

Quick Composing Tourney - h#2

Ohrid 2018

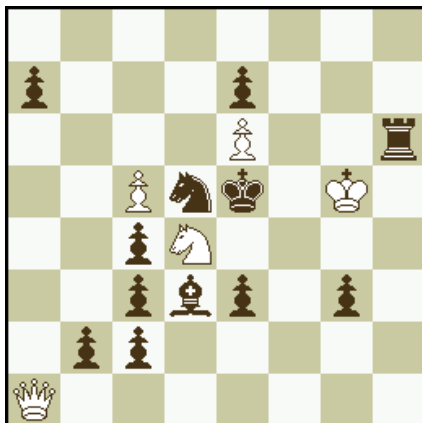
I am very satisfied with the response of a large number of eminent chess composers and their creative skills, taking into account that the time for composing was limited to 3 hours. There was no time for the authors to delve into more challenging thematic works, but it can be sensed that the possibilities of this theme are significant.

One comment related to two problems which have a very similar thematic content, and to which I awarded the 6th-7th honourable mention: thematically these are very good works, but the same idea, with a better content, was shown by V. Chepizhny, The Problemist Supplement 1987, 8/3pP3/2Np4/3b4/R1nnkp2/8/4P3/K7, h#2*, b)Pe2->d2, Tempo play in combination with white underpromotions: a) 1... e8S 2.Se3 Sxd6#, 1.Se3? e8S 2. ?? Sxd6#, 1.Sf5 e8S 2.Se3 Sxd6#, b) 1... e8B 2.Sf3 Bg6#, 1.Sf3? e8B 2. ?? Bg6#, 1.Se5 e8B 2.Sf3 Bg6#

I decided to rank the problems in the following way:

1.Pr. Michal DRAGOUN, Emil KLEMANIČ, Ladislav PACKA

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h#2 (5+12)
2.1.1.1

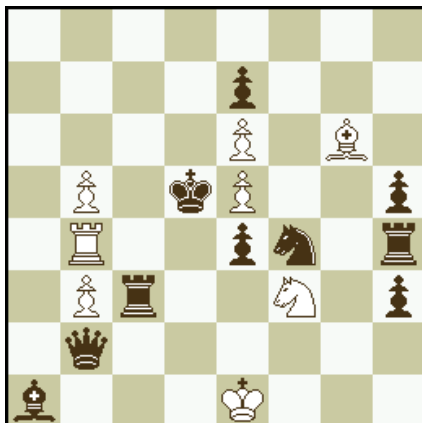
1.Rxe6? Qh1 2. ~ Sf3?/Sc6? line closing/guarded
1.Bf5! Qh1 2.Bxe6! Sc6# (Sf3?)

1.Be4? Qa6 2. ~ Sf3?/Sc6? guarded/line closing
1.Rh4! Qa6 2.Re4! Sf3# (Sc6?)

Very nice and innovative content with anti-dual white moves and double reciprocal weaknesses (black & white) in attempts.

2.Pr. Menachem WITZTUM

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h#2 (8+10)
2.1.1.1

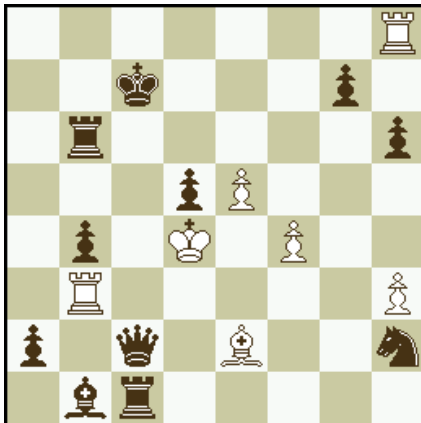
1.Sxe6 Rc4? 2. ~ Bxe4#??
1.Rc6 Rc4 2.Rxe6 Bxe4#

1.Tc5? Bf5 2. ~ Rd4#??
1.Sxe6 Bf5 2.Sc5 Rd4#

Flawless thematic content. Weaknesses are opening lines h4-e4 and b2-d4. Reciprocally changing roles of WR&WB and BS&BRc3. Position is not perfect, but the mechanism is very good.

3.Pr. Ofer COMAY

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h#2 (7+11)

b) ♔c7→g6

a)

1.Qc6? Rg3 2. ~ Rxg7#? 3.Qd7!

1.Qxe2! Rg3 2.Rc6 Rxg7#

1.Qd3? check. 1.Qe4? mate. 1.Qf5/h7? Prevents mate.

1.Qg6? closes g3-g7.

b)

1.Qf5? Bb5 2. ~ Be8#? 3.Qf7!

1.Qxb3! Bb5 2.Bf5 Be8#

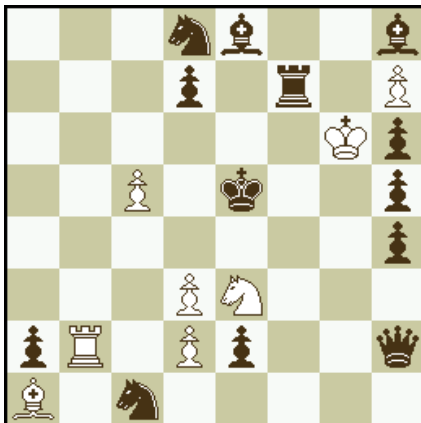
1.Qc3?/Qc4? check. 1.Qc5? mate. 1.Qc7/c8? Prevents mate.

1.Qc6? closes b5-e8.

Nice ODT. Hideaway of BQ with fine Zilahi.

4.Pr. Michal DRAGOUN, Emil KLEMANIČ, Ladislav PACKA

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h#2 (8+13)

2.1.1.1

1.Se6? ~ 2. ~ Rb4#? 3.Sd4

1.Qh3 Kxh5 (Kxh6?) 2.Qe6 Rb4#

1.Qf4? ~ 2. ~ Rb6#? 3.Qd4

1.Se6 Kxh6 (Kxh5?) 2.Sf4 Rb6#

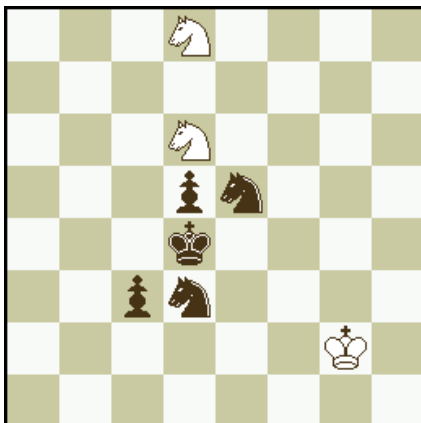
Weakness in tries is guarded line a1-e5.

Reciprocal function of BS & BQ in solutions.

Preemptive hideaway of WK for avoiding check. Very clever mechanism.

1.HM Georgy EVSEEV, Valery GUROV

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h#2 (3+5)

b) ♔d6→c5

a)

1.Sc5? Kf2 2.Sed3+? Sc6#

1.Sd7 Kf3 (Kf2?) 2.S7c5 Sc6#

b)

1.Sc4? Kf3 2.Sde5+? Sde6#

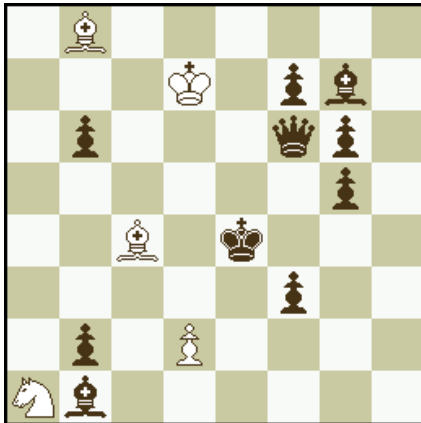
1.Sb2 Kf2 (Kf3?) 2.Sbc4 Sde6#

Check avoidance!

Simple, but clear and good thematic interpretation.

2.HM Ricardo DE MATTOS VIEIRA

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h#2 (5+10)

b) ♖a1→g1

a)

1.Qf4 (Qf5?) Sc2 2.f5 d3#

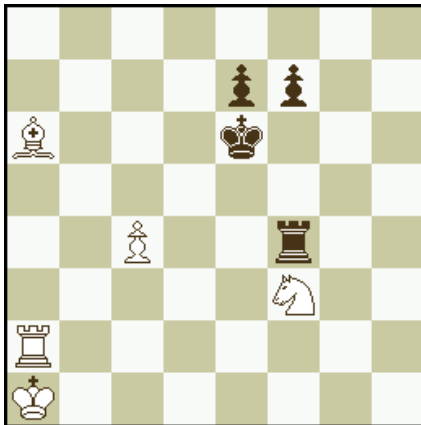
b)

1.Qc3 (Qd4?) Se2 2.Bd4 Sg3#

Double black Bristol to avoid check!

3.HM Johan DE BOER

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h#2 (5+4)

2.1.1.1

1.f5? Bb5 2. ~ Ra6? 3.Kf7

1.Rf6 Bb5 2.Rf5 Ra6#

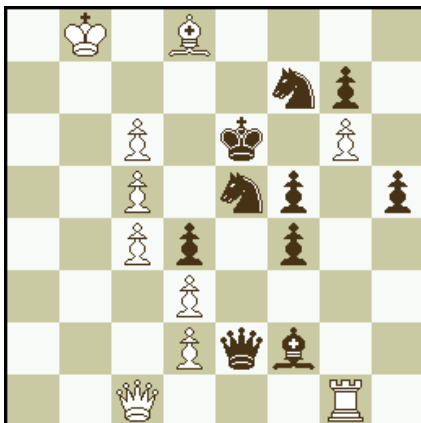
1.f6? Rd2 2. ~ Bc8? 3.Kf7

1.Rf5 Rd2 2.Rf6 Bc8#

The Bf7 repeats the same weakness in the tries (unblocking square f7), but the solutions are nice, with reciprocal tempo play of BRf4.

4.HM Mario PARRINELLO

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h#2 (10+10)

2.1.1.1

1.Sxg6? Qe1 2. ~ Rxg6#? 3.Ke5

1.Qg4 Qe1 2.Qxg6 Rxg6#

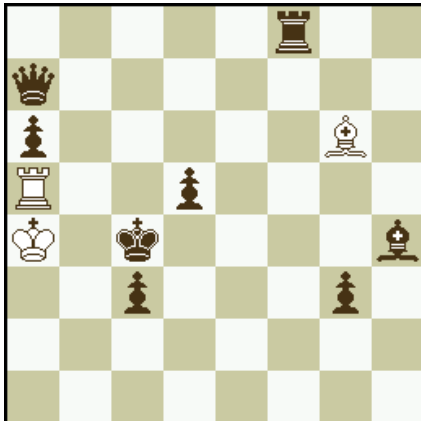
1.Sxc4? Re1 2. ~ Qxc4#? 3.Ke5

1.Qxd3 Re1 2.Qxc4 Qxc4#

The same weakness (unblocking e5) in both attempts is a drawback, but reciprocal change in functions of WR & WQ and BS & BQ is a virtue.

5.HM Hans UITENBROEK

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h#2 (3+8)
2.1.1.1

1.Qd4?/d4? Bh5 2. ~ Be2#? 3.Qd3/d3

1.Bf6 Bh5 2.Bd4 Be2#

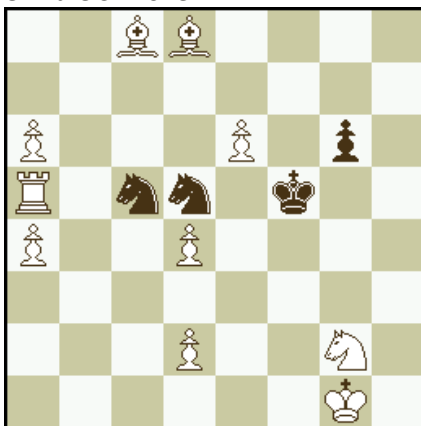
1.Qc5? Rb5 2. ~ Rb4#? 3.Qxb4

1.Rc8 Rb5 2.Rc5 Rb4#

Weakness in try: Black piece guards the mating square.
Accurate, but insufficiently convincing presentation of the topic

6-7.HM Abdelaziz ONKOUD

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h#2 (10+4)
b) ♖c8→g8

a)

1.Se4? Bh4 2. ?? e7#

1.Sc3 Bh4 2.Se4 e7#

b)

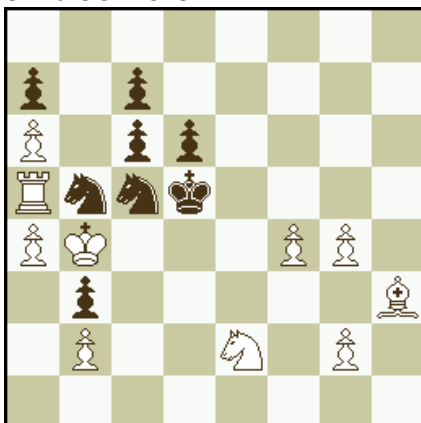
1.Sf4? d3 2. ?? Se3#

1.Sxe6 d3 2.Sf4 Se3#

Reciprocal replacement of the actors to avoid the lack of tempo. Different types of mating moves in solutions (battery & direct).

6-7.HM Ricardo DE MATTOS VIEIRA

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h#2 (10+8)
2.1.1.1

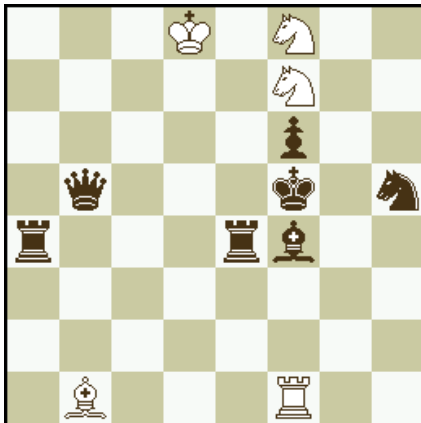
1.Sd4 (Se6?) g3 2.Se6 Bg2#

1.Se6 (Sd4?) g5 2.Sd4 Sc3#

Reciprocal replacement of the actors to avoid the lack of tempo. White moves are differently motivated in solutions

Spec. HM. Thomas MAEDER

Ohrid OCT 2018



h#2 (5+7)

b) ♖f7→h3

a)

1.Qe5?

1.Qxb1 Rg1 2.Re5 Sd6#

b)

1.Qe5?

1.Qxf1 Ba2 2.Be5 Be6#

Only one (the same) thematic try in both phases has significantly lowered the ranking of this composition with a good idea. If this were not a thematic tourney, the problem would have been much better ranked.

com. Frank RICHTER

Ohrid OCT 2018



h#2 (6+8)

b) ♖c5↔♗f5

a)

1.Rxe5? Ba4 2. ~ Bc2#? 3.Re4 (not pinned)

1.Rxd5 Ba4 2.Rdxe5 Bc2#

b)

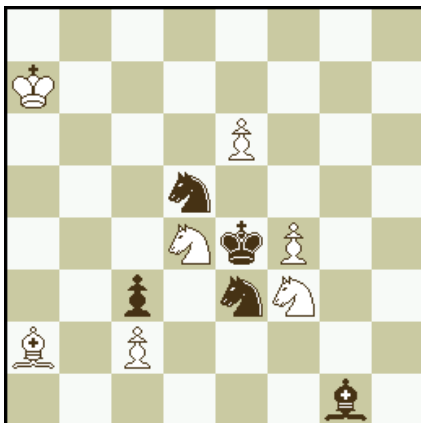
1.Rxd5? Bh4 2. ~ Bf2#? 3.Rd4 (not pinned)

1.Rxe5 Bh4 2.Rexd5 Bf2#

Complete symmetry of solutions

com. Rainer KUHN

Ohrid OCT 2018



h#2 (7+5)

2.1.1.1

1.Sf5? Se2?? 2.Sde3 Sg5# (selfcheck)

1.Se7 Se2 2.S7f5 Sg5#

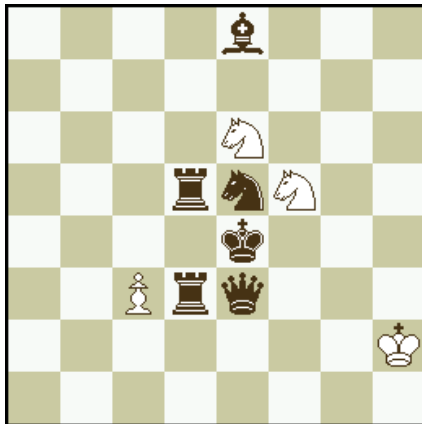
1.Sf4? Bc4 2. ~ Bd3#? (garded)

1.Bh2 Bc4 2.Bxf4 Bd3#

Phases are not strategically homogeneous

com. Pavel KAMENIK

Ohrid OCT 2018



h#2

(4+6)

1.Sf3+? c4?? 2.Re5 Sg3#

1.Bh5 c4 (tempo!) 2.Bf3 Sg3#

Very simple one-phase thematic content. Good extra element is white tempo move in solution

Ohrid, 6 September 2018

Judge: Borislav Gadjanski