully examined all the materials, listened to himself, and, in sum, did not find serious grounds for any changes. So, the final award:

1st Prize: Vitaly Medintsev and Anatoly Skripnik

The most tactically enriched problem of the tournament: cyclic Zilahi and cyclic change of piece functions in White play is difficult itself, but here it's wittily supplemented by antiudal choice on B2. Of course, model mates. Brilliant achievement!

1. ♖xa2 ♜xa2 2. ♞c4 (♞xd3?) ♜xf6 3.b4 ♔a4# 1. ♜xb2+ ♜xb2 2. ♞h7 (♞e3?) ♔e6 3. ♞e7 ♞a8#
1. ♞xb3+ ♜xb3 2. ♖h4 (♖h6?) ♞a7 3.f5 ♜h8#

2nd Prize: Mykola Kolesnik

A given theme automatically "pushes" toward ODT, so there were many entries with this element, but here the composer succeeded to express the idea in exclusively sophisticated style: delayed sacrifice of black queen, exchange of functions of two white R/B pairs, participation of 4 white pieces in mating picture.

1. ♜xc5 ♞xe4+ 2. ♜xe4 ♔xf5+ 3. ♜d5 ♞xc5# 1. ♜xe6 ♔xd4+ 2. ♜xd4 ♞xc4+ 3. ♜d5 ♔xe6#

3rd Prize: Fadil Abdurahmanovic

Completely homogeneous play with reciprocal change of R/B function. But the main advantage of this composition lies in a different plane: it's an only(!) problem with active play of white king at all stages of the solution, including square guarding in the mate. There is even a white Kniest in addition to a black one.

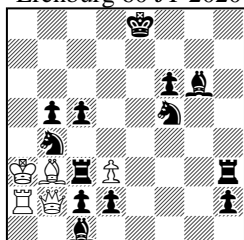
1. ♜xd7+ ♜xd7 2. ♞d4 ♞xe5+ 3. ♜xe5 ♜e6# 1. ♜xe7+ ♜xe7 2.g5 ♔xf5+ 3. ♜xf5 ♜h7#

Vitaly Medintsev

Anatoly Skripnik

1st Prize

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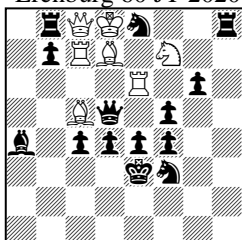


H#3 3.1.1.. 5+13

Mykola Kolesnik

2nd Prize

Erenburg 60 JT 2020

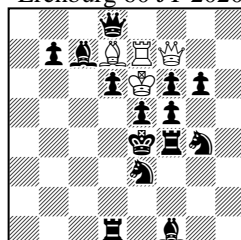


H#3 2.1.1.. 7+14

Fadil Abdurahmanovic

3rd Prize

Erenburg 60 JT 2020



H#3 2.1.1.. 4+14

4th Prize: Jorge Lois & Jorge Kapros

Beautiful and well-coordinated “work” of black knights: exchange of functions with an antidual choice during successive opening of lines for white pieces. 1. ♖xe6 ♖g6 2. ♜xf4+(♜dx4+?) ♜xf4 3. ♚c3 ♜b4#

1. ♜xf4+ ♖g5 2. ♜fxe6+(♜dxe6+?) ♜xe6 3. ♚c2 ♜a2#

5th Prize: Boris Shorochov & Alexandr Semenenko

The only problem that matches white play content of the gold winner- but inferior to it in another components: the presence of extra pin in the initial position is not so important; more essential that the play of Black is not so interesting and the first variant somewhat falls out without model mate and with rather rude capture of black bishop on the mating move. Anyway, a very good piece of work. 1. ♖xg8+ ♖xg8 2. ♜a4 ♖b7 3. ♚d7 ♜xd7#

1. ♚xg7+ ♖xg7 2. ♜c4 ♜e4 3. ♜b4 ♚xd5#

1. ♖xh7+ ♖xh7 2. ♚a4 ♚xd5 3. ♜b5 ♖b7#

6th Prize: Vitaly Medintsev & Anatoly Skripnik

Quite original ODT with creation of masked white batteries and reciprocal change of W1/W3. Active Zilahi, model mates.

1. ♜c5(y) ♖xf6(A)+ 2. ♜xf6 ♜h6 3. ♚d7(z) ♚xe4(B)#

1. ♚d7(z) ♚xe4(B)+ 2. ♜xe4 ♜xg2 3. ♚c5(y) ♖xf6(A)#

1st Honourable Mention: Alexandr Pankratiev & Evgeny Gavryliv

Reciprocal captures of two pairs of pieces are motivated by anticipatory self-unpins by White and successive line cleaning by Black. The whole complex in ODT pattern works as a clock in a very light position and doesn't look rude at all. It's a pity that in the first solution there is no choice for 1...Rxb4 unlike the attempt 1...Bc2? in the second one. Nice finding.

1. ♜xd3 ♖xb4 2. ♜xe4 ♜c4 3. ♜g6 ♜h4# 1. ♖xc4 ♚xb1 2. ♖xe4 ♜d3 3. ♖h4 ♜g6#

2nd Honourable Mention: Kenan Velikhanov

Anticipatory self-pins with gate opening is very attractive idea which however met earlier and in more subtle design- pdb/1084574, yacpdb/382272- but here it is combined with active Zilahi and reciprocal delayed Umnov.

1. ♖bxc3 ♚xd5+ 2. ♜xd5 ♖c1 3. ♜c4 ♜a2# 1. ♖dxe3 ♜xf5+ 2. ♜xf5 ♖e1 3. ♜e4 ♚b1#

3rd Honourable Mention: Evgeny Gavryliv

Pretty tactically diversified problem: bivalve, distant square guarding by Bg7, active Zilahi. Repeating move B2(even by different knights) and impurity of W1 in the first solution(also line opening for white queen) not allowed to set the higher place.

1. ♜fxe5 ♚f8 2. ♜g4 ♜xd4+ 3. ♜xd4 ♖d8# 1. ♜gxe5 ♚hx6 2. ♜g4 ♖xe4 3. ♜xe4 ♜hx7#

Vitaly Medintsev
Anatoly Skripnik
6th Prize

Alexandr Pankratiev
Evgeny Gavryliv
1st HM

Kenan Velikhanov
2nd HM

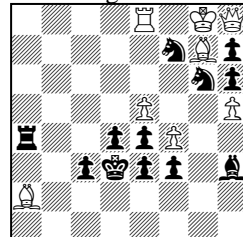
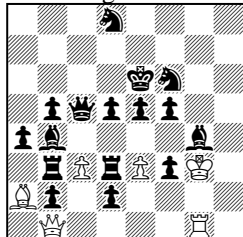
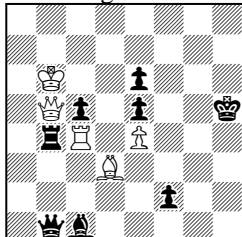
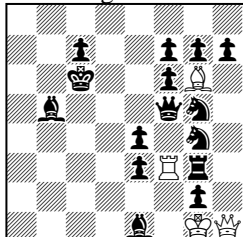
Evgeny Gavryliv
3rd HM

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H#3 2.1.1.. 4+15

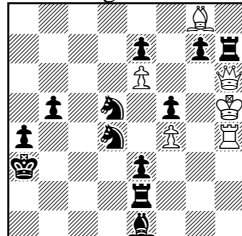
H#3 2.1.1.. 5+8

H#3 2.1.1.. 6+16

H#3 2.1.1.. 8+12

Jorge Lois
Jorge Kapros
4th Prize

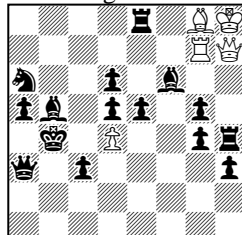
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H#3 2.1.1.. 6+12

Boris Shorochov
Alexandr Semenenko
5th Prize

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H#3 3.1.1.. 5+15

4th Honourable Mention: Misha Shapiro

Black queen “puts into orbit” a white colleague which carries out a long-move sacrifice and the remaining piece makes a decisive blow. A good problem.

1. ♖xf1+ ♜xf1 2. ♙g7 ♜xf6+ 3. ♝xf6 ♖f3#
 1. ♖xh3+ ♜xh3 2. ♙d7 ♜xe6+ 3. ♝xe6 ♙c4#

5th Honourable Mention: Sven Trommler & Franz Pachtl

B1 opens line for rear black piece with guarding of corresponding square near black king. This fact defines all White further strategy including subtle antidual choice on W1. Switchbacks. ODT.

1. ♖ab5 ♙e3 (♖e4?) 2. ♗xd4 ♜f2 3. ♗db5 ♙b6#
 1. ♖cb5 ♖e4 (♙e3?) 2. ♗xd4 ♜f4 3. ♗db5 ♖a4#

6th Honourable Mention: Eugene Fomichev

Exchange of functions- capturing and Bristol- for two pairs of white line pieces. Passive Zilahi looks...passively, what to do! Line-opening capture 1...cxb6 is rather rude.

1. ♖xc7 d6 2. ♖xc6 ♙xc4 3. ♝xc5 ♖d5#
 1. ♖xg8 cxb6 2. ♝xe6 ♖xc4+ 3. ♝xd5 ♖7c5#

1st Commendation: Vladislav Nefyodov

Exchange of functions of black knights- the first one captures on B1, unpins on B2; the second one sacrifices itself on B3. Ambush and model mates in a White play.

1. ♗xf6 ♙xd5 2. ♗d7 ♜xe4+ 3. ♗g2 ♜xg2#
 1. ♗xe6 ♖h6 2. ♗c7 ♜xh4+ 3. ♗h2 ♜xh2#

2nd Commendation: Mykola Kolesnik & Valery Semenenko

Composers point to Umnov, Bristol, exchange functions of two pairs of white pieces, and everything seems to be correct, but...rather boring and clearly lacking in dynamics. On my opinion, such impression arises because in White, plays actually only the queen while the remaining 4(!) strong pieces are only captured or simply stand in their places.

1. ♙xg2 a3 2. ♙xe4 ♜g2 3. ♙xc6 ♜xc6# 1. ♖xg4 a4 2. ♖xe4 ♜g4 3. ♖xd4 ♜xd4#

3rd Commendation: Menachem Witztum & Emanuel Navon

B1- the white queen gets out of “prison” but still is “tied up”. B2 and B3- successive unpinning/gate opening for white pieces. Additionally, co-authors tried to show antiduals on every Black move: unfortunately, this attempt was clearly unsuccessful: in some variants, the “antiduals” are artificial and ambiguous, while in others, they simply do not exist! The author’s record of the solution has been intentionally kept unchanged.

- a) 1. ♖xb5+ (♖xb4+?) ♜xb5 2. ♖c6 (♗c6?) ♜e2 3. ♗dc4 (b1,b3?) ♙e1#
 b) 1. ♖xb4+ (♖xb5+?) ♜xb4 2. c4 (♗c4?) ♜f8 3. ♗c6 (♗d3?) ♖g5#

4th Commendation: Sven Trommler

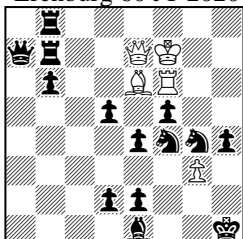
Exchange of mating/blocking square between the black and the white queen. Pin mates.

1. ♖d2 ♙h7 2. ♖b1 ♖xb1 3. ♖d6 ♜f5# 1. ♖b1 ♖d8 2. ♖d1 ♖xd1 3. ♜f5 ♖d6#

Vladislav Nefyodov M. Kolesnik, V. Semenenko Witztum & Navon

1st Com

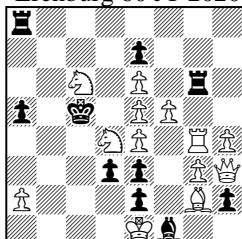
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H#3 2.1.1.. 5+14

2nd Com

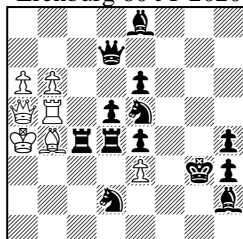
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H#3 2.1.1.. 13+10

3rd Com

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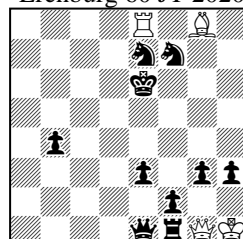


H#3 b) ♗d5→c5 7+13

Sven Trommler

4th Com

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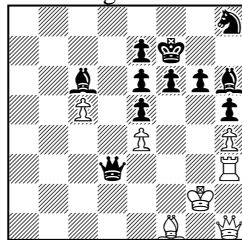


H#3 2.1.1.. 4+10

Misha Shapiro

4th HM

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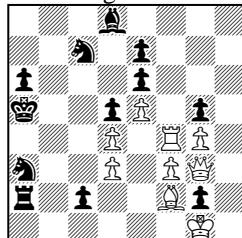
H#3 2.1.1.. 7+11

Sven Trommler

Franz Pachtl

5th HM

Erenburg 60 JT 2020

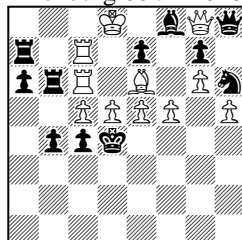


H#3 2.1.1.. 9+12

Eugene Fomichev

6th HM

Erenburg 60 JT 2020



H#3 2.1.1.. 11+11

5th Commendation: Franz Pachtl

In the true spirit of the genre, joint efforts of White and Black lead to unpinning of the white queen, which breaks into the operational space.

1.♖e4 ♗xf5+ 2.gxf5 ♔d7 3.♗h5 ♜e6# 1.♖e3 ♔f4 2.gxf4 ♗a6 3.♗h4 ♜xf4#

6th Commendation: Jorge Lois & Jorge Kapros

Line opening with antidual choice on W1- the same idea as in 5HM, but here the play is not so subtle and homogeneous and the position is more heavy with white queen clamped in the corner.

1.♖xg6 ♗xg6(Txg6?) 2.♜f2 ♜h7 3.♗e2 ♗e4# 1.♗xg6 Txg6(♗xg6?) 2.♔g2 ♜g7 3.♔f2 ♔g3#

Special Commendation: Josip Pernaric

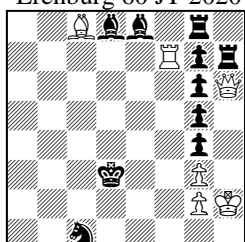
I expected something this , but it should be noted that thematic material with such linear power makes the idea of two castlings quite easily feasible. In any case, realization of the “compulsory program” deserves encouragement.

1.♜xb3 ♗xb3 2.0-0 ♗e6+ 3.♖c7 ♜xa5# 1.♗xb3 ♔xb3 2.0-0 ♔xc3+ 3.♖g7 ♔g3#

Franz Pachtl

5th Com

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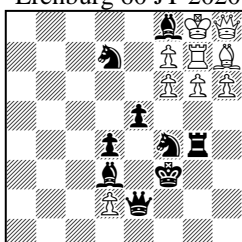


H#3 2.1.1.. 6+10

Jorge Lois, Jorge Kapros

6th Com

Erenburg 60 JT 2020

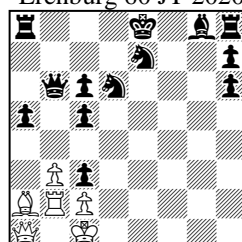


H#3 2.1.1.. 9+9

Josip Pernaric

Sp. Com

Erenburg 60 JT 2020



H#3 2.1.1.. 6+13

Section B – Selfmates in 3 or more moves, free theme

Participants: Mlynka (1), Khramtsevich (2), Kuzovkov (3), Pankratiev (4,9), Pernaric (5,18,19), Tura (6), Zamanov, Javadzade, Volchek (7j), Kopyl (8), Neef (10), Trommler (11), Banaszek, Soroka (12j), Fomichev (13), Holubec (14,21), Kozyura (15), Labai, Javadzade, Zamanov (16j), Novomesky (17,24), Azhusin (20), Oganeshjan (22), Stepochnik (23), Syzonenko (25), Richter, Lossin (26j), Smotrov (27), Orlov (28), Grubert, Muller (29), Feoktistov (30).

I would like to thank all the composers that sent their problems for my jubilee tourney- total, 30 problems.

It's a pity, but the general level is inferior to the helpmate section. Prizes are encouraging, but overall expectations were greater. I have already noted in other competitions and have to repeat that monovariant entries without any memorable idea do not correspond to the modern level of chess composition. Further: apparently, knowing the hero's love for the logical style, many authors tried to arrange their ideas with logical elements, but too often this did not succeed, despite extensive “theoretical” justifications. Some compositions that were not included in the award require, in my opinion, a separate explanation.

No.8: the idea of incorporating of reversal two-mover content into a logical moremover seems to me clearly far-fetched. No. 22: I can't agree with the “extended” interpretation of the correction's definition and combining of completely different variants based on the presence (!) of quiet moves in each of them- in this case, in the second variant, the black queen is “won”. No.12: it is not clear why the exact move that guards the square near the black king is declared as anti-dual choice comparing to several random moves that don't do it and, most importantly, why it is considered possible to repeat W2 in the main thematic variants. No.20: the author positions his problem as logical but, in fact, the problem has neither thematic tries nor the main plan; although there are eight moves in the problem, the struggle of the sides ends already after W3, but in a moremover, especially

logical, it is very desirable that the preliminary play be at least equal, and better longer, than the final forced maneuver, this is an important aesthetic moment; W1 is not good. The problem was initially marked by the 1st commendation, but after discussion, the author decided to remove it for further work. So, the final results:

1st Prize: Gennadij Kozyura

The author for several years has been developing a very interesting idea of transfer the so-called Zilahi paradox from the helpmates to the s # genre: in two variants, one thematic piece is captured and the other one gives the mate; in the third variant, both pieces are involved in the mate picture. Here the theme is presented for the first time with two black rooks; additionally, reciprocal variants are joined by switchbacks of white pieces on the mating move. Excellent achievement.

1. ♖e5! zz: 1...hxg6 2.b4 g5 3. ♖b3 ~ 4. ♖c8+ ♖c7 5. ♖b7+ ♖xb7 6.b5+ ♖xb5 7. ♖a5+ ♖xa5# 1...h6 2. ♖d4 h5 3. ♖c5 ♖xc5 4. ♖c8+ ♖c7 5. ♖a7+ ♖c6 6. ♖d5 ♖xc8 7. ♖a8+ ♖xa8# 1...h5 2. ♖e8 ♖xd7 3. ♖h3+ ♖c6 4. ♖c4+ ♖c5 5. ♖b6 ♖xc4 6. ♖xb7+ ♖c5 7. ♖a4+ ♖xa4#

2nd Prize: Eugene Fomichev

An exciting and inventive game of White, including the trip of the white king. All this resembles the problems of a popular style, but at the same time, both variants are harmoniously united by the creation of white batteries, which turn on with tempo on square f2. Additionally, two non-standard model mates. I like such sets of ideas!

1. ♖c1! zz: 1...axb3 2. ♖e4+ ♖g4 3. ♖xf2+ ♖g3 4. ♖e4+ ♖g4 5. ♖g5+ ♖xh4 6. ♖d2+ ♖d4 7. ♖e1+ ♖xe1# 1...c6 2. ♖d1 axb3 3. ♖xb3 ♖g4 4. ♖e2+ ♖g3 5. ♖f3+ ♖g4 6. ♖xf2+ ♖g3 7. ♖e1 ♖xf2#

3rd Prize: Mikhail Khramtsevich

Probably a first time presentation of synthesis of black correction in a full knight-wheel and the cross of a white rook on the 2nd move. Something remotely similar was in P1098005, but the level of problems is not comparable: there we have only 7 possible knight moves, here W3/B3 are all different (!) plus a full thematic try with change of play in two variants. Very attractive complex.

1. ♖g5? zz: 1... ♖d~ 2. ♖e5+ ♖xd6 3. ♖f6+ ♖e6# 1... ♖xf4 2. ♖xf4+ 1... ♖c7 2. ♖f8+ ♖xd7 3. ♖g7+ ♖f7# 1... ♖e3 2. ♖d4+ ♖xd4 3. ♖xd5+ ♖xd5# but 1... ♖d2! 1. ♖a7? ♖xf4!
 1. ♖a5! [2. ♖fg7+ ♖f5 3. ♖xd5+ ♖xd5#] 1... ♖d~ 2. ♖e7+ ♖f5 3. ♖e6+ ♖xe6# 1... ♖xf4! 2. ♖f6+ ♖e5 3. ♖c4+ ♖xc4# 1... ♖c7! 2. ♖f8+ ♖xd7 3. ♖g7+ ♖f7#

4th Prize: Anatoly Stepochkin

The problem in the author's style of Fata morgana. White has no tempo move, so the white king goes on d5-square. This means that the white knight must self-block on c4-square: a long trip with active participation of all white pieces, creation of batteries and taking control of free squares, leaves a very pleasant impression. For a snack, after en passant capture- model mate in the centre of chessboard. Set: 1...c3 2. ♖b1 c2 3.e4+ dxe3(e.p)#

1. ♖d5! c3 2. ♖d6 ♖f6 3. ♖e5+ ♖f5 4. ♖g3 ♖f6 5. ♖h4+ ♖f5 6. ♖g5 ♖f6 7. ♖e4+ ♖f5 8. ♖d6+ ♖f4 9. ♖c4+ ♖f5 10. ♖b1 c2 11.e4+ dxe3#

Gennadij Kozyura
1st Prize

Eugene Fomichev
2nd Prize

M. Khramtsevich
3rd Prize

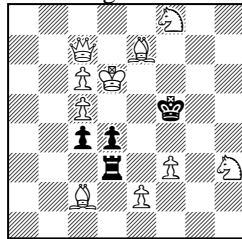
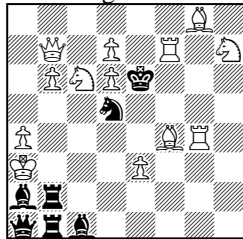
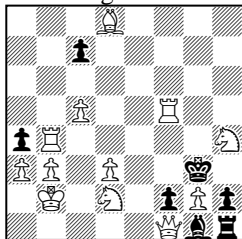
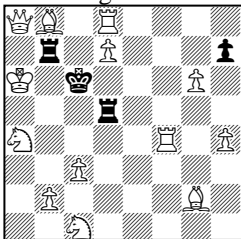
Anatoly Stepochkin
4th Prize

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S#7

13+4

S#7

12+7

S#3

13+7

S#11*

10+4

1st Honourable Mention: Alexandr Feoktistov

The best problem of logical style. The main plan of attack does not immediately pass, since the h7-pawn controls the g6-square, and the attempt to eliminate it on their own gives the black king time to escape. Therefore, White creates another threat, forcing the pawn to move, and then realizes the main plan. The logic is short, but visually attractive - switchback of long-range piece from corner to corner is always beautiful!

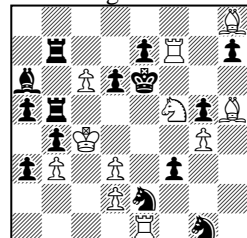
1. ♖g7+? ♜e5 2. d4+ ♜e4 3. ♙g6+? hxg6! (3. ♖e6 ♖h3 4. ♖xh7? f2!)

1. ♙a1! [2. ♖d4+ ♜e5 3. ♖xf3+ ♜e6 4. ♖xg5+; the threat gets a full expression in the variant: 1... ♖h3 2. ♖d4+ ♜e5 3. ♖xf3+ ♜e6 4. ♖d4! - 5. ♖xe2+ ♖e5# or 4... ♖~ 5. ♖xg5+ ♖xg5#; 1...h6 2. ♖h8! - 3. ♖g7+ ♜e5 4. d4+ ♜e4 5. ♙g6+ ♖f5#

Alexandr Feoktistov

1st HM

Erenburg 60 JT 2020



S#5

11+14

2nd Honourable Mention: Alexandr Kuzovkov

The author is a well-known master of "position mechanisms." Here, probably for the first time (I didn't find any analogues in the databases), the Pickaninny theme is combined with the play of the white queen on 4 adjacent fields diagonally on the mating move. The only thing, I don't think this is a Bristol, but this debate has been going on for a long time and will not end in any way.

1.e4! [2. ♖d7+ ♜xe6 3. ♜xb6+ ♙xb6#] 1...fxg6 2. ♖xg6+ ♜xe6 3. ♜xb6+ ♙xb6# 1...f6 2. ♖c5+ bxc5 3. ♜xc5+ ♙xc5# 1...f5 2. ♙f4+ ♜f6 3. ♖d4+ ♙xd4# 1...fxe6 2. ♖h5+ ♜xe4 3. ♜e3+ ♙xe3#

3rd Honourable Mention: Frank Richter & Sven-Hendrik Loßin

The route of the white queen is quite peculiar, as is the decisive maneuver with the opening of the 5th line, but fundamentally nothing new. In addition, I do not really like the weak dual in the try refutation: not only 1... c1Q! but also 1... c1B!

1.g8=♚? [2. ♜xg5+ ♜xg5 3. ♜h5+ ♜f6 4. ♙xe5+ ♖xe5 5. ♜xe5+ ♜xe5#] but 1...c1=Q! 1. ♙g3!

[2. ♜xg5+ ♖xe5 3. ♙xe5+ ♜xe5#] ♖b1(2,3,4) 2. ♖d3 (3. ♙xe5+ ♜xe5#) ♖b5 3. ♜e2 ♖b1 4. ♜xc2 ♖b5 5. ♜e2 ♖b1 6. ♖d3 ♖b5 7. ♙g3 ♖b1 8. ♜h3 ♖b5 - and now 9.g8=♚ - 10. ♜xg5+ ♜xg5 11. ♜h5+ ♜f6 12. ♙xe5+ ♖xe5 13. ♜xe5+ ♜xe5#

4th Honourable Mention: Alexandr Pankratiev

5-fold cycle of 2-3 moves of White. In our "advanced" time, there are already many such problems, including those of the author himself. There are already several tasks with a 6-fold cycle. In short, one would like something else besides the cycle itself — maybe I ask too much ?!

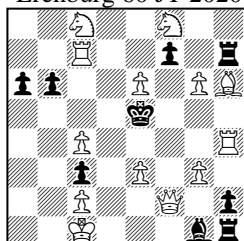
1. ♙g5! [2. ♖xg4+ A ♙xg4+ 3. ♜f5+ B ♙xf5#] 1... ♖e3/g3 2. ♜f5+ B ♖xf5 3. ♖xd4+ C ♖xd4#

1... ♜xd2 2. ♖xd4+ C ♜xd4 3. ♜e5+ D ♜xe5# 1...cxd6 2. ♜e5+ D dxex5 3. ♙c6+ E ♖xc6# 1...♖g5 2. ♙c6+ E ♖d5 3. ♖xg4+ A ♙xg4#

Alexandr Kuzovkov

2nd HM

Erenburg 60 JT 2020



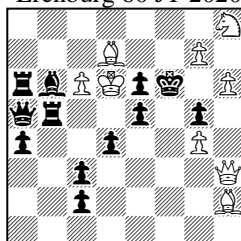
S#3

13+9

Richter, Loßin

3rd HM

Erenburg 60 JT 2020



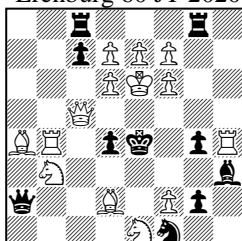
S#13

9+12

Alexandr Pankratiev

4th HM

Erenburg 60 JT 2020



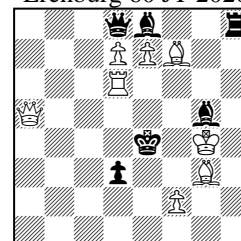
S#3

14+10

Sergej Smotrov

Sp. HM

Erenburg 60 JT 2020



S#15

8+6

Special Honourable Mention: Sergej Smotrov

The composer has been working for a long time in a very specific genre- a logical moreover with checks from beginning to end and multiple switchbacks. It must be admitted that in this field he achieved impressive successes- therefore, honourable mention- again, "specific". I already wrote once, but still want to repeat: at least one, or better, two quiet moves, and the problem would have been appreciated much higher. The main plan: 1. ♙g6+? ♙xg6 2. ♜f5+ ♙xf5#??, but 3. ♜xg5- so,

White needs to decoy the black bishop from g5-square. On a long trip, certain accuracy is required: 1.♖d5+ ♖d4 2.♘b3+! (♘a2+?) ♕e4 3.♗e6+ ♖d4 4.♘e5+ ♕e4 5.♙e1+ ♘e3; 6.♘c7+! (♘g3+?) ♖d4 7.♙a1+ ♖c5 8.♙a5+ ♖d4 9.♘e5+ ♕e4 10.♘g3+ ♖d4 11.♗d6+ ♕e4 12.♖d5+ ♖d4 13.♘f7+ ♕e4, and finally 14.♘g6+ ♘xg6 15.♙f5+ ♘xf5#

1st Commendation: Waldemar Tura

Adabashev 2 + 2: the double play of white pieces on the e4 and f5-squares. A good problem, but without much brilliance. **1.d6!** [(fxe6) 2.♙xd5+ ♖g4 3.♙xe4+ ♖xe4#] 1...♖g4 2.♗xe7+ f5 3.♗xe4+ ♖xe4# 1...g4 2.♗xf6+ ♖g5 3.♗f5+ ♖xf5# 1...♗g7 2.♗e5+ ♖g6 3.♘f5+ ♖xf5#

2nd Commendation: Josef Holubec

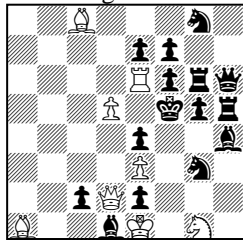
Echo chameleon model mates in two solutions, one of the possible directions for the development of selfmates, why not?

I. 1.♙b5 ♖d4 2.♘g7 ♕e4 3.♙e1 ♖d4 4.♗d8+ ♕e4 5.♗a4+ ♕e3 6.♙f1 e4 7.♗d3+ exd3 8.♖d1 d2#
II. 1.♖d1 ♖f5 2.♗a6 ♕e4 3.♙e2 ♖f5 4.♖f1 ♕e4 5.♖c2+ ♖f3 6.♙g1 e4 7.♖d2 e3 8.♖e1 e2#

Waldemar Tura

1st Com

Erenburg 60 JT 2020



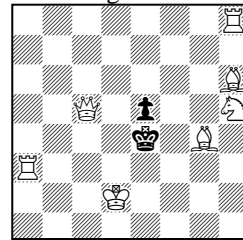
S#3

8+15

Josef Holubec

2nd Com

Erenburg 60 JT 2020



S#8

7+2

Israel Ring Tourney: Twomovers 2018

Judge: Eugene Rosner, FIDE International judge, December 2019

I would first like to thank Paz Einat, for inviting me to judge this tournament. It has been a joy going through the problems, several times over! I am also indebted to Udo Degener who searched for anticipations after I chose the contenders. A few words are in order for some problems that did not make it into the award. 3159 (Retter) is completely anticipated by A. Vasyutsko,(see A). The main idea in 3107 (Shifrin) has been done several times before, remarkably in Meredith form, by Valery Kirillov (see B). The 2 passive and 1 active interferences constituting the QRP type of Arguelles theme in 3158 (Valtonen) can be seen by the theme's author in C.

1st Prize: Var. 3108 Givi Mosiashvili.

An introductory try 1.Sdf4? features the three principle mating moves. 1...Qxd3 2.Qxd3# controls both c4/e4 whereas the mates on c5/e5 are now impossible. The 2nd try and solution threaten the 3rd of these mates while bringing back the other two in response to 1...Qxd3. A 2nd defense 1...Qh1 provides additional mate changes. The try refutations are beautiful, the construction is spacious, and there is a 3-phase, double Dombrovskis effect involving 1...Qxd3, once again.

1.♗d4? [2.♙c5, ♙e5, ♙d7#] 1...gxf4 2.♗xf4# 1...♙xd3 2.♙xd3# but 1...g4!

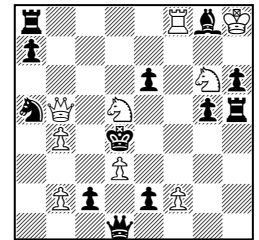
1.♗c3? [2.♙d7#] 1...♙xd3 2.♙c5# 1...♙h1 2.♗xe2#

1...♗d8 2.♗xd8# 1...♗b7/c6/c4 2.♙(x)c4# 1...g4 2.♗f4 but 1...e5!

1.♗e3! [2.♙d7#] 1...♙xd3 2.♙e5# 1...♙h1 2.♗xc2# 1...♗d8 2.♗xd8# 1...e5 2.♗f5# 1...♗b7/c6/c4 2.♙(x)c4# 1...g4 2.♗f4#

Givi Mosiashvil

1st Prize IRT 2018



#2

9+12

2nd Prize: Var. 3063 Zoltan Labai.

One of the most balanced two phase problems I've seen in quite a while. There are many settings of try/solution where a wS takes 2 bPs on a diagonal flight (3,0) from the bK, but here there are two different threats which seems original. The two mate transfers are very fine, the return of the try threat after 1...Bxf2 in the solution is beautiful, but the overall unity of the pieces working together here, is something to behold. 1.♖xg5 ? [2.♖f8 A#] 1...♖xg5 2.♖xg5 B# 1...♖c5 2.♖xe5 C# 1...♖xe4 2.♖xh3 D# 1...d7~ 2.♖e6 E# but 1...hxg3 a !



1.♖xe5 ! [2.♖g4#] 1...♖f2 2.♖xg5 B# 1...♖xe5 2.♖xe5 C# 1...♖f3 2.♖xf3 F# 1...♖xf2 2.♖d3 G# 1...hxg3 a 2.hxg3 H# 1...♖xf2 b 2.♖f8 A#

Honorable Mention: Var. 3065 Valery Shanshin.

A mélange of themes, (mainly featuring Barnes, Threat Correction, Dombrovskis, and pseudo LeGrand) loosely held together. There are a lot of men on the board but there is a 3-fold change for 1...Qxd4, and the featured mate 2.Qf4# is part of this, along with being returned as a threat. The White pieces are elegantly placed and one cannot argue with one of Valery's signatures; a flight-giving key. 1.♖b7? [2.♖xf3 A, ♖f4 B#] 1...♖xd7! 1.♖f5? [2.♖xf3#] 1...gxf5 2.♖xf5 C#, but 1...♖f2 x ! 1.♖xg6? [2.♖f5 C#] 1...♖xd4 2.♖xb6#, 1...♖xd4 2.♖b6#, but 1...f2!

1.♖c3? [2.♖xf3 A# (2.♖f4?)] 1...♖xd4 a 2.♖xd4#, 1...♖f2 x 2.♖f4 B# but 1...e1=♖! 1.e5! [2.♖f4 B#] 1...♖xd4 a 2.♖xf3 A#, 1...g5 2.♖f5 C#, 1...♖xd4 2.♖b6#

Special Honorable Mention: Var. 3152 Michael Barth

Behold-a "dual avoidance LeGrand"! This is a groundbreaking idea, but at a cost: all sorts of traditional economy rules are broken. Note that try and key open a Black line, so that after the bK flight a mate no longer works. Once again, changed play for the thematic defense, but in the try, the g5S is an outlier, the f2R just blocks, and in the solution, the c7S is a night watchman-- the price to pay perhaps, for a rather intriguing idea that may bear fruit down the road.

1...♖d6 2.♖xb6 A, ♖b4 B# 1.♖a8? [2.♖xb6 A#] 1...♖d6 x 2.♖e7 X# (♖b4 B?) 1...♖b8/xa8 2.♖c7# but 1...♖c6! 1.♖d2! [2.♖b4 B#] 1...♖d6 x 2.♖e4 Y# (♖b6? A) 1...♖xf4 2.♖xd5#

1st Commendation: Var. 3111 Klaus Forster

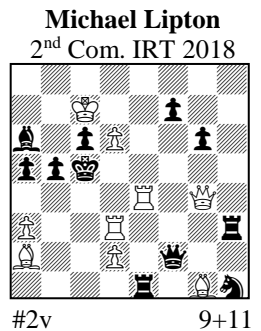
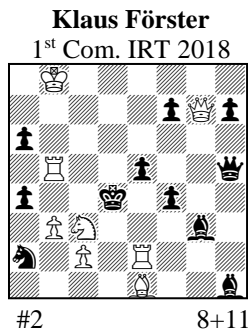
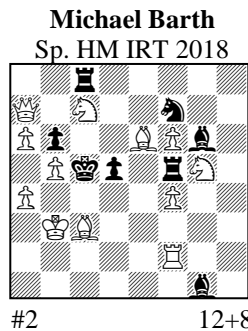
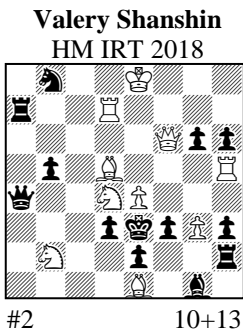
Familiar QR-battery choice and LeGrand. There is a nice amount of byplay in each phase, but the symmetry pulls this down a bit. 1.♖bxe5 ? [2.♖d5 A#] 1...f3 2.♖2e4 B# 1...♖xc3 2.♖d2# 1...♖xe2 2.♖xe2# 1...♖xe5 + 2.♖xe5# 1...f6 2.♖a7# but 1...axb3 !

1.♖exe5 ! [2.♖e4 B 1...f3 2.♖5d5 A# 1...♖xc3/♖xe5+/axb5/f6 2.♖b4/♖xe5/♖xb5/♖a7#

2nd Commendation: Var. 3157 Michael Lipton

English 3-line Nowotny with changed double threats, but more importantly a complete LeGrand after 1...Qf6. Please compare this with diagram D. This is a notable improvement, only possible by having each wR make one of the threats.

1.♖ee3? 1...♖hxe3, ♖exe3 2.♖d4# 1...♖xe3 2.♖c3 A# 1...♖f6 2.♖e5 B# but 1...b4! 1.♖de3! 1...♖hxe3, ♖exe3 2.d4# 1...♖xe3 2.♖e5 B# 1...♖f6 2.♖c3 A#

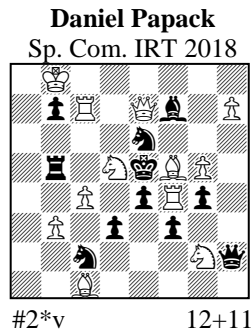


Special Commendation: Var. 3153 Daniel Papack

It is no surprise this was published as a pairing with the special HM above. Again, line openings and K-flight are featured. The avoided mate in the try by selfpin is indeed subtle. The full complement of White officers is needed. As a new theme the lighter setting above is clearer in its presentation.

1...♖d4 2.♗f6, ♜xe4, ♕b2# 1.♠d7? [2.♗f6 A#] 1...♖d4 2.♕b2# (♜e4 B?) but 1...♗h6!

1.♠d2e3! [2.♜xe4 B#] 1...♖d4 2.♕b2# (♗f6 A?) 1...♗xf4 2.h8=♗#



#2*v 12+11

Appendix

A: 1.♕f3 ? [2.♗c7#] 1...♕g5 2.♠g4# but 1...♜g5 ! 1.f3 ? [2.♗c7#] 1...♜g5 2.f4# but 1...♕g5 !

1.♜g5 ? [2.♠g4, ♗e3, f4#] 1...♕xg5/♜xg5/exd5 2.♠g4/f4/♗e3# but 1...♕xa6 !

1.♗a2 ! [2.♗c7#] 1...♕g5 2.♠g4# 1...♜g5 2.f4#

B: 1.♠a5 ? [2.♠c3, ♠c7#] 1...♠d3 2.♕xc6# 1...♠e6 + 2.♕xe6# but 1...♠d2 !

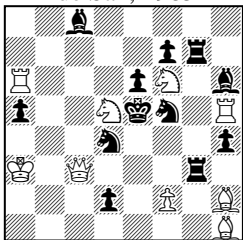
1.♠d8 ! [2.♕xc6, ♕e6#] 1...♠d6 2.♠c3# 1...♠c7 2.♠xc7#

C: 1.♠xc7 ! [2.♕c5#] 1...♠e4 2.♗xg6# 1...♗e4 2.e8=S# 1...e4 2.♗d1#

D: 1. R.de3? [2.♠e5, d4#] 1...Qxe3/♠xe3/Qf6 2.♠e5/d4/♠c3# but 1...Sc4!;

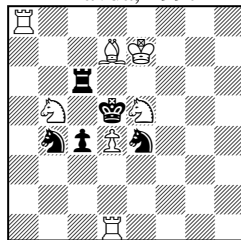
1. ♠ee3! [2.Se4, Qd4#] 1...Qxe3/♠xe3 2.Se4/Qd4# 1...Qf4/Sb3 2.♠e5/Sb7#

A. A. Vasyutsko
1st C., Revista Romana
de Sah, 1985



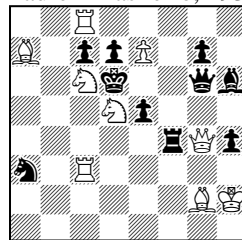
#2 9+12

B. Valery Kirillov
2nd HM Magadanskaya
Pravda, 1997



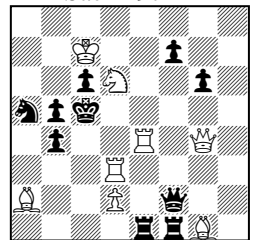
#2 7+5

C. Antonio Arguelles
(correction Paz Einat)
Xadrez Brasileiro, 1933



#2 9+10

D. Imnats Kisis
5th Pr. Ceskoslovensky
Sach 1971



#2v 8+10

Israel Ring Tourney: More-movers 2015-17

Judge: Viktor Volchek, Belarus

I gratefully accepted the invitation to be a judge in the more-movers section of the magazine. Unfortunately, the competition received a relatively small number of problems, which somewhat upset me. After a careful study of the published more-movers, I decided to award only six problems.

1st Honorable Mention: Var. 2830 Arieh Grinblat

Cyclic alternation of the 2nd and 4th moves against the background of disconnecting black pieces from key squares. Solid execution of a four-mover with a geometrically clear play. Technically, the problem is not perfect.

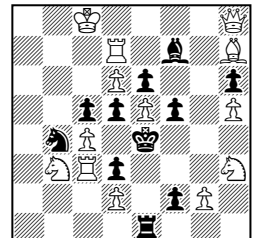
1.♗g7! [2.♗g4+ A ♖xe5 3.♗g7+ ♖e4 4.♠xc5 B#]

1...♕g6, ♕h5 2.♠xc5+ B ♖d4 3.♠xe6+ ♖e4 4.♠xf2 C#

1...♠a6 2.♠xf2+ C ♖f4 3.♠xd3+ ♖e4 4.♗g4 A#

1...dxc4 2.♠xc4+ ♖d5 3.♠xc5+ ♖e4 4.♗g4#

Arieh Grinblat
1st HM IRT 2015-17

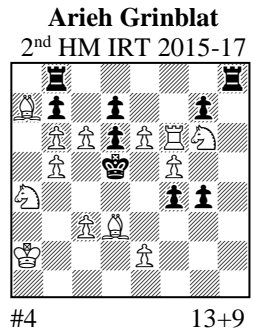


#4 13+11

2nd Honorable Mention: Var. 2735 Arieh Grinblat

The cyclical alternation of the 2nd and 4th moves. Some disharmony in variations and weak use of the a7 bishop determined the place of this extraordinary task.

- 1.e7!** [2.e4+ A fxe3 e.p 3.c4+ ♖d4 4.♙xd6 B#]
 1...♙h2 2.♙xd6+ B ♖xd6 3.♙xb8+ ♖d5 4.♙xf4 C#
 1...gxf6 2.♙xf4+ C ♖e5 3.♙g6+ ♖d5 4.e4 A#



1st Commendation: Var. 2831 Elmar Abdullayev

Change of functions of two moves Bf1 and Bg1. White plays on f3 on the third move.

- 1.♙g2!** [2.♙d5 zz ♖d3 3.♙g1 [4.♙f1#] 3...♖e2 4.♙c3+ ♖e1 5.♙f3# 4...♖d3 5.♙f1/e4#]
 1...♖d3 2.♙g1 [3.♙f1#] 2...♖e2 3.♙f3 zz ♖d3 4.♙d4 zz ♖c4 5.♙f1# 1...♖e3 2.♙xg6 zz ♖d3 3.♙f3
 zz ♖d4/e3 4.♙g1+ ♖d3 5.♙e5# 2...♖e2 3.♙f1+ ♖f2 4.b3 zz ♖e1 5.♙g3# 4...♖e3 5.♙g1#

2nd Commendation: Var. 2640 Arieh Grinblat

Nowotny is defended by Black's anti-critical defenses in the solution variations. The white effect is gone and the variations are unequal. **1.♙g3!** [2.♙d5+ ♙xd5 3.♙xf5+ exf5 4.♙h5# 2...♙xd5 3.♙xf3+ ♙xf3 4.♙h5#] 1...♙e4 2.♙xe4+ fxe4 3.♙g4+ ♖e5 4.♙d7# 2...♙xe4 3.♙xf3+ ♖e5 4.♙d7# 1...♙e5 2.♙xf3+ ♙xf3 3.♙xf3+ ♙xf3 4.♙h5#

Special honors for miniatures

Special Prize: Var. Petrasinovic Petrasin

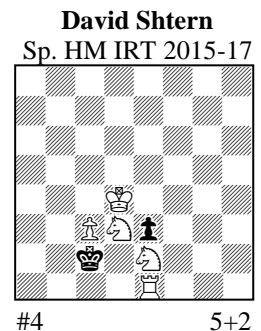
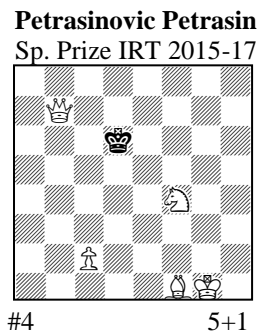
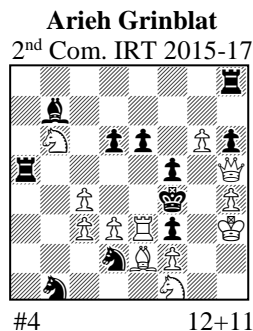
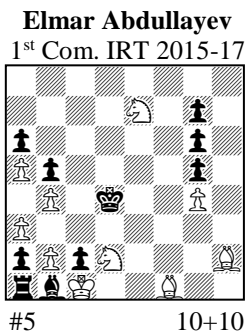
A miniature with changed play. Three model mates in tries and solution. White pieces on the third move play on one square.

- 1.♖f2 ?zz 1...♖c5 2.♙c7+ ♖d4 3.c3+ ♖e4 **4.♙d3 #** model mate
 2... ♖b4 3.♙c4+ ♖a3 4.♙b3 # 3...♖a5 4.♙b5 # 1...♖e5 !
 1.♙g6 ? threat: 2.♙b5! ♖e6 3.♙f3! zz ♖d6 **4.♙c6 #** model mate
 1...♖c5 2.c3! ♖d6 3.♙c4! ♖c5 4.♙c7 # 1...♖e6 !
1.♙h5!! zz 1...♖e6 2.♙c4+ ♖d6 3.c3 zz ♖e5 **4.♙d5#** model mate 3...♖c5 4.♙c7# 2...♖f5 3.♙g2
 zz ♖e5 4.♙d5# 1...♖e5 2.♙d7 zz ♖e4 3.♙g2+ ♖e5 4.♙d5# 3...♖e3 4.♙d3# 1...♖c5 2.c3 zz ♖d6
 3.♙c4 zz ♖e5 4.♙d5# 3...♖c5 4.♙c7#

Special Honorable Mention: Var. 2736 David Shtern

Changed play on the Kb3 defense with three model mates in try and solution.

- 1.♖e4? [2.♙d4+ ♖xc3 3.♙e2 [4.♙c2#] 3...♖c4 4.♙c2# 2...♖d2 3.♙c1 zz 3...e2 4.♙b3/f3#]
 1...♖b3 2.♙d4+ 2...♖xc3 3.♙e2 [4.♙c2#] 3...♖c4 4.♙c2# 2...♖a2 3.♖xe3 zz 3...♖a3 4.♙a1#
 2...♖c4 3.♙e2 zz 3...♖xc3 4.♙c2# but 1...♖d2!
1.c4! zz 1...♖d2 2.♙c3 [3.♙e2#] 2...♖c2 3.♙b1 [4.♙b2#] 3...♖d2 4.♙b2#
 1...♖b3 2.♙a1 zz 2...♖c2 3.♙a2+ ♖d1/b1 4.♙c3# 3...♖b3 4.♙ec1#



Israel Ring Tourney: Studies 2019

Judge: Steffen Slumstrup Nielsen, Denmark, February 2020

I want to thank Gady Costeff for asking me to judge one of the best informal tournaments around as well as for his assistance with correction and anticipation checking. I feel the level of the tournament was average with a fair number of interesting ideas.

I want to begin by making some comments about unfortunate trends I've spotted in the studies in this tournament as well as in other recent tourneys. The first trend concerns studies ending in mate or stalemate. It seems some composers desperately search for a way to round off their products by a mating or stalemating finale. If the basic play is without surprises or artistic merits, nothing is changed by the sudden appearance of a mate. Especially if several superfluous pawns are spread around the board in the wake of the battle.

Good economy and precise play cannot save a study either. Without clear, artistic ideas and some quantity of surprise, studies are not distinguishable from regular endgames played every day by top players.

Below are some remarks about the studies not featured in the award.

Var. 3215 - The theme of double pin stalemate has been thoroughly explored. The author mentions a "synthesis of three stalemates", but the stalemates are in reality identical with the same pinned pieces on the same squares. Only the way b8 is covered is new in one of the stalemates. In the introduction, the idea of 4.e8N+ preparing for 5.Nd8+ is pleasing.

Var. 3216 - The sacrifices of two pawns to open the second rank for the rook is not new, and though the introduction is fine, I see nothing to merit a distinction.

Var. 3258 - The shock move 4...e3 deserves a more natural setting and better play following it. Perhaps a White counter stroke somehow?

Var. 3255 - A game like position and some precise play ending with a skewer. But where is the artistic idea behind this work?

Var. 3256 - A malyutka with five pieces. The recent malyutka tournament in Azerbaijan, Jirdan 2018, showed that spectacular stuff can still be discovered with this material. But most often things tend to become highly technical. Here as well. Where is the surprise? One may say that it is surprising that White has only this narrow path to victory, but such precision is not a study.

Var. 3259 - One long promotion combination, but with too many captures along the way.

Var. 3261 - Despite being a rook up, White must fight for at draw. From the second move it is clear that he tries to achieve this by stalemate. When Black avoids this, White is saved in an uneventful pawn ending.

Var. 3319 - Black has all 8 pawns and we are reminded of those coffee house odds games where the weaker side is allowed to begin the game with eight extra pawns. The play has little interest, the exchanges on f2 and g2 are unfortunate and when the stalemate comes, there is still plenty of dead, black wood on the board.

Var. 3320 - Precise, uneventful play and a stalemate is insufficient content in a study.

Var. 3322 - I don't understand what this study is about? The study features four consecutive captures. Normally composers would jump through hoops to avoid a single exchange, but here there are two consecutive exchanges for no apparent reason.

On to the awarded prizes. The game annotations are by the composers.

1st Prize: Var. 3254 Amatzia Avni

Is one move enough to win a tournament? Sure it is, if the move is shocking enough. Here 6.f4!! introduces a new theme. A queen which is already under threat is threatened once again, seemingly allowing it to flea capture all together. So why is that escape not possible after all? Because the second threat to the queen simultaneously sets up a stalemate threat. I think this study more than anything shows that there are plenty of new themes to explore out there. The introduction is good, play is sharp and pointed. This study is for the books

Dedicated to Netanya Chess Festival

1. ♖g5+! (1. ♖d5+ ♖f5 2. ♖e3+ ♖xe3 3. ♖xe3 g1=Q 4. h4 ♖g4 5. ♖g5 ♖xg5! 6. hxg5 h4 7. ♖f7 h3 8. ♖xg6 ♖xg5! 9. ♖e5 ♖f4! -+) **1... ♖xg5** (1... ♖e5 2. Nexg6+ ♖d6 3. h3 g1=Q 4. hxg4 =) **2. ♖h7+ ♖h6** (2... ♖f4 3. ♖xg6+ ♖e4 4. ♖g5+ =) (2... ♖h4 3. ♖xg6+ =) **3. h4!! g1=♖** **4. ♖g5** (4. ♖h8 ♖a1+) **4... ♖f6+** (4... ♖e5 5. ♖h8) (4... ♖xf2 5. ♖f7+ ♖xf7+ 6. ♖xf7 =) **5. ♖h8 ♖xg5 6. f4!!** (6. hxg5+ ♖xg5 7. f4+ ♖g4 8. ♖xg6 ♖d5 -+) **6... ♖d5** the same rejoinder will come after other queen moves. **7. ♖f5+** and stalemate.

2nd Prize: Var. 3213 Pavel Arestov & Daniel Keith

A fine study for solving with Black counter-play 3..Ng8 and 4...d2+ for stalemate. The highlight is 5.Kc2 predicting the knight promotion and Black's potentially saving check on a5.

1. ♖h8+ ♖d8 1... ♖b7 2. ♖b8+ ♖c6 3. ♖xb6+ ♖xc5 4. ♖g1 2.g7 ♖f6 3.c6! 3. ♖f8 ♖e7 4. ♖xf6 ♖xg7 **3... ♖g8!** 3... ♖e7 4.c7 ♖xc7+ 5. ♖xc7 ♖xc7 6. ♖f8 **4. ♖xg8** 4.c7? ♖g5 5. ♖xg8+ ♖e8+ **4... d2+!** **5. ♖c2!** 5. ♖xd2 ♖e8 6. ♖f8 ♖xf8 7. gxf8=♖ ♖c7 8. ♖g1 ♖a5+ 9. ♖d3 ♖c7= **5... d1=♖+** **6. ♖xd1 ♖e8!** **7. ♖f8!** 7. ♖h8? ♖xh8 8. gxf8=♖ ♖c7 9. ♖g1 ♖a5! 10. ♖g6 ♖c7 **7... ♖xf8** **8. gxf8=♖!** 8. gxf8=♖ stalemate or 8. gxf8=♖ ♖e7! 9. ♖d6 ♖xf8 10. ♖xf8 ♖c7= **8... ♖c7** **9. ♖g1 ♖a5** **10. ♖e6!** wins

3rd Prize: Var. 3217 Pavel Arestov

A natural position leads to fascinating play. With 3... Qg7+ Black tries to build a bridge for his king to h8. But White does not cooperate. Instead, winning the queen can be postponed. Even the final trip to stop the b-pawn has a nice detour via e4. A good study for solving.

1. ♖c8+ ♖f7 **2. ♖c7+!** 2. ♖xg8 ♖xg8 3. ♖d4 ♖h7 **2... ♖f8** 2... ♖e8 3. h7 ♖h8+ 4. ♖e4 ♖f8 5. ♖d3 b4 6. ♖c2+- **3. h7 ♖g7+** 3... ♖h8+ 4. ♖d5 b4 5. ♖e4 **4. ♖e6!!** 4. ♖xg7 ♖xg7= **4... ♖h8** 4... ♖xc7 5. h8=♖# or 4... ♖h6 5. ♖f6 ♖h1 6. ♖c8# **5. ♖d5 b4** **6. ♖e4** 6. ♖c4 ♖c3+ 7. ♖b5 ♖e5+ 8. ♖a4 ♖xc7 9. h8=♖+ ♖e7 10. ♖g7+ ♖d6= **6... b3** **7. ♖d3 b2** **8. ♖c2 b1=♖+** **9. ♖xb1 ♖d4** 9... ♖e8 10. ♖c8+ **10. ♖c8+ ♖f7** **11. h8=♖** wins

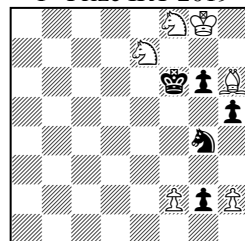
1st Honorable Mention: Var. 3324 E. Egorov & P. Kiryakov

This ambitious study was very hard to evaluate for me. At move 3 or 5, White has to make a waiting move with his king. The choice is between Kg7, Kh7 and Kh8. After the first two moves Black has a disturbing check on either g1 or b1 much later. At the moment of foresightful move Kg8-h8 it is not at all obvious that king safety is more important than king activity, and this makes the move very surprising and attractive. The rest of the play I find less interesting. In the position with Q and R vs Q and P there are numerous alternatives that are very difficult to evaluate without computer assistance.

1. ♖b1 d4 **2. cxd4 c3** **3. ♖f1!** 3. ♖h7? ♖d5 4. ♖f1 c2 5. ♖c1 ♖c4 6. ♖xc2+ ♖d3 7. ♖c1 ♖xe3 8. d5 ♖d2 9. ♖h1 e3 10. d6 e2 11. d7 e1=Q Black will have ♖b1+ 12. d8=Q+ ♖e2 13. ♖e7+ ♖d2 14. ♖d6+ ♖e2 15. ♖e5+ ♖d2 16. ♖d4+ ♖e2! 17. ♖h2 ♖b1+! 18. ♖h6 ♖f5 = 3. ♖g7? ♖d5 4. ♖f1 c2 5. ♖c1

Amatzia Avni

1st Prize IRT 2019

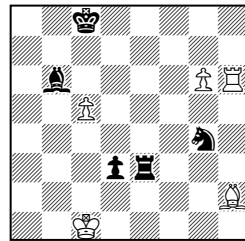


Draw 6+5

Pavel Arestov

Daniel Keith

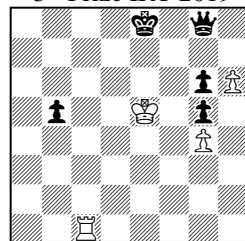
2nd Prize IRT 2019



Win 5+5

Pavel Arestov

3rd Prize IRT 2019

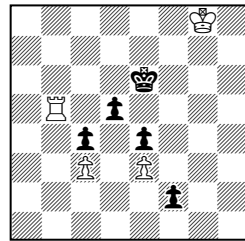


Win 4+5

E. Egorov

Pyotr Kiryakov

1st HM IRT 2019



Win 4+5

♖c4 6.♙xc2+ ♕d3 7.♗c1 ♜xe3 8.d5 ♕d2 9.♗h1 e3 10.d6 e2 11.d7 e1=Q = 3.♗c1? ♕d5 4.♗f1 c2 or 3.♗h8 c2 4.♗c1 (4.♗f1 ♕d6 5.♗c1 ♕d5! see 4.♗c1) 4...♕d5! **3...c2 4.♗c1!** 4.♗h8? ♕d6! 5.♗c1 ♕d5! Mutual zugzwang with white to play! **4...♕d5** Black is forced to play ♕d5, if 4...♕d6 then at least 5.♗f7 with easy win - white king goes to e4 pawn **5.♗h8!!** Mutual ZZ is in White's favor now! **5...♗c4** 5...♗e6 the white king goes to Pe4, for example 6.♗g7 ♕d5 7.♗f6 ♖c4 8.♙xc2+ ♕d3 9.♗xf2 **6.♙xc2+ ♕d3 7.♗c1!** 7.♙xf2 ♜xe3 = **7...♗xe3 8.d5 ♕d2 9.♗h1!** Try 9.♗a1 e3 10.d6 e2 11.d7 e1=Q 12.d8=Q+ ♖e2 13.♗e8+ (13.♗a2+ ♖f1!) 13...♗f1 14.♗e5 ♗xa1!) **9...e3 10.d6 e2 11.d7 e1=Q 11...f1=Q 12.d8=Q+** with a quick win, for example 12...♖c2 13.♗c7+ ♕d3 14.♕d6+ ♖e3 15.♗e5+ ♖f3 16.♗f5+ **12.d8=Q+ ♖e2 13.♗e7+ ♕d2 14.♕d6+ ♖e2 15.♗e5+ ♕d2 16.♕d4+ ♖c2 16...♖e2 17.♗h3 17.♗h2!** wins.

2nd Honorable Mention: Var. 3323 Branislav Djurasevic

This study features a fascinating situation where Black's Nh1 is able to sit unharmed covering g3. White's bishop has to play especially one star move 3 Bc8! to stay out of harms way and secure the win. In the other mainline another star move, 4.Bf3! occurs.

1.♗h3! 1.h6? ♜xf1 2.h7 ♗d7! 3.h8=♙ g3+ 4.♜xh1 ♗c6# 1.♗g2? ♗xh5! 2.♜xh1 ♖f2! +- **1...g3+!** 1...gxh3 2.h6! ♗g6 3.♜xh1 ♖f2 4.♖h2 ♗f5 5.h7 = 1...♗xh5 2.♗xg4! = 1...♗f2 2.h6! ♗g6 3.♗g2 = **2.♗g1!** 2.♗g2? ♗xh5! +- Thematic try: 2.♜xh1? ♖f2! 3.♗g2 ♗xh5! 4.♗d5 ♗f3+ 5.♗xf3 ♜xf3 +- Position A. Mutual zz, WTM. **2...♗f2!**

Main line B: 2...♗xh5 3.♗g2! ♗f2 4.♗f3!! (4.♗c6? ♗g6! 5.♗g2 ♗e4+ 6.♗g1 ♗h3# (6...♗xc6? =)) 4...♗g6 (4...♗xf3 = stalemate) 5.♗g2! ♗h1 6.♗g1! ♗f2 7.♗g2 ♗e4 8.♜xg3! **3.♗c8!!** 3.♗f5? ♗xh5! 4.♗g2 ♗h1! 5.♗e4 ♖e2 6.♗g1 ♗f2! +- 3.♗e6? ♗d3! 4.♗g2 ♗f4+ +- 3.♗g2? ♖e2 4.♗b7 ♖e3! 5.♗g2 ♖f4! +- **3...♗xh5** 3...♗c6 4.♗f5! (4.h6? ♗e4! +-) 4...♗d1 5.h6! ♗c3 6.♗g4 = **4.♗g2!** 4.♗b7? ♗g6! 5.♗f3 (5.♗g2 ♗e4+ +-) 5...♗e4! 6.♗g2 ♗xf3+ +- **4...♗h1 5.♗b7!** (5.♗g1? ♗g6! (5...♗f3? 6.♗b7! ♗xb7 =)) 6.♗b7 ♗f2 +-) **5...♖e2 6.♗g1! ♗f2 7.♗g2! ♗h1 8.♗g1 ♗f3 9.♗xf3+!** ♜xf3 10.♜xh1 draw. Position A. Mutual zz, BTM

3rd Honorable Mention: Var. 3214 D. Gurgenidze & M. Minski

The final part beginning with 5.h7 shows smooth, attractive play leading to mate, but the introduction leaves rather a messy impression, with difficult sidelines (though the idea of sacrificing on d6 is good).

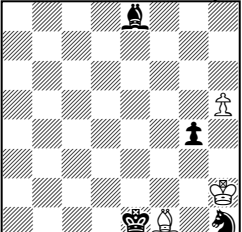
1.♗c4 ♗c7 1...♗d4 2.♗b4 ♗xa7 3.♗d6 ♗c5 4.♗g4 ♗d5+ 5.♜xd5 ♗xd6 6.♖e6 ♗e5 7.♗g8# **2.♗d6 ♗xd6** 2...♗d8 3.♗b5 **3.♗g4 ♗d5+!** **4.♜xd5 ♗xa7 5.h7** 5.♗g8+ ♜xf7 6.♗g7+ ♖f6 7.♗xa7 ♗f8 8.h7 ♗g7 **5...♗e5!** 5...♗a5+ 6.♖e6 ♗e5+ 7.♖f6 ♗h5 8.♗g8# **6.♖xe5** 6.♗g8+ ♜xf7 7.♖xe5 ♗a5+ 8.♖e4 ♗a4+ **6...♗f3+ 7.♖e4!** (7.♖d6 ♗a6+ 8.♖c7 ♗h6) (7.♖d5 ♗a5+ 8.♖e6 ♗a6+) **7...♗e7+ 8.♖d3!** 8.♖d5 ♗e5+ 9.♖d6 ♗h5 **8...♗e5+** **9.♖d4!** 9.♖c3 ♖c7+ 10.♖d4 ♗xf7 or 9.♖d2 ♗d7+ 10.♖e2 ♗xf7 **9...♗xf7** 9...♗xg4 10.h8=♙+ ♜xf7 11.♖h5+ **10.♗g8#**

1st Commendation: Var. 3260 M. Pasman & Y. Afek

If played in a game the move 3.g4 and the plan behind it would have been praised to the skies. The idea of hiding the king for this particular stalemate is not new, however. Still I think the castling and the general elegance of the play is enough to merit a commendation. The study

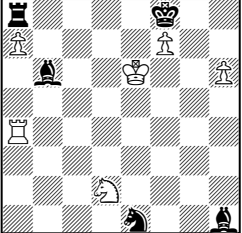
would be excellent calculation practise for strong players.
1.O-O+! (1.♖f2 ♗a3 2.♗a1 g4 +-) (1.♖d2 ♗a3 2.♗a1 ♗xg3 +-) **1...♖e7 2.♗a1 ♗a3 3.g4! ♖d7 4.♖h2! ♖c6 5.g3! ♗a8 6.♖g2** (also 6.♖h3) **6...♖b5 7.c6 ♖c4 8.c7 ♖b3 9.♗e1! ♖c8 10.♗e3+ ♖b4 11.♗e4+ ♖b5 12.♗e1 ♖xc7 13.♗a1 ♗a7 14.♖h3 ♖c4 15.♗xa2! ♗xa2** Stalemate.

Branislav Djurasevic
 2nd HM IRT 2019
 Dedicated to Fadil
 Abdurahmanovic
 For his 80th birthday



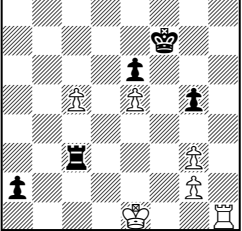
Draw 3+4

David Gurgenidze
Martin Minski
 3rd HM IRT 2019



Win 6+5

Michael Pasman
Yochanan Afek
 1st Com IRT 2019



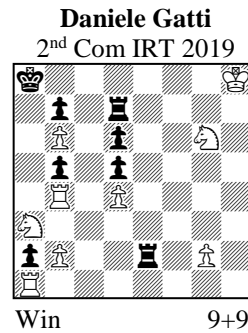
Draw 6+5

2nd Commendation: Var. 3257 Daniele Gatti

An ambitious study of long foresight. The starting position is close to grotesque. On his second move White foresees a 15 moves long rambling rook sequence ending up with his king needing the b4 square. Therefore a rook sacrifice unblocking b4 is necessary before capturing on d7. The whole thing is rather forced however, and I think the position is simply too heavy to merit a higher ranking.

1. ♖f8! (1. ♖g8 ♖xg2 2. ♖f8 ♖xg6 3. ♗xb5 (3. ♖e1 ♖d8+ 4. ♖e7 ♖dg8 5. ♗c2 ♖b8 6. ♖xb5 (6. ♖b3 R6g7+ 7. ♖xd6 ♖d8+ 8. ♖c5 ♖c8+ 9. ♖xb5 ♖xc2)) 3... ♖h6 4. ♖xa2+ ♖b8) (1. ♗e5 dxe5 2. dxe5 ♖xg2 3. ♗xb5 ♖d8+ 4. ♖h7 ♖d7+ 5. ♖h6 ♖d8 6. ♖xa2+ ♖b8 7. ♖h7 ♖d7+ 8. ♖h8 ♖d8+) **1... ♖xg2**

2. ♖a4+!! (Thematic try: 2. ♗xd7? ♖g8+ 3. ♖h7 ♖g7+ 4. ♖h6 ♖g6+ 5. ♖h5 ♖g5+ 6. ♖h4 ♖g4+ 7. ♖h3 ♖g3+ 8. ♖h2 ♖g2+ 9. ♖h1 ♖h2+ 10. ♖g1 ♖g2+ 11. ♖f1 ♖f2+ 12. ♖e1 ♖e2+ 13. ♖d1 ♖d2+ 14. ♖c1 ♖d1+ 15. ♖c2 ♖d2+ 16. ♖c3 (16. ♖b3 ♖xb2+ 17. ♖c3 ♖c2+ 18. ♖d3 ♖c3+ 19. ♖e2 ♖e3+ 20. ♖f2 ♖f3+ 21. ♖g2 ♖g3+ 22. ♖h1 ♖h3+ 23. ♖g1 ♖g3+ 24. ♖f1 ♖f3+ 25. ♖e1 ♖e3+ 26. ♖d1 ♖d3+ 27. ♖c1 ♖c3+ 28. ♖b2 ♖c2+ 29. ♖b3 ♖b2+ 30. ♖c3 ♖c2+ 31. ♗xc2 Stalemate) 16... ♖d3+ 17. ♖xd3 Stalemate) (2. ♗e6 ♖e7 3. ♗c7+ ♖b8 4. ♖b3 ♖e4 5. ♖h3 ♖f4 6. ♗e6 ♖f6 7. ♖e1 a1=Q 8. ♖xa1 ♖xe6 9. ♖f1 ♖e8+ 10. ♖h7 ♖e7+ 11. ♖h6 ♖e6+ 12. ♖h5 ♖e8) **2... bxa4 3. ♗xd7 ♖g8+ 4. ♖h7 ♖g7+ 5. ♖h6 ♖g6+ 6. ♖h5 ♖g5+ 7. ♖h4 ♖g4+ 8. ♖h3 ♖g3+ 9. ♖h2 ♖g2+ 10. ♖h1 ♖h2+ 11. ♖g1 ♖g2+ 12. ♖f1 ♖f2+ 13. ♖e1 ♖e2+ 14. ♖d1 ♖d2+ 15. ♖c1 ♖d1+ 16. ♖c2 ♖d2+ 17. ♖c3 ♖d3+ 18. ♖b4 ♖b3+ 19. ♖a5** (19. ♖xa4 ♖b4+ 20. ♖a5 ♖b5+ 21. ♗xb5 Stalemate) **19... ♖b5+ 20. ♗xb5** wins.



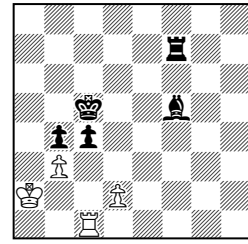
3rd Commendation: Var. 3325 Yochanan Afek & Janos Mikitovics

A technical study for a text book on practical endgames. The stalemate is well known. The sidelines are good and clean and help lift the study.

1. d4+! 1. ♖xc4+ \$2 ♖b5 **1... ♖d5** 1... ♖xd4 2. ♖xc4+ ♖d3 3. ♖xb4 = 1... ♖b5 2. bxc4+ ♖a4 3. ♖b2 b3 4. ♖c3 b2 5. ♖xb2 = 1... ♖b6 2. bxc4 ♖e6 3. ♖b3 = **2. bxc4+** 2. ♖xc4 \$2 ♖a7+ 3. ♖b2 ♖b7 4. ♖c5+ ♖e4 5. ♖e5+ ♖f4 + **2... ♖xd4** **3. ♖b3 ♖b7 4. ♖d1+** 4. c5 \$2 ♖e6+ + **4... ♖e3** 4... ♖d3 5. c5 \$1 ♖b5 6. c6 = 4... ♖e4 5. ♖d6 ♖h7 6. ♖a6 ♖d4 7. ♖a4 ♖g8 8. ♖xb4 = transposes to main line **5. ♖d6** 5. ♖d5 ♖d7 6. c5 ♖e6 pin -+ **5... ♖h7** 5... ♖e4 6. c5 = **6. ♖a6** 6. ♖d8 ♖g6 7. ♖d5 ♖f7 + 6. ♖d5 ♖g8 **6... ♖g8** 7. ♖a4 7. ♖a8 \$2 ♖e6 8. ♖a4 ♖d4 9. ♖xb4 ♖xc4+ 10. ♖a3 loss of time **7... ♖d4** **8. ♖xb4 ♖xc4+** **9. ♖a3 ♖a7+** **10. ♖a4** 10. ♖b2 ♖d3 11. ♖b8 ♖a2+ -+ **10... ♖f7** **11. ♖b4 ♖f3+** **12. ♖a4** (12. ♖b2 ♖h3 13. ♖b8 ♖h2+ 14. ♖a3 ♖a2+ 15. ♖b4 ♖b2+ -+ **12... ♖f2** **13. ♖a5 ♖c5** **14. ♖b5+** ♖xb5 stalemate.

Win 9+9

**Yochanan Afek
Janos Mikitovics
3rd Com IRT 2019**



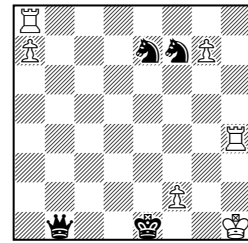
Draw 4+5

4th Commendation: Var. 3212 Amazia Avni & Martin Minski

The final part of this study: 7...Kxf2 8.Rf4# is highly artificial, when every chess player would prefer the fighting chance 7...Qg1 8.Qh3 Qg8. Also, the bishop on a8 is unnecessary in the mating picture.

1. ♖b8! 1.g8=♖ ♗xg8 2. ♖b8 ♖d1 **1... ♖d3** 1... ♖c1 2. ♖b2 ♖c6+ 3. ♖g1 ♖g6+ ♖h2 -+ 1... ♖d1 2. ♖g1 ♗e5 3. a8=♖ ♖e2+ (3... ♗f3+ 4. ♖g2 ♗h4+ 5. ♖h3 ♖d3+ 6. ♖xh4 ♖h7+ 7. ♖g3 ♖xg7+ (7... ♗f5+ 8. ♖f4 ♖h4+ 9. ♖e5 ♖d4+ 10. ♖e6 ♗xg7+ 11. ♖f7) 8. ♖h2 ♖h6+ 9. ♖g1 ♖g6+ 10. ♖g2) 4. ♖h2 ♗f3+ 5. ♖xf3+ ♖xf3 6. ♖f8+ ♖e2 7. ♖e4+ ♖f1 8. ♖xe7 ♖d6+ (8... ♖f3 9. ♖e1+ (9. ♖xf3 stalemate)) 9. ♖h3 ♖h2+ 10. ♖g4! (10. ♖xh2 stalemate) **2.g8=♖** also g8=♖ **2... ♗xg8** **3. ♖e8+** ♗e7! play for stalemate **4. ♖xe7+** ♗e5! **5. ♖xe5+** ♖f1 **6.a8=♖!** 6.a8=♖ ♖f3+! 7. ♖xf3 stalemate or 6. ♖e1+ ♖xe1 7.a8=♖ ♖f1+ 8. ♖h2 ♖xf2+ 9. ♖h3 ♖e3+ 10. ♖g4 ♖d4+ 11. ♖h3 ♖e3+ perpetual check **6... ♖g6** **7. ♖h2 ♖xf2** 7... ♖g1+ 8. ♖h3 wins technically. **8. ♖f4#**

**Amazia Avni
Martin Minski
4th Com IRT 2019**



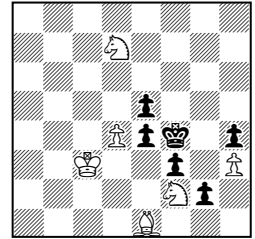
Win 6+4

5th Commendation: Var. 3321 Vladislav Tarasiuk

In general, I am no fan of the battle between white minor pieces and an avalanche of black pawns. Even though the Black king is skillfully lured to his cage on h1 and despite the good logical try, I think this study has insufficient artistic content to merit more than a commendation.

1. ♖d3+! exd3 2. ♗f2 exd4+ 3. ♜d2!! Logical try-1: 3. ♜xd3? g1=Q 4. ♗xg1 ♜g3 5. ♖c5 ♜xh3! 6. ♖e4 (no moves 6. ♖d3) 6... ♜g2 7. ♗f2 h3 = **3...g1=♜**
4. ♗xg1 ♜g3 5. ♖c5! Try: 5. ♖e5? f2 6. ♗xf2+ ♜xf2 = **5...♜xh3!** (5...f2 6. ♖e4+ ♜xh3 7. ♗xf2 +-) (5... ♜g2 6. ♗xd4 f2 7. ♗xf2 ♜xf2 8. ♖e4+ ♜g2 9. ♖g5 ♜g3 10. ♜xd3 ♜f4 Position arises from a study by L. Kubbel 11. ♖e4 ♜f3 12. ♜d4 ♜f4 13. ♜d5! ♜f5 14. ♖c3! ♜f4 15. ♖e2+ ♜f3 16. ♖g1+ ♜g2 17. ♜e4! ♜xg1 18. ♜f3 ♜h2 19. ♜g4 +-) **6. ♖xd3 ♜g2 7. ♗f2!!** Logical try-2: 7. ♗xd4? f2! (7...h3? 8. ♖e1+ ♜h1 9. ♖xf3 h2 10. ♖e5! +-) 8. ♗xf2 h3 9. ♜e2 h2 10. ♖f4+ ♜h1 11. ♜f1 stalemate **7...h3 8. ♜e1 h2 9. ♖f4+ ♜h1 10. ♜f1 d3 11. ♖h5!** 11. ♖xd3? stalemate) **11...d2 12. ♖g3#**

Vladislav Tarasiuk
5th Com IRT 2019



Win 6+6

Editor: We thank Steffen for his deeply considered and quick award. If no comments are received the award will become final in three months.

To the rescue – Paz Einat

We often encounter problems from the pre-computer testing time, which were found to be incorrect. This can mean that they were either cooked, insoluble or had major duals. There are many attempts to correct such problems but often we do not see these corrections. I believe it is nice, and important, to allocate some space to the publication of corrections of this type.

I recently encountered in a Facebook post (by ChessBaseIndia) a problem by Julius Buchwald (1909-1970). Julius was born in Vienna and published his first problem when he was 16. When Hitler moved toward the Anschluss, he left Austria finally arriving to the USA at the age of 25. He was also a composer of music and a prolific painter. Julius composed ~3,000 problems winning hundreds of prizes and honors. He had 29 points in FIDE Albums.

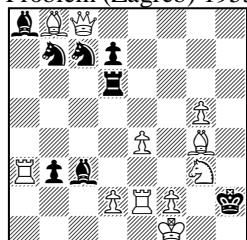
In (A) following the key **1. ♜f8 !** [2. ♜f3 ~ 3. ♜h1,g2#] the idea is that opening the a3-g3 and b8-g3 lines will be followed by activation of the ♖e2/♗f2 battery with dual avoidance. The variation 1...b2 2. ♜h8 + ♗xh8 3.f4# (2...♖h6 3. ♜xh6#) works fine, but 1...♖d5 doesn't work as white can continue with the threat 2. ♜f3 since 2...♖e3+ has 3.fxe3#

The author tried to correct this by (B) with the same key 1. ♜f8 ! attempting the quiet [2. ♜f5 ~ 3. ♖f3#]. Apart from the fact that 2. ♖f3+ ♜h3 3. ♜xf5# also works, the thematic defense by ♖c7 has 4 replies 1...♖c5 2. ♗xd6, ♜e8, ♜f7, ♜h6+

I found that some combination of the two versions can produce a sound problem showing the author's idea to the full extent (C). 1. ♜f8 ! [2. ♜f3 ~ 3. ♜h1,g2#] Now the two thematic variations work well: 1...b2 2. ♜h8+ ♗xh8 3.f4# 2...♖h6 3. ♜xh6# 1...♜c6 2. ♜h6+ ♖xh6 3.f3# The Grimshaw is straightforward with the same replies: 1...♗f6 2. ♜h6+ ♗h4 3. ♜xh4# 1...♖f6 2. ♜h8+ ♖h6 3. ♜xh6# and there is also 1...♖xd5 2. ♜h6+ ♖h5 3. ♜xh5#

A. Julius Buchwald

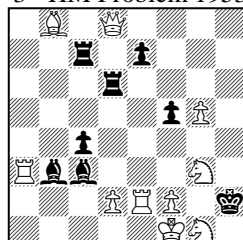
Problem (Zagreb) 1953



#3 11+8

B. Julius Buchwald

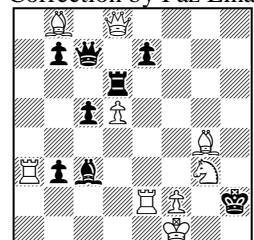
3rd HM Problem 1953



#3 10+8

C. Julius Buchwald

Correction by Paz Einat



#3 9+8

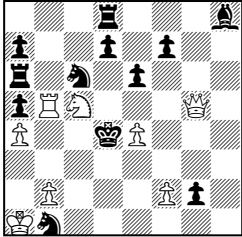
Israeli Successes Abroad - Emanuel Navon

ישראלים מצטיינים בחו"ל – עמנואל נבון

emanuel.navon@gmail.com

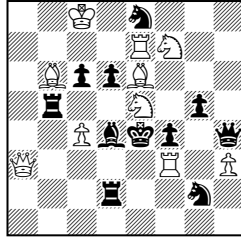
המחברים מתבקשים לשלוח את הצלחותיהם האחרונות אל

A.
Leonid Makaronez
1st Prize
StrateGems 2018



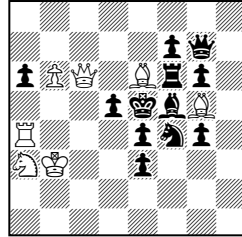
#3 8+12

B. Leonid Makaronez
Viktor Volchek
3rd Prize
The Problemist 2018



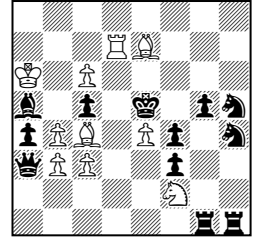
#3 10+11

C. Arieh Grinblat
Evgeni Bourd
2nd HM
StrateGems 2018



#3 7+12

D. Seimon Shifrin
Leonid Makaronez
2nd HM
5th CT of FRME 2019



#7 10+12

On **A** judge Victor Volchek wrote: “Black correction. Two pairs of variations with blockings of four squares.”

1. ♖g3! [2. ♖d6 + ♖c4 3. ♖d3#] 1... ♖c~ 2. f4 3. ♖d3# 1... ♖b4 2. ♖b3+ ♖c4/♗xe4 3. ♖c5/♗e3# 1... ♖e5 2. ♗e3 + ♖c4 3. b3# 1... d6 2. ♗e3 + ♖e5/♖c4 3. ♖d7/♖d3# 1... d5 [2. e5 3. ♗f4#] 2... ♖d2, c3 3. ♖g3# 2... ♖c4, ♖xe5 3. ♖d3#

Judge Valery Shavirin wrote on **B**: “A quite complete demonstration of a half-battery with the double sacrifice of the Sg4 after the defence on e5, based on a Grimshaw interference.” The judge also praised the tactical content and the three changes after 1... ♗e1.

1... ♗e1 2. ♖xf4+ ♖xf4 3. ♗f3# 1. ♖d7 ? [2. ♖d5+] 1... ♗e1 2. ♖g4+ ♖e5 3. ♖xg5# 1... ♖e5 2. ♖f6+ ♖xf6 3. ♖xd6# but 1... ♖e5 ! Sol: 1. ♖g4 ! (2. ♖d5+ ♖f5 3. ♖e4#) 1... ♗e1 2. ♖e6-d7+ ♖d4-e5, ♖e5 3. fxxg5# 1... ♖e5 2. ♖f6 + ♖xf6 3. ♖xd6# 1... ♖e5 2. ♖f2 + ♖xf2/♗xf2 3. ♗a3-d3/♖xg5#

C: :Flight-giving key. The white Queen makes reciprocal moves after Black captures and self-blocks on e6.” (judge).

1. ♖a5! [2. ♖xd5+ ♖xd5 3. ♖xd5#] 1... ♖xe6 2. ♖c3+ ♖d6 3. ♖c7# 1... ♖xe6 2. ♖c7+♖d4 3. ♖c3# 2... ♖f5 3. ♖xf4# 1... fxe6 2. ♖c5 ~ 3. ♖c4#

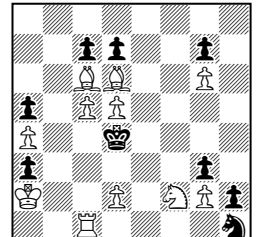
D: 1. ♖f7? [2. ♖d5#] ♗xb3 ! The main plan: 1. ♖d5? [2. ♖d3#] c4 2. ♖f7 [3. ♖d5#] ♖d1 3. ♖f6+ ♖xf6 4. ♖g4+ ♖g7! Thus White must plug the g7 square 1. ♖d6 ! [2. ♖e6#] ♖g7 2. ♖d5+ ♖e6 3. ♖d7+ ♖e5 4. ♖d5 [5. ♖d3#] c4 5. ♖f7 [6. ♖d5#] ♖d1 6. ♖f6+ ♖xf6 7. ♖g4# (Judge: M. Prcic)

E realizes the Bukovina theme of the Ukrainians WCCC 2019 Ty, with Tempo element (Black captures a white piece which guard square adjacent to the black king and blocks this square). “How the three setmates, in which White gives his opponent a waiting move, can be realized in the solution, even though Black weakens the white position with his first move, this is impressively demonstrated with beautiful dual avoidances and original performance. A helpmate that made me enthusiastic from the beginning.” Judge: Franz Pachl.

1... ♖e1 2. ♖c4 ♖e4# 1... ♖b3 2. a2 ♖c4# 1... ♖f8 2. d6 ♖xg7# 1. cxd6 ♖e1 2. dxc5 ♖e4# 1. ♖xf2 ♖b3 2. ♖d3 ♖c4# 1. dxc6 ♖f8 2. cxd5 ♖xg7#

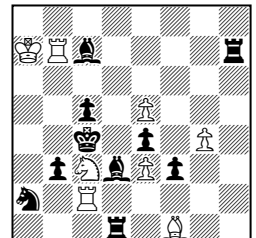
In **F** White/Black + Black/White form of the Klasinc theme: switchback after opening a bridge for a 2nd color piece. The judge wrote: “A most original bivalves play. It may look symmetrical but that is the beauty of it. In the first solution the black Bishop makes the switchback while in The second solution the white Rook does the same.” 1. ♖xe5 ♖e7 2. ♖c7 ♖xe4# 1. ♖a1 ♖e2 2. ♖b1 ♖c2#

E. Emanuel Navon
1st Prize
5th CT of FRME 2019



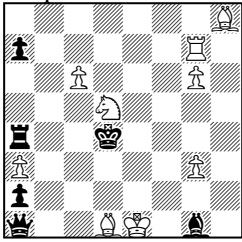
H#2* 3.1.1.1 11+9

F. Emanuel Navon
6th Prize
StrateGems 2018



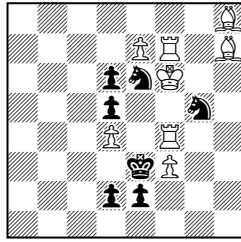
H#2 2.1.1.1 8+10

G. Menachem Witztum
Emanuel Navon
1st Prize TT227
SuperProblem 2019



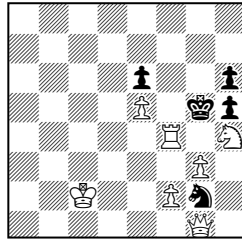
H#2 2.1.1.1 9+6

H. Menachem Witztum
Ricardo d.M. Vieira
1st Prize
1st TT FRME 2019



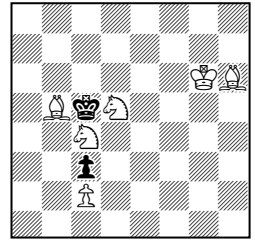
H#2 2.1.1.1 8+7

I. Menachm Witztum
2nd HM
15th Warsaw solving
Grand Prix 2016-18



H#2* 2.1.1.1 7+5

J. Menachm Witztum
3rd HM
15th Warsaw solving
Grand Prix 2016-18



H#2* 2.1.1.1 6+2

G's tourney asked for two negative effects of black's 2nd move (B2) to be mitigated by B1 & W1. "...as a result of BK move (B2), two linear black pieces control a mate line. One of them is hiding and the other closed by WS, giving flight for BK while taking another flight. In my opinion, this is the most original and interesting strategy featuring the tourney theme when B2 becomes possible (legal) due to W1. Anticipatory hideaway with a choice of arrival square as an introductory move blends with thematically motivated dual- avoidance in W1. A clever realization of function permutation between WR/WB. Admirable mirror mates are the icing on the cake..." (Judge: V Medintsev)

1.♖c1 (♖b1?) ♷b4 (♷f4?) 2.♜e3 ♜e7# 1.♞a6 (♞a5?) ♷e3 (♷b6?) 2.♜c3 ♞d7#

In **H** The theme was: after the first white move there is a threat of the mate. However, the tempo position forces the black to cancel it and replace it with another mate. "...my favorite from the beginning. The pair of knights exchange tasks to allow the WK to retreat from the lines of the white officers. At the same time, with a play on the same squares they unlock the squares for a white mate. Interestingly, even though the threats after W1 are formally the same as mates at another phase, they are, however, due to the exchange of functions different. Very nice and harmonious! 1.♷xf3 ♜xe6 (2.♞xf3#) 2.♷xd4+ ♜xd4# 1.♷xd4 ♜xg5 (2.♜xd4#) 2.♷xf3+ ♞xf3#

I & J participated in composing tourney of 15th Warsaw solving grand prix In the first, the play changes after the same moves of the Black Knight in the set play and in the solution. 1...♷g6 2.♷h4 gxh4# 1...♖c1 2.♷xf4 ♖xf4#

1.♷xf4 gxf4+ 2.♜xh4 ♖g3# 1.♷xh4 g4 2.hxg4 ♖xg4#

In **J** reciprocal change in the order of moves between the set play and the solution with Zilahi between the solutions. 1...♷c7 2.♜b4 ♜f8# 1...♷f6 2.♜d4 ♜e3#

1.♜xb5 ♜f8 2.♜a4 ♷xc3# 1.♜xd5 ♜e3 2.♜e4 ♜c6#

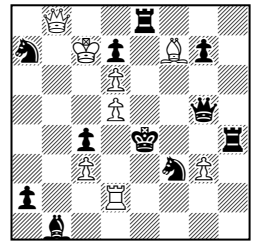
K's theme: the wrong order of Black's moves (try) fails due to specific harmful effect which occurs in the 1st White's move. Judge V Medintsev wrote: "Orthogonal-diagonal correspondence with function permutation between WR/WB (guarding d5/delivering mate). Pin-mates."

1.♞e5 (♞e3?) ♖e8 2.♖e3 ♜g6# 1...♜d3 (♖f5?) ♖b1 2.♖f5 ♞e2#

L's theme required antagonistic pairs: two pairs of solutions present some kind of opposite tactical effects. "The thematic condition completely realized by the play of just one white piece! In the first pair white avoids a self-pin, while black removes control over the mating square and for this "help" needs two moves in each phase. In the second pair, completely paradoxically and in contrast to the first pair, white performs the self-pin! Black, on the other hand, again offers the necessary two-move assistance in order to "mitigate the damage" caused by the white knight's self-pin. The white knight mates in all four solutions and on four different squares." Judge: B Gadjanski.

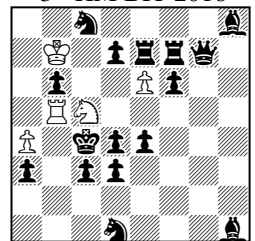
1.f5 ♷xd3 2.♞f6 ♷e5# 1.c2 ♷b3 2.♷c3 ♷d2# 1.♞e8 ♷xd7 2.♷e7 ♷xb6# 1.♷a7 ♷xe4 2.♷c6 ♷d6#

K. Emanuel Navon
3rd HM BIT 2019



H#2 2.1.1.1 8+11

L. Emanuel Navon
3rd HM BIT 2018



H#2 4.1.1.1 5+16

מקוריות Originals

IRT judges: #2: Paz Einat (2020) #3: Sergey Bilyk (2020-21) #n: Gerhard E. Schoen (2018-20)
 Studies: Amatzia Avni (2020); H# Nikola Stolev (2020); S#: Genady Kozyura (2019-20) Fairies:
 Narayan Shankar Ram (2020), Sven Trommler (2021), Michal Dragoun (2022), James Quah (2023)

Editors:

Orthodox: **Ofer Comay**

ofercomay@gmail.com

בעיות רגילות: עופר קומאי

Studies: **Gady Costeff**

costeff@gmail.com

סיומים: גדי קוסטף

(Please send originals in pgn format)

(נא לשלוח מקוריות בפורמט pgn)

Fairies: **Michael Grushko**

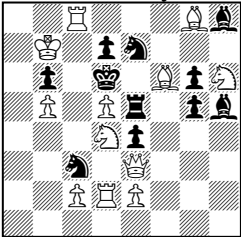
bargrushko@bezeqint.net

בעיות אגדתיות: מיכאל גרושקו

All fairy definitions can be found here: <http://www.variantim.org/FairyDefinitions.pdf>

3379

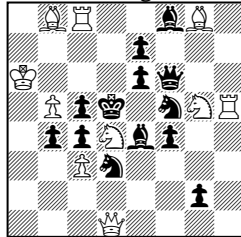
Daniel Papack
 inspired by M. Uris
 Germany



#2*vvv 12+11

3380

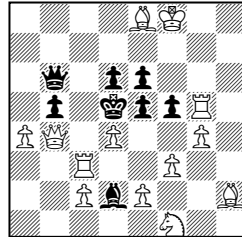
Givi Mosiashvili
 Georgia



#2*v 10+13

3381

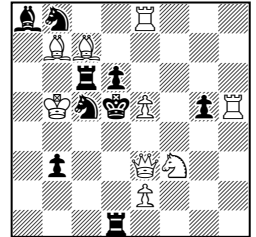
Pavel Murashev
 Russia



#2*v 13+8

3382

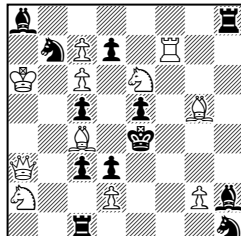
David Shtern
 Petah Tikva



#2* 9+9

3384

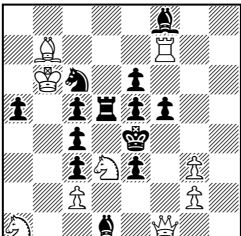
L. Lyubashevsky
L. Makaronez
 Rishon Lezion/Haifa



#3* 11+12

3383

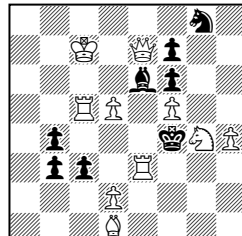
Yitzhak Nevo
 Ein Harod



#3 9+13

3385

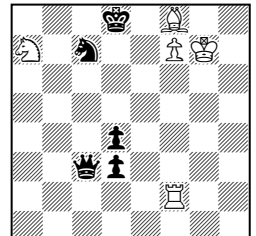
Semion Shifrin
 Neshet



#3*v 10+8

3386

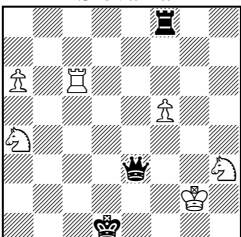
Michael Pasman
 Meitar



Win 5+5

3387

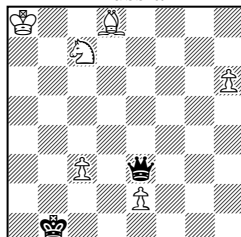
Michal Hlinka
Luboš Kekely
 Slovakia



Win 6+3

3388

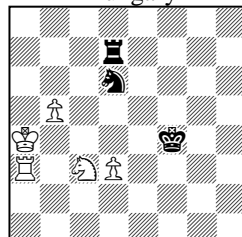
Pavel Arestov
Pyotr Kiryakov
 Russia



Draw 6+2

3389

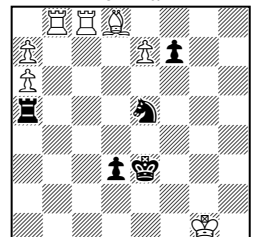
János Mikitovics
 Hungary



Win 5+3

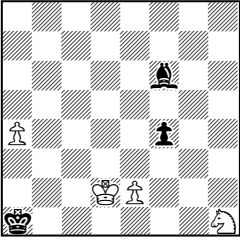
3390

Stefan Nielsen
 Denmark



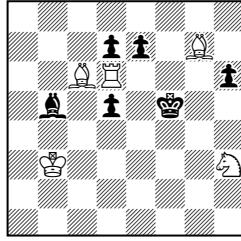
Win btm 7+5

3391
Daniel Keith
France



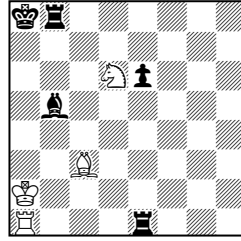
Win 4+3

3392
Aleksy Ivunin
Alexandr Pankratiev
Russia



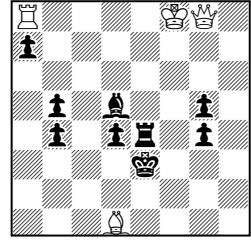
H#2 5.1.1.1 5+6

3393
David Ma'ayan
David Shtern
Beer Seva/PetahTikva



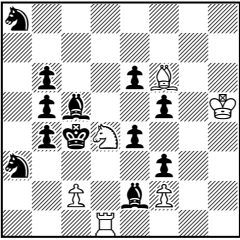
H#2 b) ♗b5→a4 4+5

3394
Mykola Vasyuchko,
Mykhailo Halma
Ukraine



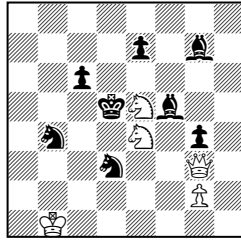
H#2 b) ♖b4→f2 4+9

3395
Yuri Gorbatenko
Russia



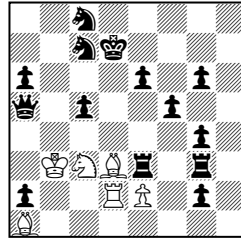
H#2 4.1.1.1 6+12

3396
Emanuel Navon
Holon



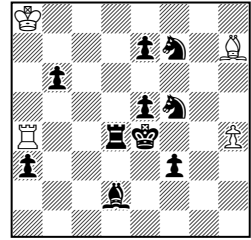
H#2 4.1.1.1 5+8

3397
Mark Erenburg
Ofer Comay
Tel Aviv/Karmiel



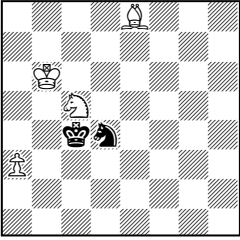
H#2.5 b) ♕d7→f6 6+14

3398
Aleksy Ivunin
Alexandr Pankratiev
Russia



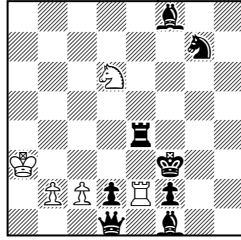
H#3 5.1.1.1 4+10

3399
Semion Shifrin
Nesher



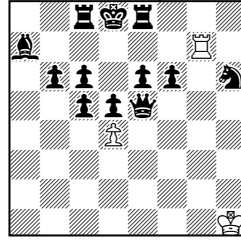
H#3 b) ♖a3→f2 4+2

3400
Kivanc Cefle
Turkey



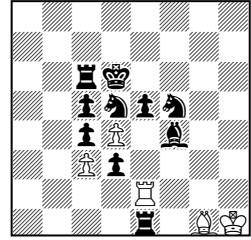
H#3v 5+8

3401
Kivanc Cefle
Turkey



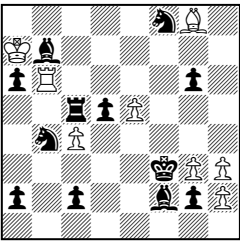
H#3 b) ♞270° 3+12

3402
Mykola Vasyuchko,
Mykhailo Halma
Ukraine



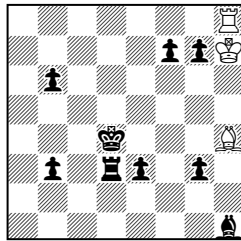
H#3 b) ♜e1→e4 5+10

3403
Emanuel Navon
Menachem Witztum
Holon/Tel Aviv



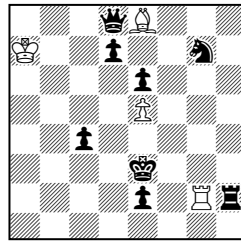
H#3 2.1.1.. 8+12

3404
Aleksy Ivunin
Alexandr Pankratiev
Russia



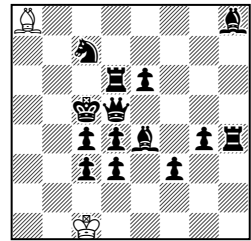
H#3.5 2.1.1.. 3+9

3405
Aleksy Ivunin
Alexandr Pankratiev
Russia



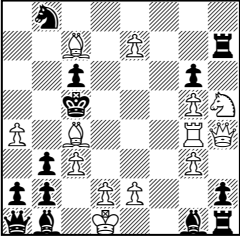
H#3.5 3.1.1.. 4+8

3406
Zlatko Mihajloski
Macedonia



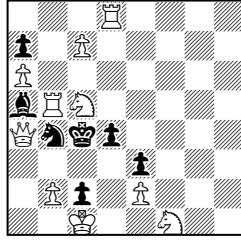
H#5.5 2+14

3407
Anatoly Styopochkin
Russia



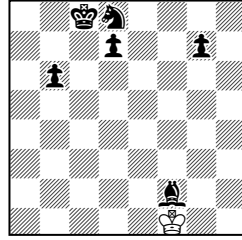
S#3 13+13

3408
Mark Erenburg
Karmiel



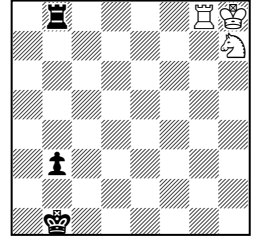
S#3 10+7

3409
Alberto Armeni
Italy



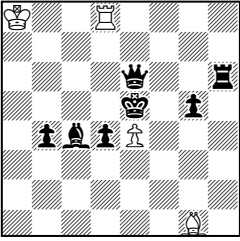
HS=7 1+6

3410
Anatoly Styopochkin
Russia



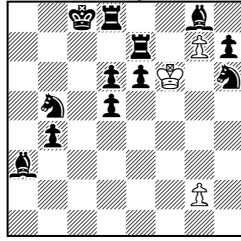
S#5 Circe 3+3
Maximummer

3411
Ofer Comay
Paz Einat
Tel Aviv/Nes Ziona



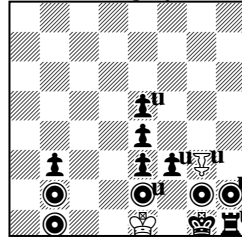
Ser-h#5 4+7
b) ♖d8↔→♗g1

3412
Semion Shifrin
Michael Grushko
Nesher/Kiryat Bialik



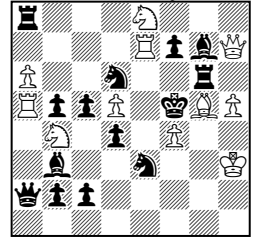
Ser-s#16 3+12

3413
Janos Mikitovics
Hungary



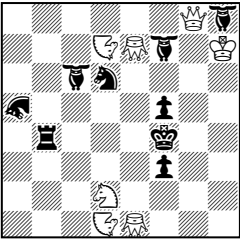
HS#12.5 2+12
Dummy ♟
u = uncapturable

3414
Hubert Gockel
Germany



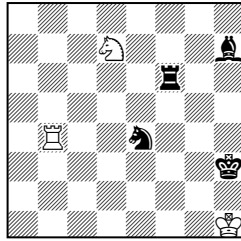
#2 v 11+14
Breton Adverse

3415
Semion Shifrin
Nesher



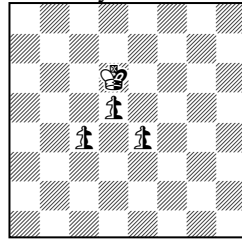
#2vvv 7+9
Camel ♘ BishopLion ♖
Nightrider ♞ Gr.hopper ♚

3416
Semion Shifrin
Nesher



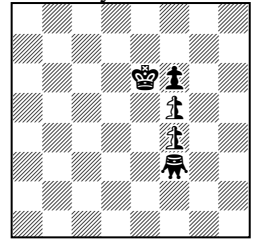
HS#3 2.1.1.. 3+4
EinsteinChess
PhantomChess

3417
Michael Grushko
Kiryat Bialik



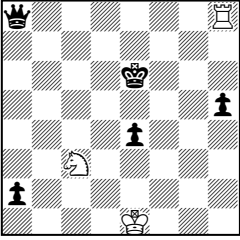
HS#10 0+0+4
ParrainCirce
AlphabeticChess
Take&MakeChess
Neutral pawns & king

3418
Michael Grushko
Kiryat Bialik



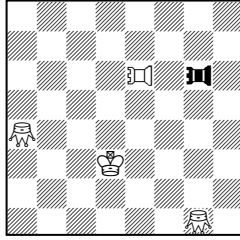
Ser-h#17 2+3
b) ♖e6→c5
AlphabeticChess PWC
Take&MakeChess
Grasshopper ♚
Neutral pawns

3419
Anatoly Stypochkin
Russia



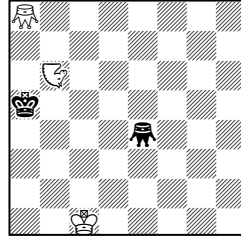
S#4* b) ♔e6→f7 3+3
Circe Maximummer

3420
Václav Kotěšovec
Czech Rep.



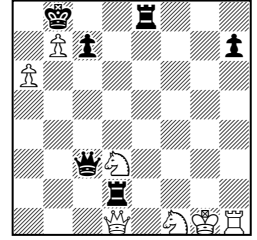
HS#10 4+1
Maximummer
Pao ♖ Grasshopper ♗

3421
Václav Kotěšovec
Czech Rep.



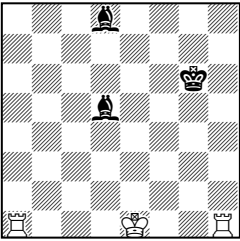
HS#14 3.1.1.. 3+2
Nightrider ♞
Grasshopper ♗

3422
Igor Kochulov
Russia



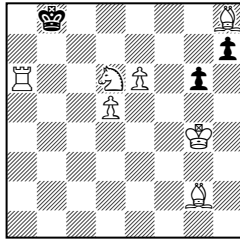
HS#2.5 b) ♜d3 7+6
AntiCirce

3423
Anatoly Stypochkin
Russia



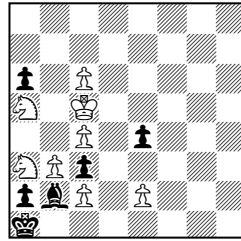
HS#4 b) ♔g6→h6 3+3
NorskSjakk KoeKo

3424
Ľuboš Kekely
Slovakia



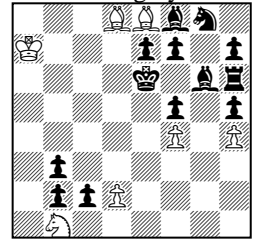
Ser-H=21 7+3

3425
Paz Einat
Nes Ziona



Ser-H#9 8+6
b) ♔c5→h6

3426
János Csák
Gábor Tar
Hungary



Ser-H=11 7+13

התחרות הסימולטנית הבינלאומית ה-16 בפתרון בעיות שחמט

פז עינת

התחרות הסימולטנית הבינלאומית בפתרון בעיות שחמט תופסת תאוצה בשנים האחרונות ומושכת יותר מדינות ויותר פותרים. התחרות לשנת 2020 התקיימה ביום ראשון, 26 בינואר ב 48 מקומות ב-31 מדינות בהשתתפות 885 פותרים. אצלו התחרות נערכה בבית השחמט בקרית אונו ונוהלה על ידי. בתחרות הראשית השתתפו 11 פותרים, במשנית 17 פותרים ובקטגוריה השלישית (לצעירים עד גיל 12) השתתפו 10 פותרים (מהם 4 שהשתתפו בסיבוב הראשון של התחרות המשנית).

תחרות ראשית Category 1

Rank	Name	Points	Time	World rank
1	Friedlanf, Omer	48.5	217	23
2	Comay, Ofer	47.5	195	25
3	Glanzspiegel, Lev	47	220	26
4	Teichman, Uri	43.75	240	40-41
5	Soffer, Ram	41.5	240	52
6	Chovnik, Mordecai	39.5	240	57-59
7	Ehrlich, Roy	38.75	238	61
8	Goldberg, Ehud	27.5	240	107-110
9	Ross, Oded	25	237	121
10	Krohmalnik, Andrei	22	240	133
11	Reem, Sherman	3	238	192

בתחרות הראשית בישראל זכה במקום הראשון עומר פרידלנד עם 48.5 נקודות (מקום 23 בעולם) לפני עופר קומאי (47.5) ולב גליאנצשפיגל (47). תוצאה יפה השיגו אורי טייכמן (43.75) ורועי ארליך (38.75) נקודות) בתחרות ברמת קושי גבוהה. בתחרות המשנית לקח את הבכורה נרי שטרסמן (36 נקודות) לפני דוד שטרן ואז עינצי. ראויה לציון השתתפותם של יפתח פאוסט, עידן דוד, יונתן בייטנר ועדי מנחם בסיבוב הראשון של הקטגוריה השנייה ואחר כך בקטגוריה השלישית.

דבר המערכת

חוברת זו נכתבת בתקופה לא פשוטה ומאתגרת בארץ ובעולם. מגפת נגיף הקורונה (SARS-CoV-2) משנה את סדרי החיים ברחבי העולם ונוגעת בכלנו. כנס הפרובלמאים השנתי, שהיה מיועד ל 13 באפריל, נדחה למועד אחר, ובמקומו ערכנו את תחרויות החיבור המהירות באייל נוספה לכך גם תחרות שחזור. נדווח על התוצאות בחוברת הבאה.

הועלה רעיון לערוך את המפגש החודשי במתכונת אינטרנטית על ידי תוכנת זום (zoom). זה יאפשר למחברים לשתף את יצירותיהם האחרונות ולחלוק רעיונות חדשים. נעדכן את החברים באייל כשהרעיון יתמש.

החוברת הפעם עשירה למדי, בה בנוסף למדורים הרגילים תמצאו מאמר מרתק, דוחות תחרות יובל ה-60 של מרק ארנבורג ושלושה דוחות של התחרות המתמדת.

מאמרו של עופר הפותח את החוברת הוא על מטי עזר, אבל נוגע לתחומי חיבור רבים. עופר מביא ניתוח מעמיק של האלמנטים הגורמים לבעיית מט עזר להיות יצירת אמנות ברמה גבוהה.

מדורו של גדי עוסק הפעם בהערכה של סיומים ובדיון על כך בין ארבעה מחברים, שלושה מהם מגדולי מחברי הסיומים. גדי מביא אמנם רק את עיקרי הדברים ואופיים אך גם דוגמאות מאלפות וקישורים למי שירצה להעמיק בנושא.

תחרות יובל ה-60 של מרק ארנבורג היתה בשתי מחלקות: מט-עזר ב-3 מסעים בו בנוסף למלכה לבנה יש ללבן לפחות צריח אחד ורץ אחד, ומט-לדעת ב-3 או יותר מסעים ללא נושא. בשתי המחלקות תוכלו למצוא בעיות ברמה גבוהה.

דוח התחרות המתמדת לבעיות מט ב-2 מתפרסם בעמ' 16. השופט יוג'ין רוזנר העניק שני פרסים, שני ציוני כבוד ושלושה ציוני שבח ואף מחבר ישראלי אינו נמצא בין הבעיות שצוינו.

הדוח לרב-מסעיות בשיפוטו של ויקטור וולצ'ק מופיע בעמ' 18. שתי הבעיות בראש הדוח הם של אריה גרינבלט ז"ל וראוי להזכיר גם את ציון הכבוד המיוחד למיניאטורה יפה של דוד שטרן.

דוח הסיומים ל-2019 מתפרסם בעמ' 20 ותודתנו לשופט סטפן סלמסטרפ נילסן על הדוח המהיר והמעמיק. ברכותנו לאמצייה אבני על הפרס הראשון ולמיכאל פסמן על הצטיינותו הראשונה בתחרויות שלנו.

מדור חדש לתיקון של בעיות קלאסיות תמצאו בעמ' 24 וסיכום של תחרות הפתרונים הסימולטנית הבין לאומית בעמ' 30.

התחרות הסימולטנית הבין לאומית – המשך מעמ' 30

השנה היתה השתתפות יפה בקטגוריה השלישית של פותרים עד גיל 12. בין 10 הפותרים השתתפה לראשונה גם נערה, ורי בזבלוק, עם הישג נאה של 20 מתוך 30 הנקודות האפשריות. במקום הראשון זכה יפתח פאוסט עם מלוא 30 הנקודות (ומקום 11 בעולם למרות שפתר יחסית מהר) ואחריו יונתן בייטנר ועידן דוד. נקווה לראות את הפותרים משתתפים גם בתחרויות הבאות שלנו.

קטגוריה 3

Rank	Name	Points	Time	World rank
1	Faust, Iftach	30	71	11
2	Baitner, Yonatan	25	92	35
3	David, Isan	24	83	51
4	Cohen, Dolev Shlomo	24	114	54
5	Bazavluk, Vari	20	83	77
6	Fester, Harel	20	89	78
7	Menachem, Adi	19	89	111
8	Har Zahav, Tamir	15	56	125
9	Frenkel, Yahav	5	120	306-345
10	Ben Sade, Matan	0	120	354-442

קטגוריה 2

Rank	Name	Points	Time	World rank
1	Strasman, Nery	36	240	35-36
2	Shtern, David	27.5	240	74-75
3	Inchy, Erez	25	240	85-86
4	Sitbon, Itay	24	233	93
5	Maayan, David	23.5	240	95-97
6	Adler, Omri	22.5	233	102
7	Richardson, Itay	21.25	240	110
8	Ofir, Nitay	18.5	231	125
9	Salmon, Nadav	16	239	134
10	Faust, Iftach	12	240	154-158
11	Glanzspiegel, Yossef	10.5	223	164
12	David, Idan	10	240	168-171
13	Baitner, Yonatan	8.5	240	177-180
14	Menachem, Adi	6	240	189-194
15	Eliyahu, Shiri	5	237	200-201
16	Shani, Dan	5	238	202
17	Tal, Israel	2	240	220-222

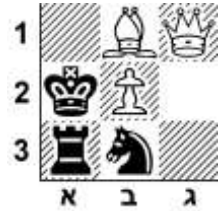
וּרְיָאנְטִים

ביטאון האיגוד לקומפוזיציה שחמטית בישראל

ת.ד. 2078 פתח תקוה 4912002

www.variantim.org

מס' 80 – אפריל 2020



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רגילות: עופר קומאי

סיומים: גדי קוסטף

אגדתיות: מיכאל גרושקו, ת.ד. 363, קרית ביאליק 27019

האיגוד לקומפוזיציה שחמטית בישראל הוא עמותה שמטרתה לקדם את תחום בעיות השחמט בישראל. העמותה עורכת תחרויות חיבור, תחרויות פתרונים, ומפרסמת פרסומים שונים. העמותה משתתפת באירועים בינלאומיים הכוללים את אליפות העולם בפתרון בעיות שחמט, אליפות העולם בחיבור בעיות שחמט ואירועים נוספים.

חברות באיגוד לקומפוזיציה 2020

החברות באיגוד לקומפוזיציה פתוחה לכל חובבי השחמט ובעיות השחמט.

דמי החבר כוללים קבלת חוברת וריאנטים ופרסומים נוספים והשתתפות במגוון אירועים.

דמי חבר רגילים: 210 ש. דמי חבר לנוער, חיילים בחובה וגמלאים: 160 ש. דמי עמית: 260 ש.

למצטרפים חדשים, או מי שלא היה חבר בשנתיים האחרונות, דמי החבר הם 100 ש.

יש לשלוח את דמי החבר בהמחאה לכתובת הרשומה מעלה לפקודת: האיגוד לקומפוזיציה שחמטית בישראל



אביב בישראל: איריס הארגמן (בשני צבעים) בשמורת גבעות הכורכר בנס ציונה

Spring in Israel: The Crimson Iris (in two colors) in the sandstone hills nature reserve in Nes Ziona