



## **7rd FRME 2021** **Help Mat H#2.5-3**

30/09/2021 – Judge: **Christopher Jones**

Director : **Jamal Elbaz**

Final Award

### **Participants :**

Vladimir Chernous(A1);Alexander Spitsyn(A2);Alexander Fica(A3);Zoltan Labai(A3,A25);Béla MAJOROS(A4,A5);Christer Jonsson(A6,A19,A23,A39);Vidadi Zamanov(A6,A8,A19);Kivanc Çefle(A7); Valery Kopyl(A8);Anton Bidlen(A9,A10,A11);Alexander Nikolaevich Varitsky(A12,A16);Alexandr PANKRATEV(A13,A14,A15,A17,A18,A70,A71,A75,A77);Ivan ANTIPIN (A13,A14,A15);Anatoly Kirichenko(A17,A18); Mihaiu Cioflanca & Gheorghe Ristea(A20);János Csák(A21);Salman Javadzade(A22);Vitaly Medintsev(A24,A62);Vladimir Koci(A26);Ognian Dimitrov(A27,A28,A29,A30,A31,A32,A34); Nikita Kravtsov(A35);Lkhundevin Togookhuu(A36);Gunter Jordan(A37);Karol Mlynka(A38,A74,A82);Miroslav SVÍTEK(A40);Nikola Stolev(A41);Francesco SIMONI(A42,A43,A72);Misha Shapiro(A44,A45); Michael Lütt(A46);Kostas Prentos(A47);V.Barsukov(A48);Dr.Rolf Kohring(A49,A50);Paul Muljadi(A51);Ivunine Alexey + Pankratiev Alexandre(A52,53,54,55,56);Ivunine Alexey(A57,A58,A59); Pankratyev Alexandre + Gerchinski Mikhail(A60);Kaj Engström et Christer Jonsson(A61),EVGENIJ FOMICHOV & ANATOLY SKRIPNIK(A63);J.Gorbatenko(A64,A65);Ljubomir Ugren(A66,A67); Pankratyev Alexander + Kirichenko Anatoly(A68,A69);ANATOLY SKRIPNIK(A73);Evgeny Gavryliv(A75,A76,A77);Viktor Yuzyuk(A78);Mykola Vasyuchko & Mykhailo Galma(A79);Kóczyán János(A80); Valery GUROV(A81).

### **7<sup>th</sup> FRME H#2.5 / 3 TOURNNEY**

It was an honour to be asked to judge this tourney. I am most grateful to Jamal Elbaz, who as controller made everything very straightforward for me, supplying me with 82 anonymized diagrams. They presented an enjoyable but difficult task as the standard was high. In the end I've included 20 in the award, but a case for inclusion could have been made for nearly all the entries, and I expect to see some of the unsuccessful problems appearing elsewhere in informal tourney awards in due course!

I am increasingly impressed by the capacity of composers to use quite heavy white force, often leading to rich play, in problems of this length. On the other hand, I don't want to lose sight of the virtues of polished, economical light problems, especially when they seem to find something new to say. I've tried to strike a balance between problems of these different types, but I am sure that other judges would have weighed up the merits of the leading problems differently; I can only apologize to composers whose justified hopes for high honours have been thwarted by the element of subjectivity in my judgment.

My award is as follows:-

1<sup>st</sup> Prize: A23

Christer Jonsson



H#3 b)h1-->h2 (7+7)

a)

1.Rh1\*g1 Rf1\*e1 2.Rg1\*e1 Sf8-d7 3.Re1\*e4 Bg2\*e4 #

b) bRh1-->h2

1.Rh2\*g2 + Kg3\*h3 2.Rg2\*f2 Rg1-g7 3.Rf2\*f8 Rf1\*f8 #

This is a tremendous discovery; inspection hasn't revealed a close predecessor to this problem, with its captures of two wRs leading to mate by the two wBs and then of the two wBs leading to mate by the two wRs. The use of the wSf8 to make it work is exquisite; and it is very neat that the bBe1, which seems like a rather awkward device to force White to play 1...Rxe1 in (a), is used to exclude 1...Kh4 in (b).

2<sup>nd</sup> Prize: A73

ANATOLY SKRIPNIK (Russia, Vladivostok)



H#2.5 b)c) (4+15)

a)

1...Re6 2.Kc6 Rb1 3.Rc1 Qxc1# (MM)

b)bPd7-->c6

1...Rxe7+ 2.Qc7 Ra1 3.Rb1 Qxb1#

c) bQd6-->a5

1...Ra1 2.Ka6 Rfb1 3.Rf1 Qxf1#

A marvellous synthesis of three different Bristol motifs on the 1<sup>st</sup> rank and three different pinnings of the bQ. This does require one twinning that shifts the bQ, but this barely diminishes at all the achievement. "...Ra1" is not a repeated move, as a different Rook goes to a1 each time (if anything, the contrasting '...Ra1's is an enhancement, I think).

3<sup>rd</sup> Prize: A25

Zoltan Labai Slovakia



H#3 3.Sol (11+11)

1.Qh2-g1 Bf2-e1 2.Qg1\*d4 Be1-f2 3.Qd4\*d5 c4\*d5 #

1.Bh3-f1+ Kh4-g5 2.Bf1\*c4 d5-d6 3.Bc4-e6 d4-d5 #

1.f4\*g3 c5-c6 2.g3-g2 c4-c5 3.Qh2\*e5 d4\*e5 #

I really enjoy resourceful problems such as this, in which three distinct ingenious manoeuvres approach the logjam on the 4<sup>th</sup> rank from three different diagonal avenues (g1-d4, f1-c4 and h2-e5) in order to facilitate three different battery mates. There are incidental pleasures along the way, notably the Klasinc manoeuvre and switchback of the f2B in the 1<sup>st</sup> solution.

4<sup>th</sup> Prize: A37

Gunter Jordan (Deutschland)



H#3 b) c5->g3 (8+7)

a)

1. Bb6? Sg5 2.Bd8 ?? 3 Be7 Se6#

1.Bxd4! Sg5 (Se5?) 2.Bdf6 d4 3.Be7 Se6#

b) c5->g3

1.Bf4? Se5 2.Bh6 ?? 3.Bg7 Sg6#

1.Bxh4! Se5 (Sg6?) 2.Bhf6 h4 3.Bg7 Sg6#

There have been other examples of a strategy that requires a particular route to the mate to be adopted so as to capture a wP and thus provide a later tempo move, but this is an especially light and felicitous example. Note that it is not only that the routes B>b6>d8>e7 in (a) and B>f4>h6>g7 must be eschewed, but also that the prescribed routes for the bB enforce an excellent dual avoidance between 1...Se5 and 1...Sg5 – excellent in itself, and as an accompaniment to the black strategy. Excellent white/black interplay.

These four top problems could have been put in any order; any of them would be a meritorious 1<sup>st</sup> Prize winner.

**Special Prize:** A81

**Valery GUROV (Russie)**



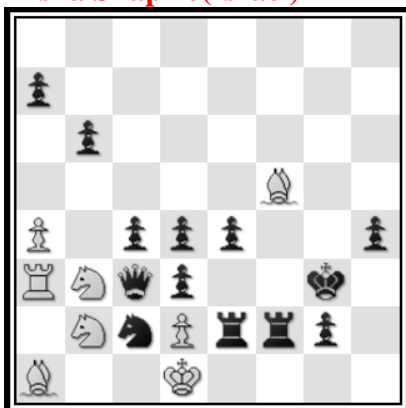
H#3            2.Sol            (12+10)

1.Sa6\*b8 Sd7\*c5 2.Kd4\*c5 Qg8-f8 3.Kc5-b6 Se7\*d5 #  
 1.Bh7\*g8 Se7\*d5 2.Kd4\*d5 Rb8-d8 3.Kd5\*e6 Sd7-f8 #

A hugely ambitious and very satisfying scheme in which passive and active sacrifices of two white officers are combined with the creation of indirect batteries by the other two. There is a direct move-by-move strategic equivalence between the two solutions and reciprocity of functions of the key players in the solutions; the one, no doubt unavoidable, regret is that while the e7S goes to d5 both for its sacrificial move and for its mating move the d7S goes to c5 sacrificially but to f8 to administer mate.

**1<sup>st</sup> Honourable Mention:** A44

**Misha Shapiro (Israel)**



H#3            b)g3-->h8            (8+13)

A)  
 1.Qc3\*b3 Sb2\*d3 2.Qb3\*d3 Ba1\*d4 3.Qd3-f3 Bd4-e5 #  
 B)g3-->h8  
 1.Qc3\*b2 Sb3\*d4 2.Qb2\*d4 Ra3\*d3 3.Qd4-g7 Rd3-d8 #

There are excellent equivalences between the passive/active sacrifices of the wSs, and a visually appealing focus upon the key squares d3 and d4. The composer has found a very good matrix for showing rich play, strategically matched move by move, with however the one possible (unavoidable) blemish that the elimination of the d4P in (b) serves to open the d3-d8 line as well as the long diagonal, whereas the elimination of the d3P in (a) serves only to open the 3<sup>rd</sup> rank.

2<sup>nd</sup> Honourable Mention: A21

János Csák Hongrie



H#3 2.Sol (3+14)

1.Qc3 Rxd7 2.c5 Rxd4 3.Bd7 Bxd7# (MM)

1.d3 Bxe4 2.Qh5 Bxc6 3.Re4 Rxe4# (MM)

Well-matched orthogonal-diagonal strategy, with the big ‘selling point’ that the need to play 1...Rxd7 rather than 1...Rxe4 and 1...Bxe4 rather than 1...Bxd7 constitutes a superb reciprocal dual avoidance.

3<sup>rd</sup> Honourable Mention: A8

Valery Kopyl & Vidadi Zamanov (Ukraine/Azerbaijan)



H#3 2.Sol (8+15)

1.Qa3 Sxb4+(A) 2.Kc3 Bc6 3.Kxb4 Sxd5# (B)

1.Re5 Sxd5 (B) 2.Ke4 Rb6 3.Kxd5 Sxb4# (A)

In the same vein as the 1<sup>st</sup> Honourable Mention, this problem makes full use of a heavy white artillery. We see an interchange of the W1 and W3 moves as the WCCT11 theme unfolds. The construction has had to be a bit heavy (the need for bPe6 is regrettable) and the nice incidental effect of 3...Sxb4# controlling d6 by means of an indirect battery is not replicated in the other solution.

4<sup>th</sup> Honourable Mention: A56

Iyunine Alexey + Pankratiev Alexandre



H#3      b) f6→c7      (3+9)

A)

1.Bd4 Rf6 2.Qc4 Ra6 3.Rb5 Bd6# ( MM )

B) Bf6---c7

1.Be6 Rf7 2.Bf4 Rc7+ 3.Kd6 Bxf4# ( MM )

Two sequences of follow-my-leader moves leading to nice model mates.

5<sup>th</sup> Honourable Mention: A27

Ognian Dimitrov Bulgarie



H#2.5      3.Sol      '(7+15)

1...Rxh4! 2.Qg4 Be5 3.Qe2 Bd4#

1...Rxa4! 2.Rb4 Bf4+ 3.Kd4 Rxb4#

1...Bxb8! 2.Rd6 Rg3+ 3.Kf4 Bxd6#

The solutions beginning 1...Rxa4 and 1...Bxb8 form a well-known kind of Maslar couplet, but what distinguishes this problem is the witty addition of a third solution, beginning 1...Rxh4, in which Black plays 2.Qg4, apparently, 'à la Maslar', sacrificially, but in fact for the purpose of a different strategy. Couplets with an anti-identical third solution, using many of the key players in different roles, seem to have become more popular, and this is a nice example.

1<sup>st</sup> Commendation=: A42

Francesco SIMONI (Italie)



H#3 2.Sol (4+9)

1.Re3 Bg4 (Ba4?) 2.Ree2 Sb4 3.Se7 Sb5‡

1.Rg3 Ba4 (Bg4?) 2.Rg4 Sxf4 3.Sc7 Sf5‡

It takes Black two moves to break the pin on the 3<sup>rd</sup> rank, and there is then a choice as to whether it is the diagonal from h3 or from f1 that needs to be intercepted, with consequences for the rest of the play. The danger of undue symmetry is mitigated by the contrasting visual effects of the moves of the bR to g4 and to e2.

1<sup>st</sup> Commendation=: A43

Francesco SIMONI (Italie)



H#3 2.Sol (4+12)

1.Bd2 Bxe7 (Bxb6?) 2.Bb4 Sf3 3.Sc6 Sxb6‡

1.Bf4 Bxb6 (Bxe7?) 2.Bc7 Sf7 3.Sc4 Sxe7‡

As in the 1<sup>st</sup> Commendation, it takes Black two moves to break the pin, and the second of these moves has to intercept a line (from the Rb2 or the Ra7). It is a pleasant feature that the wSc8 and the wB have to alternate between b6 and e7, but I'm not sure that this constitutes a meaningful dual avoidance since if the wB goes to b6 there is no question of the bB having to go to b4. However you look at it, though, it is a nice facet of the problem.

3<sup>rd</sup> Commendation: A39

Christer Jonsson Suede



H#3 2.Sol (5+14)

- 1 Df3? Kxg1 2 Kb8 Txf2 3 Ka8 Txf8# ?
- 1 Sd1+? Lf2 2 Kb6 Ke1 3 Kc5 Lxe3# ?
- 1 Txe1+ Kxe1 2 Kb8 Txf2 3 Ka8 Txf8 #
- 1 Lxe2 Kxe2 2 Kb6 Ld2 3 Kc5 Lxe3 #

The composer has skilfully arranged for means of unpinning the wR/wB other than by capture of the wB/wR to fail; the bK then sets off on a trek to its final resting place.

4<sup>th</sup> Commendation: A13

Alexandr PANKRATEV, Ivan ANTIPIN (Russie)



H#3 2.Sol (4+11)

- 1.Sec4 ! B x d5 2.Sc6 Sf5 3.K x d5 R x b5 # .
- 1.Rf6 ! R x e6 + 2.K x e6 Sc6 3.d6 Bc8 # .

A nice combination of Kniest and Zilahi, enhanced by Knights of both colours visiting c6.



5<sup>th</sup> Commendation: A24

Vitaly Medintsev( Russie)



H#3            2.Sol            (7+11)

1.Qg4\*f3 (Q~?) g5\*f6 2.Ke5\*f6 Rf1-g1 3.Re4-e5 Rg1-g6 #

1.Qg4\*g5(Q~?) f3\*e4 2.Ke5\*e4 Bf7-h5 3.Bf6-e5 Bh5-f3 #

A fine equivalence in the roles of the Pf3 and Pg5 and of the Bf6 and Re4 spread between the two solutions. Satisfying bQ hideaways. Perhaps there is a tiny (unavoidable) discrepancy in that the wB goes to the square initially occupied by a wP (f3) but the wR goes beyond g5 to g6.

6<sup>th</sup> Commendation: A51

Paul Muljadi (USA)



H#3            4.Sol            (6+3)

a very skilful 2x2 HOTF, with the only drawback the repetition of 2.Kg4.

7<sup>th</sup> Commendation: A61

**Kaj Engström o Christer Jonsson**



H#3      b) c8-->a7      (9+7)

A)

1 fxg1S ( gxf1S?) Dxb3 2 Sxh3 Db6 3 g1B Bxh3 #

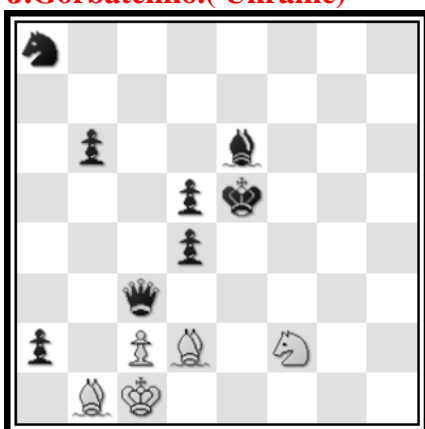
B) bKc8-->a7

1 gxf1S (fxg1S?) Dxc3 2 Sxe3 Dc8 3 f1B Bxe3 #

**Extremely neat geometry mechanizing two nice minor promotions.**

8<sup>th</sup> Commendation: A65

**J.Gorbatenko.( Ukraine)**



H#3      2.Sol      (5+8)

1.Qc4 c3 2.dc Sg4+ 3.Kd4 Be3#.

1.Qc5 c4 2.d5c4 Bf4+ 3.Kd5 Be4#.

**A very clean-cut, polished problem showing two nicely connected solutions.**

9<sup>th</sup> Commendation: A47

**Kostas Prentos**



H#3          2.Sol          (7+7)

I like problems like this that illustrate the capacity of pawn captures to transform the diagram position. This is nicely set in motion by the Zajic theme. The solutions form a nicely matched pair, albeit the e4P and a4P are both bystanders in one solution.

10<sup>th</sup> Commendation: A59

**Ivunine Alexey(Russia)**



H#3          6.Sol          (3+9)

- 1.e1=R Kb6 2.Kd5 Kb5 3.Qe6 Rd2# (MM)
- 1.Sf3 Rxe2+ 2.Kf4 Rxe5 3.Qg5 Re4#
- 1.Rd5 Rxf5 2.Rd2 Kc5 3.Kd3 Rf3# (MM)
- 1.Re6+ Kd7 2.Ke5 Rxf1 3.Kf6 Rxf5#
- 1.Qg6+ Rf6 2.Rf4 Rd6 3.Kf5 Bxg6# (MM)
- 1.Ke3 Rf4 2.Rf2 Rd4 3.Qf4 Rd3# (MM)

**Six mates skilfully assembled.**

**Many thanks to the FRME for inviting me to undertake this task, and to the composers for making it such an enjoyable (and difficult) assignment. Renewed apologies to those whose entries would have fared better if viewed from the perspective of a different judge.**

**Christopher Jones**

**Bristol, 26.10.21**