



## FÉDÉRATION ROYALE MAROCAINE ECHECS

### 9th Tourney FRME 2023

Help Mat H#3.5-n

**30/08/2023 – Judge: Mr Kjell Widlert**

Director : Jamal Elbaz

#### Final Award

### Participants :

Gábor Tar(C1);Ravi Shankar(C2);Mihaiu Cioflanca(C3);Miroslav Svítek(C4,C5);Antonio Garofalo(C6);Vitaly Medintsev(C7);Zoltán LABAI(C8);Fica Alexander & Labai Zoltán(C9); Kenan Velikhanov & Anatoly Skripnik (C10);Misha Shapiro(C11,C12,C13,C14,C15,C16,C17);Alexander FICA(C18,C19);János Csák(C20);Niels Danstrup(C21);Miroslav Bílý(C22);Evgeny Gavryliv(C23,C24);Béla Majoros(C25);Michael.Luett(C26,C27,C28);Zlatko. Mihajlosk(C29,C30,C31,C32,C33);Anatoly Stepochkin(C34);Ivunin Alexey & Pankratiev Alexander(C35,C36,C37,C38,C40,C41,C42,C43,C44,C45,C46,C47,C48,C49,C50,C51,C82,C53);Pankratiev Alexander & Kirichenko Anatoly(C54);Stanislav Hudak(C55);Pankratiev Alexander(C56);Mykola Kolesnik(C57);Sven Trommler(C58,C59,C60,C61);Ovidiu Crăciun(C62);Marko Ylijoki(C63,C64,C65);Nikita Kravtsov(C66);Viktoras Paliulionis(C67).

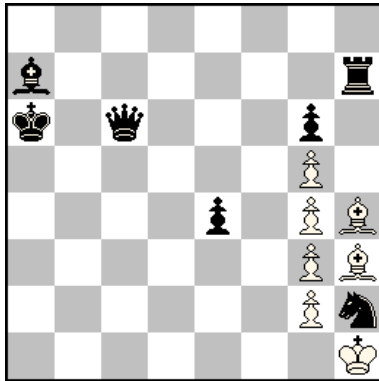
### 9.FRME, section h#3,5+ AWARD :

There was a good number of 67 entries in this section, all delivered to me in anonymous form. The average quality was less impressive, however. With the help that computers have given to helpmate composition in the last decades, I had hoped for more large-scale works with interesting strategy, but unfortunately too many composers were content with putting together simple mating pictures with no strategy or other special features, or with little originality. Luckily, there were enough good entries for a respectable award.

1st Prize – C12

Misha Shapiro (Israel)

9th FRME 2023



h#4 (7+7) C+

b) -Qc6

c) Sh2>d3

a) 1.Rh5 gxh5 2.Ka5 Bd7 3.Qa6 g4 4.Bb6 Be1#

b) 1.Rh6 gxh6 2.Sf3 Bd8 3.Sd4 g5 4.Sb5 Bc8#

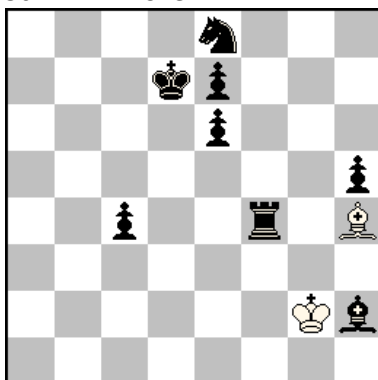
c) 1.Sf4 gxf4 2.Bb6 Be1 3.Ra7 g3 4.Qb7 Bf1#

The best entry by far. In all three solutions, Black allows one wP to make a capture so that one wB is let out, after which another wP can advance to let the other wB out, leading to a model mate. For geometric reasons, Bh4 is activated first in two solutions and Bh3 in only one, but this does not disturb the harmony at all. The set-up is so natural that someone else could have had the same idea before, but I have found no predecessor in WinChloe.

2nd Prize – C29

Zlatko. Mihajloski

9th FRME 2023



h#6,5 (2+8) C+

1...Bg5 2.Rf8 Bf6 3.Bc7 Kf3 4.Sd6 Kf4 5.Rc8 Ke5 6.Kd8 Kxe6 7.Se8 Bxe7#

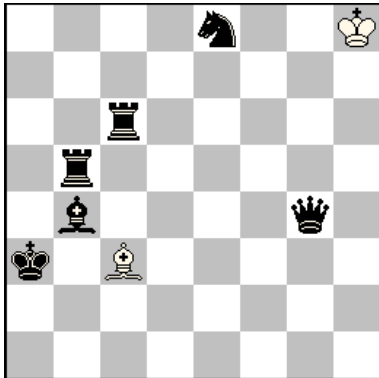
A lot of content here: a black/white Indian (R/B), a black/black Indian (B/S), a black Klasinc (S/R), and an initial white tempo move as icing on the cake. The move Se8-d6 is

simultaneously the line-opening move of the Klasinc and the line-closing move of the black/black Indian; this is good for the unity of the play but is also essential for showing so many themes in so few moves. We can note that the critical moves of the two Indians aren't pure of aim: B-c7 is primarily a self-block, and R-f8 does primarily prepare the self-block on c8, so some composers don't accept these manoeuvres as Indians. But never mind: purity of aim isn't the central feature of a problem like this.

3rd Prize – C67

Viktoras Paliulionis(Lithuania)

9th FRME 2023



h#7

(2+6) C+

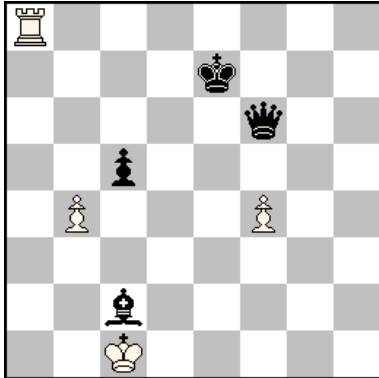
1.Bf8 Bg7 2.Kb4 Kg8 3.Kc5 Kf7 4.Sd6+ Kf6 5.Qb4 Ke5 6.Sc4+ Ke4 7.Bd6 Bd4#

The most spectacular things happen right at the start: two long bishop moves away from the black K. Bf8 is played to clear the way to c5 without guarding e5 or f6; Bg7 is played to close g4-g8 so that the wK can be activated. You can see the rest of the white play as a special form of the Rehm manoeuvre: the two pieces on the long diagonal interchange their order and then play on the diagonal. The effect is not very strong here, however: the impression isn't that the thematic pieces must play in the opposite order on the line, but rather that the wK must be brought to e4. An ideal mate ends the play in the best possible way. – The composer obviously intended the two initial moves to be exactly parallel, for it would have been possible to put the wB in a1 instead. I fully respect this choice.

4th Prize – C26

Michael.Luett(Germany)

9th FRME 2023



h#4

(4+4) C+

b) Bc2>e1

c) Qf6>g6

d) pf4>e4

a) 1.Bf5 b5 2.Bc8 b6 3.Kd8 b7 4.Qe7 bxc8=Q#

b) 1.Qf7 bxc5 2.Ba5 c6 3.Bd8 c7 4.Ke8 cxd8=Q#

c) 1.Ba4 f5 2.Be8 f6+ 3.Kf8 f7 4.Qg7 fxe8=Q#

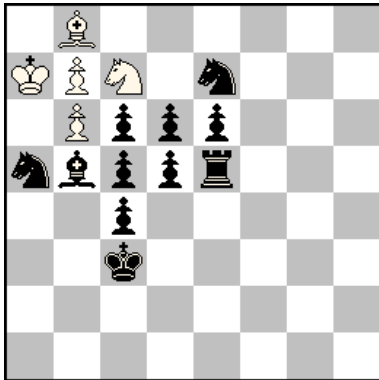
d) 1.Qf8 e5 2.Kf7 e6+ 3.Kg8 e7 4.Bh7 exf8=Q#

A quadruple echo (with the self-blocking bQ once replaced by the bB). The economy is excellent, only one or two pawns are idle in each solution. The twinning is acceptable: three different units are moved, but only short distances. One would expect such a natural echo to already exist, but I haven't found an anticipation.

1st Hon. Mention – C13

Misha Shapiro (Israel)

9th FRME 2023



h#3,5

(5+11) C+

b) wSb8

a) 1...Sxd5+ 2.Kd4 Bxd6 3.Kxd5 b8=R 4.Kxd6 Rd8#

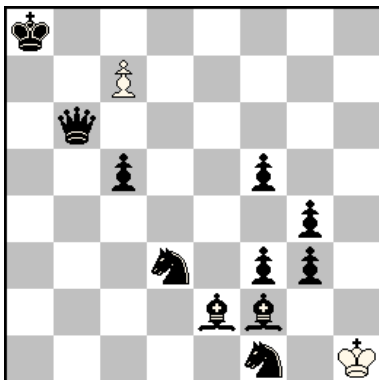
b) 1...Sxb5+ 2.Kb4 Sxc6+ 3.Kxb5 b8=Q 4.Kxc6 Qe8#

There were several entries that clearly originated from the latest WCCT tourney, where the helpmate theme required white sacrifices accepted with a delay of at least one move. Of course the sacrifices make a greater impression if officers (and not mere pawns) are sacrificed, and even more if the sacrifices are genuine in the sense that no black unit is captured. This problem fulfils the first wish (2+2 officers are sacrificed) but not the second. The special feature, however, is the white promotions leading to model mates. This is better than many entries in the WCCT award. Several other entries pale beside the problems in the WCCT award and don't appear here.

2nd Hon. Mention – C63

Marko Ylijoki (Finland)

9th FRME 2023



h#6,5

(2+11) C+

b) -Qb6

a) 1...c8=Q+ 2.Ka7 Qxf5 3.Qd6 Qxf3 4.Kb6 Qxg4 5.Kc6 Kg2 6.Bf3+ Kxf3 7.Kd5 Qe4#

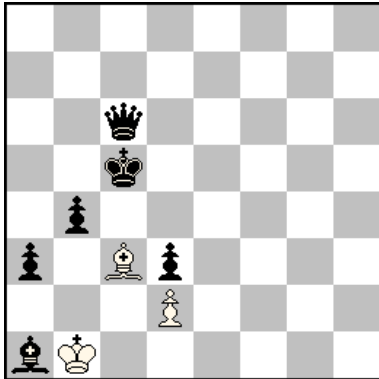
b) 1...c8=B 2.c4 Bxf5 3.Ba7 Bxd3 4.Bb8 Kg1 5.g2 Kf2 6.g1=B+ Ke1 7.Bga7 Be4#

There were three long helpmates with the basic matrix Kh1 Pc7 – Ka8, presumably by the same composer experimenting with the possibilities of the setup. This in my view is the best result: there are two promotions in W1, leading to two mates on the same square (e4) after very varied play with two different wK walks. The only small flaw is the repetition of c8xf5, but I can live with that.

3rd Hon. Mention – C31

Zlatko. Mihajloski

9th FRME 2023



h#5,5

(3+6) C+

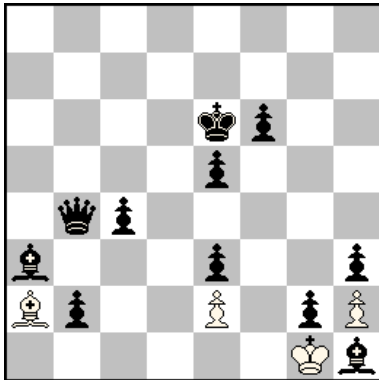
1...Bb2 2.Qa4 Bxa3 3.Bc3 Bb2 4.b3 Ba1 5.Kb4 dxc3+ 6.Ka3 Bb2#

Another h# with a lot of themes compressed into a few moves. A Kniest manoeuvre (Bxa3 in order to vacate the square for the bK) is followed by a bi-colour Loyd clearance (Ba1-c3 enabling Ba3-b2-a1); that manoeuvre also includes an exchange of places between Black and White (a1/c3), called Rovno theme by the author; and the first and last moves are the same in short notation (B-b2), thus showing the Kozhakin theme which is a simpler form of the Meerane theme (where the two moves have to be identical). The whole play is not quite as impressive as the long list of themes would suggest, but the play of the bishops is nice to see regardless of technical terms.

4th Hon. Mention – C30

Zlatko. Mihajloski

9th FRME 2023



h#6

(4+11) C+

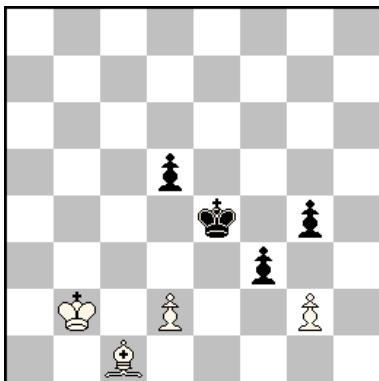
1.Qe7 Bb1 2.Bd6 Be4 3.b1=B Bxg2 4.Bf5 Bb7 5.Bc6 Ba6 6.Bd7 Bxc4#

Like C29 and C31, this packs a lot of thematic play into not-so-many moves. The composer's intention is to show three Bristols, two of them bicolour. This is debatable: Qe7 & Bd6 is a Bristol, but impure of aim as Qe7 is primarily played to self-block e7 (but the Bristol setup determines the move order); Be4 & Bf5 isn't really a Bristol manoeuvre at all as the wB doesn't cross the target square of the bB (f5), but rather a kind of clearance manoeuvre; but Bb7 & Bc6 is a perfect, pure of aim Bristol as 4...Bc6? Be4? only fail because they don't cross c6. But nonetheless, the extensive diagonal play makes a fine impression.

5th Hon. Mention – C9

Fica Alexander & Labai Zoltán -( Czechia- Slovakia )

9th FRME 2023



h#4,5

(4+4) C+

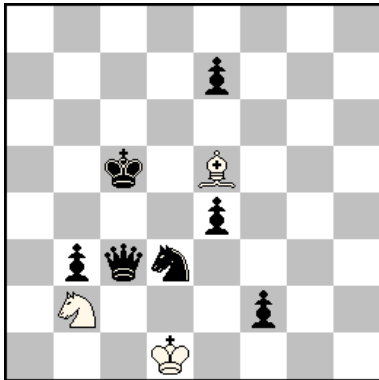
2 sol.

1...Kc2 2.fxg2 Kd1 3.g1=B Ke2 4.Bc5 d3+ 5.Kd4 Bb2#

1...Kc3 2.Kf4 Kd4 3.f2 Kxd5 4.f1=S Ke6 5.Sg3 d3#

The position and play may look simple but is in fact both beautiful and harmonious. The wK makes three different walks, and Pf3 makes two different promotions. Both mates are model, one is even ideal.

6th Hon. Mention – C57  
 Mykola Kolesnik (Ukraine)  
 9th FRME 2023

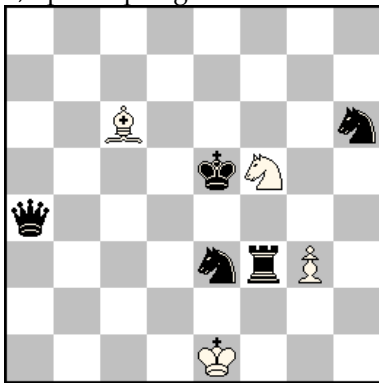


h#3,5 (3+7) C+  
 2 sol.

- 1...Bxc3 2.Sb4 Bd2 3.Kd4 Bf4 4.Kc3 Be5#  
 1...Sxd3+ 2.Kc4 Sc5 3.Qe3 Sa4 4.Kd3 Sb2#

Two white round-trips, both motivated by the need to vacate the mating square (2x Kniest theme), shown in a very economical position. The idea isn't new, however: I find 35 h# in WinChloe with round-trips by wB and wS, most economically with only 9 pieces (also motivated by Kniest), see diagram. C57 has the considerable advantage that there is only one capture in each solution, so I actually prefer it over Sobrecases & Wiehagen.

Guy Sobrecases & Rolf Wiehagen  
 dedicated to C. Jonsson  
 v, Sp Pr Springaren 2008



h#3,5 (4+5) C+  
 2 sol.

- 1...Sxe3 2.Kd4 Sg4 3.Rd3 Sxh6 4.Ke3 Sf5#  
 1...Bxf3 2.Seg4 Bd1 3.Ke4 Bxa4 4.Kf3 Bc6#

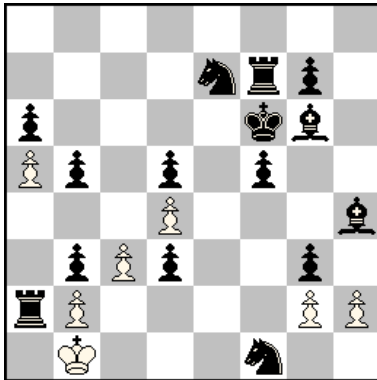
I don't want to give a 13th Commendation to some poor composer, so the commendations are awarded without order (shown in the order of entry).



### C5 Commendation

Miroslav Svítek (Czech Republic)

9th FRME 2023



h#4 (7+15) C+

b) wRa2

a) 1.Ra4 hxg3 2.Rc4 gxh4 3.Rc6 g4 4.Re6 g5#

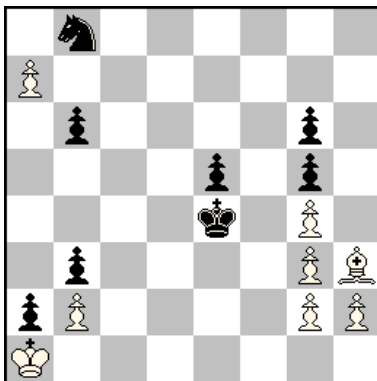
b) 1.f4 Ra4 2.Kf5 Rc4 3.Ke4 Rc6 4.Sf5 Re6#

I have seen a h#3 where a black and a white S walk exactly the same three-move path, but C5 takes the idea one step further by showing a bR and a wR walking the same four-move zigzag path. The difficulty of the idea is seen clearly from the heavy position: the corridor must be built to prevent other moves by a rook of any colour. So it is understandable, but still unfortunate, that the mate in b) isn't model.

### Commendation – C14

Misha Shapiro (Israel)

9th FRME 2023



h#4,5 (8+8) C+

2 sol.

1...a8=Q+ 2.Sc6 Qf8 3.Sd4 Qf2 4.Sf3 gxf3+ 5.Kd3 Bf1#

1...a8=R 2.Sd7 Rh8 3.Sf6 Rh4 4.Sxg4 Rxg4+ 5.Kf5 Rf4#

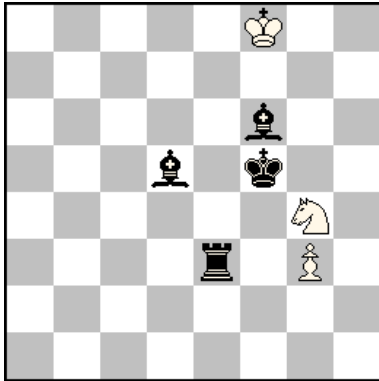
The cage for the white bishop has similarities with that in the 1st Prize C12, but the play is quite different and most likely hard to find for a solver. The initial promotions give

welcome unity to the problem. I regret the small detail that 1...a8R cannot be replaced with a Q promotion for two reasons – check from a8 and check from g4.

**Commendation – C18**

**Fica Alexander (Czechia)**

9th FRME 2023



h#3,5 (3+4) C+

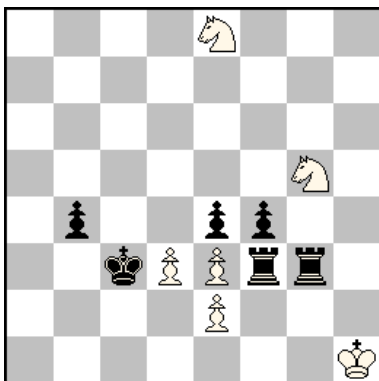
- b) Sg4>c5
- a) 1...Sf2 2.Bd4 g4+ 3.Ke5 Ke7 4.Re4 Sd3#
- b) 1...Sd3 2.Bf3 Kf7 3.Ke4 Ke6 4.Bd4 Sf2#

A miniature with two ideal mates, united by the special feature that White plays S-f2-d3# in a) but reversed S-d3-f2# in b). This raises the question of why the two solutions cannot be interchanged. The simple answer is that White lacks a tempo move for Sf2# in a) and for Sd3# in b). There was another entry C19 using the same matrix but with four different parts; I prefer this perfectly harmonious form.

**Commendation – C23**

**Evgeny Gavryliv(Ukraine)**

9th FRME 2023



h#3,5 (6+6) C+

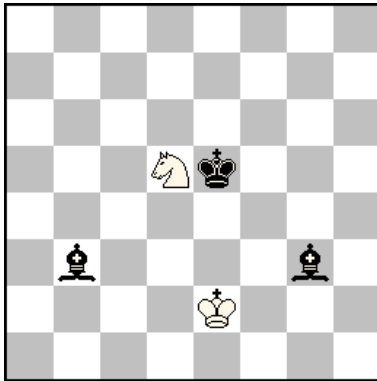
- 2 sol.
- 1...dxe4 2.Kc4 exf4 3.Rb3 Se6 4.Rgc3 Sd6#
- 1...exf4 2.Kd4 dxe4 3.Rc3 Sd6 4.Rge3 Se6#

A clear demonstration of two Bristol manoeuvres by the same pair of rooks after a double line-opening – of course not pure of aim, as both rooks must self-block, but this doesn't disturb me here. The interchange of W1 and W2 is a nice feature, but I consider the interchange of W3 & W4 a double-edged sword: it would have been better if the white knights had both played two different moves (which this matrix doesn't seem to allow).

Commendation – C27

Michael.luett(Germany)

9th FRME 2023



h#5 (2+3) C+

b) -Bb3

c) Ke2>e3

d) Sd5>h3

a) 1.Kd4 Sb4 2.Kc3 Ke3 3.Kb2 Kd2 4.Ka1 Kc1 5.Ba2 Sc2#

b) 1.Kd6 Kd3 2.Kc6 Kc4 3.Kb7 Kb5 4.Ka8 Ka6 5.Bb8 Sb6#

c) 1.Be1 Se7 2.Kf6 Kf4 3.Kg7 Kg5 4.Kh8 Kh6 5.Bg8 Sg6#

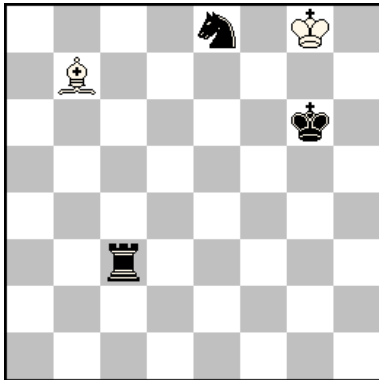
d) 1.Ke4 Kd2 2.Kf3 Kd3 3.Kg2 Ke2 4.Kh1 Kf1 5.Bh2 Sf2#

A four-corner echo of one of the simplest mates imaginable – this must already be done, I thought. But no, I can't find a predecessor in WinChloe. There are several examples with a blocking black R, or even a black grasshopper, but none with a blocking bishop. The reason must be that you need two bishops (or to move one bishop in the twinning) because of the different colours of the corner squares. So it is no surprise that one bB is mostly idle in each solution (but note 1.Be1! in c). This quadruple echo is still well worth doing.

Commendation – C32

Zlatko. Mihajloski

9th FRME 2023



h#9,5

(2+3) C+

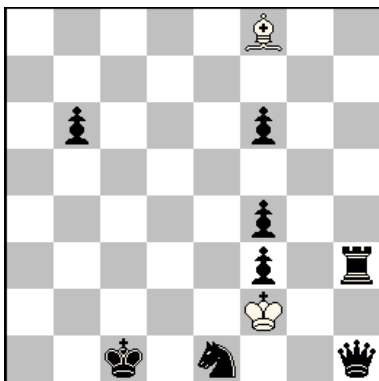
1...Kf8 2.Sc7 Ke7 3.Sa6 Kd6 4.Kf7 Bd5+ 5.Ke8 Bc4 6.Kd8 Kc6 7.Kc8 Kb6 8.Kb8 Be6 9.Ka8 Bc8 10.Sb8 Bb7#

A five-move capture-free round-trip by the wB, mainly motivated by the need to close the line from Rc3. This rook is the only thing that makes the mate model but not ideal; that is no flaw as the rook is a fundamental part of the logic of the play.

Commendation – C33

Zlatko. Mihajloski

9th FRME 2023



h#6

(2+8) C+

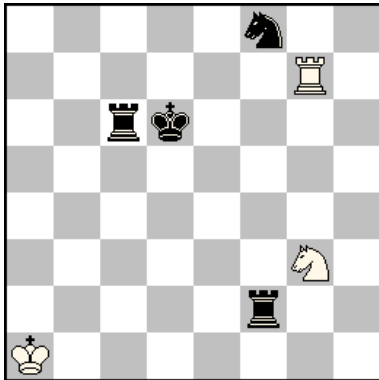
1.Rh8 Bc5 2.Qh7 Bxb6 3.Qb1 Ba5 4.Sc2 Kxf3 5.Rb8 Ke2 6.Rb2 Bd2#

The problem shows a single Bristol manoeuvre, but it is pure of aim and determines the whole play. 1.Rh5? fails only because the rook didn't cross the square h7: the bQ must reach b1 no later than the third move, so that Sc2 Kxf3-e2 can follow. So the rook must clear the way by playing to h8 instead, and this in turn forces the wB to capture Pb6 to clear the b file for the rook.

Commendation – C49

Ivunin Alexey & Pankratiev Alexander(Russie)

9th FRME 2023



h#3,5

(3+4) C+

4 sol.

1...Rg4 2.Kc5 Se4+ 3.Kb4 Sc5+ 4.Ka3 Ra4#

1...Rb7 2.Rf5 Kb2 3.Kc5 Kc3 4.Rd5 Se4#

1...Ra7 2.Rc7 Se4+ 3.Kd7 Sc5+ 4.Kc8 Ra8#

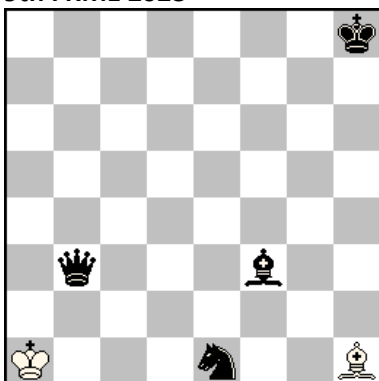
1...Sf5+ 2.Ke6 Se7 3.Kd7 Sxc6+ 4.Ke8 Re7#

There were quite a few entries with several unrelated solutions, mostly with model mates. C49 stands out among those because of its miniature form with nothing wasted: Sf8 is visibly used in only one solution, but also stops cooks with bKf8 and wRd8 or h8. Only two of the solutions end in model mates, but the general impression is that the composer got much play out of the limited material.

Commendation – C54

Pankratiev Alexander & Kirichenko Anatoly(Russie)

9th FRME 2023



h#8

(2+4) C+

1.Bg4 Be4 2.Qh3 Kb2 3.Sf3 Kc3 4.Sg5+ Kd4 5.Kg7 Ke5 6.Kh6 Kf6 7.Kh5 Kg7 8.Qh4 Bg6#

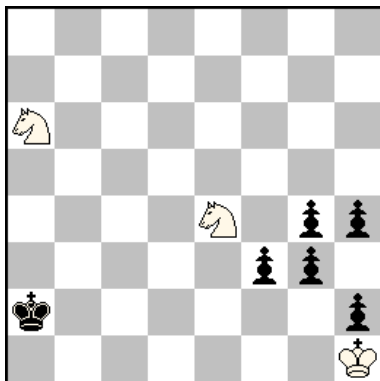
The place in the award is earned by the fact that all six pieces are active in the play leading up to the ideal mate. There is not much strategy, except that which is needed to control the move order. The Indian Qh3 & Sf3 has no strategic importance, as the moves are forced for other reasons. It would therefore have been better to put Se1 on e5, so that the interference of the bQ would dictate the choice between 3.Sf7? and 3.Sf3!

Entry C61 (Kh8-Kc1) has very similar play, but has one immobile piece – so I prefer C54.

**Commendation – C59**

**Sven Trommler(Germany)**

**9th FRME 2023**



h#5 (3+6) C+

b) Se4>f4

a) 1.g2+ Kxh2 2.g1=B+ Kh1 3.Bd4 Sac5 4.Bb2 Sc3+ 5.Ka1 Sb3#

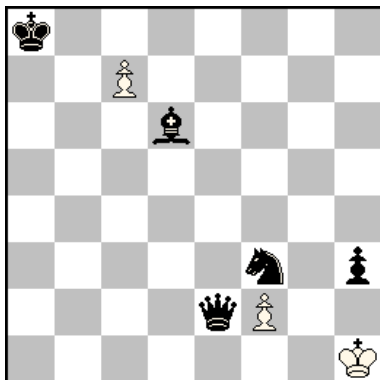
b) 1.f2 Kg2 2.Kb2 Kf1 3.h1=R+ Ke2 4.Rb1 Sb4 5.Kc1 Sfd3#

There is interesting activity by the white K, far away from its black counterpart. This is complemented by two black promotions for self-blocking purposes. The clean construction is nice to look at, despite the cluster of black pawns.

**Commendation – C64**

**Marko Ylijoki(Finland)**

**9th FRME 2023**



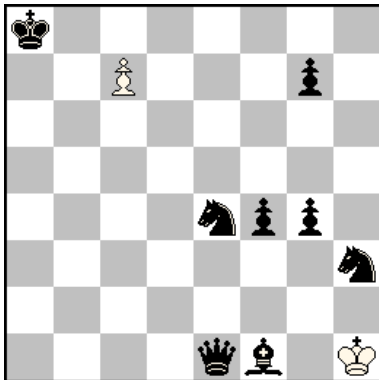
h#5,5 (3+5) C+

2 sol.

1...c8=B 2.Se5 f4 3.Kb8 f5 4.Kc7 f6 5.Kd8 f7 6.Bc7 f8=Q#  
 1...c8=Q+ 2.Ka7 Qd8 3.Qe3 fxe3 4.Sd4 exd4 5.Bc5 dxc5 6.Ka6 Qb6#

With its 8 pieces the most economical of the experiments with Kh1 Pc7 – Ka8, and there is no twinning, and the solutions start with different promotions on c8, and even manage to show another Q promotion on f8. This all sounds good, but the drawback is that the play with long wP marches is fairly trivial, as is the Q mate on b6. On the other hand, it is a clear advantage that all black officers have a role in both solutions.

Commendation – C65  
 Marko Ylijoki(Finland)  
 9th FRME 2023

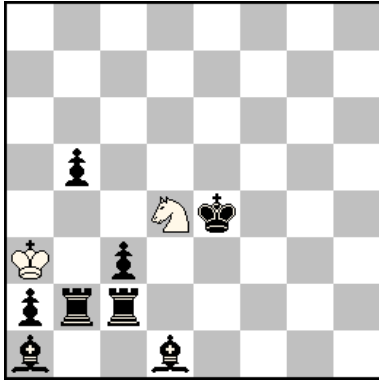


h#6,5 (2+8) C+  
 b) Se4>d3

a) 1...c8=Q+ 2.Ka7 Qc2 3.Ba6+ Kg2 4.g3 Kf3 5.Qb1 Kxe4 6.Qb7+ Kd4 7.Kb6 Qc5#  
 b) 1...Kh2 2.Kb7 Kh1 3.Kc6 c8=Q+ 4.Kd5 Qc1 5.Qe3 Qxf1 6.Ke4 Qg1 7.Kf3 Qg2#

The last of the experiments with this setup. Both solutions have tricky and interesting play ending in chameleon echo-like mates: either the wK walks to the black one, or the bK walks to the white one. 2...Qc2! is a particularly good move, anticipating Qb1 guarding e4. There are only two reasons this is placed at the commendation level: the two promotions are the same (albeit played at different times), and (bad luck for the composer) the essential Pg4 destroys the model mate in part b).

Commendation – C66  
Nikita Kravtsov (Russie)  
9th FRME 2023



h#4,5 (2+8) C+  
2 sol.

1...Sxb5 2.Kd3 Ka4 3.Rc1+ Ka5 4.Kc2 Ka6 5.Kb1 Sa3#  
1...Sxc2 2.Kd3 Sxa1 3.c2 Kxb2 4.Kd2 Kxa2 5.Kc1 Sb3#

**Chumakov theme doubled: four units (a1,a2,b2,c2) self-block in one solution and are captured in the other. This doesn't make for great harmony, but the problem is "harmonized" by the chameleon echo-like wS mates. A pity about the repetition of Ke4-d3.**

Finally a few notes on some entries missing from this award (W#nnnnnn refers to the ID number in the WinChloe database):

C4 (Ka3-Kf1): three delayed sacrifices of a wP; this not-so-impressive central theme is compensated by three different promotions; unfortunately one mate narrowly misses being a model.

C7 (Kg2-Kc6): the same wP mates on the same square with and without promotion, but too many black pieces are idle in one solution.

C8 (Ka2-Kd7): this type of reciprocal battery formation is quite common; the extra capture on b2 doesn't add much originality.

C11 (Kd8-Kc2): 3x2 delayed sacrifices of wP and wS, but the position is monstrously heavy. E58 by Tylor in the WCCT award is better.

C22 (Ka2-Kh2) has a beautiful open position and shows two chameleon-echo ideal mates. But these mates have been shown at least 7 times before, even tripled or quadrupled (Zhegllov 1997 W#85121, Larin & Chupon 2004 W#339665, Linss 2007 W#405533).

C24 (Kh3-Kc4): familiar reciprocal battery formation; the delayed Umnov mates are nice but don't add enough for an award.

C40 (Kh8-Kc5): mates on the diagram square of the bK is a very common motif with this white material.

C50 (Kd3-Ka7) has two-step Bristols, but the three thematic moves are repeated between the solutions.

C53 (Kf8-Ka3) is a Tanagra with chameleon echo ideal mates, but the same mates have been tripled by Kirichenko 2019 (W#764999).



C60 (Kg1-Kf8); a great pity about the zero position.

Stockholm, October 2023

Kjell Widlert