GENS UNA SUMUS

The 6ᵗʰ FIDE World Cup in Composing

Section E – Helpmates

Final award by

Christopher Jones

M M X V I I I

Participants

E01	K. Mlynka (SVK)	E24	V. Yuzyuk (UKR)
E02	S. Hudák (SVK)	E25	P. Tritten (FRA)
E03	D. -C. Gurgui (ROU)	E26	D. Turevski (RUS)
E04	C. Nifdalyev (AZE)	E27	J. Csák (HUN)
E05	A. Kostyukov (RUS)	E28	V. Lastivka (UKR)
E06	E. Gavryliv (UKR)	E29	K. Velikhanov (AZE)
E07	R. Zalokotsky (UKR)	E30	B. Shorokhov (RUS)
E08	A. Huseynzada (AZE)	E31	M. Witztum (ISR)
E09	B. Majoros (HUN)	E32	R. Osorio (ARG)
E10	A. Bidlen (SVK)	E33	A. Karamanits (UKR)
E11	K. Kosowski (POL)	E34	V. Gurov (RUS)
E12	V. Chepizhny (RUS)	E35	V. Medintsev (RUS)
E13	J. Ložek (SVK)	E36	U. Sayman (TUR)
E14	A. Almammadov (AZE)	E37	V. Syzonenko (UKR)
E15	D. Novomesky (SVK)	E38	V. Nefyodov (RUS)
E16	A. Semenenko (UKR)	E39	V. Kryzhanivskyi UKR)
E17	V. Zamanov (AZE)	E40	R. Vieira (BRA)
E18	Z. Labai (SVK)	E41	M. Kolesnik (UKR)
E19	Y. Bilokin (UKR)	E42	V. Semenenko (UKR)
E20	Z. Mihajloski (MKD)	E43	A. Dashkovsky (UKR)
E21	G. Hadzi-Vaskov (MKD)	E44	V. Zaitsev (BLR)
E22	A. Feoktistov (RUS)	E45	J. Kovalič (SVK)
E23	E. Fomichev (RUS)	E46	V. Kopyl (UKR)

I was greatly honoured to be asked to undertake this award. There was quite a wide range of quality in the problems entered in this section, but towards the top of the award there are some thoroughly delightful problems. In seeking to enforce rigorous standards I have omitted a number of nice problems that could have been included in the award, and may have given lower placings to some of the problems in the award than if they had been competing in a weaker tourney. Inevitably, subjective preferences have had a bearing upon the award, as I have noted quite frequently in what follows.

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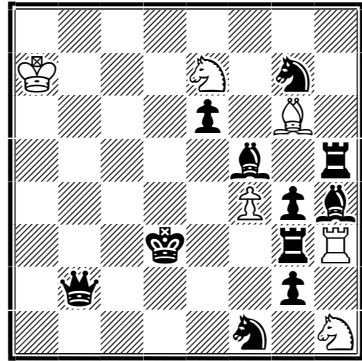
h#3   2 sol.   6+11

**1.♔d4 ♘:g3 2.♗c2! (♗~?) ♗d3
3.♖c5 ♘e2#
1.♔e2 ♘:f5 2.♖c3! (♖~?) ♖d3
3.♗e1 ♘d4#**

The composer's notes succinctly describe the rich content: "mirror position b♔, Feather theme, bicolour Bristol, magnet, ODT, Umnov effect, annihilation, W2 moves to the same square, bivalve, anti-critical moves … self-block, mates with indirect batteries". I greatly enjoy the precise equivalence of what happens on the c2-g6 and c3-h3 lines in the two solutions: the f5♗ and g3♖ each once being annihilated, once moving with both departure and arrival effects. Even after the King move on B1, the b♔ still in each solution has 6 flights. The composer has found a position

in which the ways in which these flights are dealt with are elegant and harmonious. It would be too much to expect that in the 1.♘d4 solution one could have an avoided dual on W1akin to 1...♘c6? after 1.♘e2!
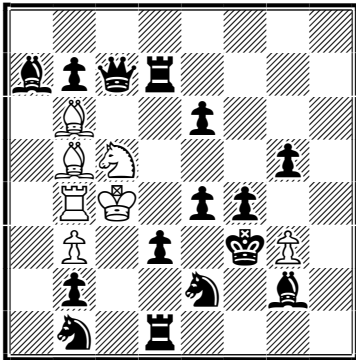
h#3   2 sol.   7+15

1.♛d6! ♘:d3! 2.♛:b4+! ♔:b4
3.♘:g3! ♘e5#
1.♛d8?! ♘:d3 2.♘:g3 ?? 3.?? ♘e5#?

1.♛e5! ♘:e4! 2.♛:b5+! ♔:b5 3.f:g3!
♘:g5#
1.♛b8?! ♘:e4 2.f:g3 ?? 3.?? ♘:g5#?

In each solution the b♛ unpins, and lies in ambush behind, the w♘. The tries 1.♛d8? and 1.♛b8? underline the need in each solution for the b♛ sacrificially to provide the w♔ with an escape square. Like the 1st Prize winner this is a delightfully rich mix; the congested

diagram position is transformed with the opening of many lines. Ranking in order problems of such high quality is very difficult, and one may have to think whether the fact that the selection of 3.fxg3! in preference to 3.♘xg3? is motivated not only because the ♘e2 must stay put but also because the b4-g4 line must be opened is a tiny blemish. But one feels churlish approaching so enjoyable a problem in such a way!

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3ʳᵈ Prize – Bronze medal
VALERY GUROV
Russian Federation
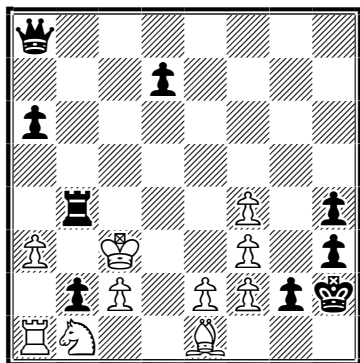
h#3　　　　2 sol.　　　　10+9

1.♖a4? ♘d2 2.♖:a3 ♗:a3 3. ~
♗f4#??
1.♕a7? ♘d2 2.♕:f2+ ♗:f2 3. ~
♘:f3#??

**1.♖d4 ♗d2(♘d2?) 2.♖:d2 ♘:d2
3.♕:f3+ ♘:f3#**
**1.♕d5 ♘d2(♗d2?) 2.♕:d2+ ♗:d2
3.♖:f4 ♗:f4#**

As with the 2nd Prize winner, prosaic tries (1.♖a4?; 1.♕a7?) point to the need for the b♖/b♕ instead to move to a square from which they will be able to sacrifice themselves, in this case enabling White to land one of his thematic pieces on d2 while losing the other in a way that preserves the capacity of the other black piece to make the necessary further sacrifice on B3. A witty and very pointed problem.

## 1ˢᵗ Honourable Mention
VASYL KRYZHANIVSKYI
Ukraine
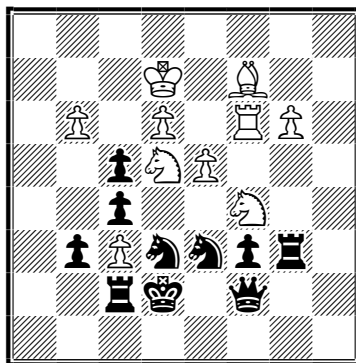
h#3　　　　2 sol.　　　　10+10

**1.♘:d5! ♗:d5 2.♔e3 ♗:f3! 3.♖d2!
(3...Qd2?) ♘d5#**
**1.♘:f4! ♖:f4 2.♔d3 ♖:c4! 3.♕d2!
(3...Rd2?) ♘f4#**

Another richly enjoyable problem, in which it is very appealing that after one w♘ is captured the other must wait until a white colleague has captured and moved on (to f3/c4) before occupying the square on which the first w♘ was captured. The mating move also fires an indirect battery. There is a nice reciprocity in the roles of the w♗ and w♖. It seems slightly unfortunate that 3...♘f4 (unlike 3...♘d5) must guard a flight square (e2).

## 2nd Honourable Mention
ALEKSANDR FEOKTISTOV
Russian Federation
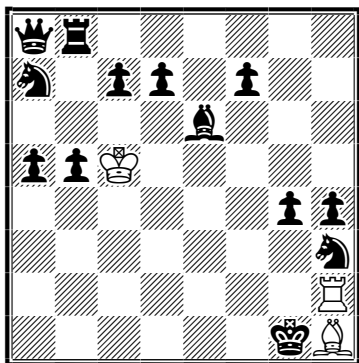
h#3   2 sol.   3+13

1.♘f2 ♖h3 2.♕g2 ♖e3 3.♕h2 ♖e1#
1.♘c8 ♗b7 2.♕a7+ ♔:b5 3.♕f2 ♖h1#

It is always attractive when the strategic functions of moves are interchanged between White and Black. In this case, as the composer notes, in the 1.♘f2 solution we have "black-white FML on h3, white-black FML on h2, black-white magnet on g2" and in the 1.♘c8 solution "black-black FML on a7, white-white FML on h1, white-black magnet on b7". Another witty problem; if I sense any weakness (others may disagree) it is that the ♘a7 serves a purely negative function, placed so as to guard b5 and so to have to move away on B1.

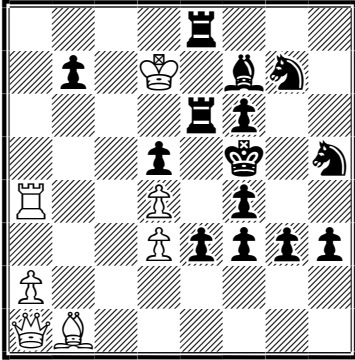## 3rd Honourable Mention
VALERY KOPYL
Ukraine
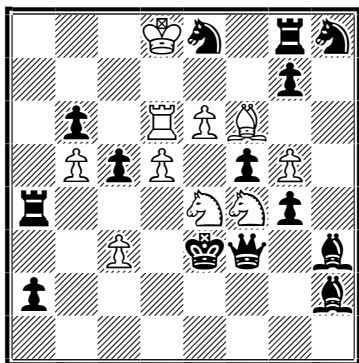
h#3   2 sol.   10+14

1.♖:e4 g6 2.♖:e6(a) ♗g5(A) 3.♔e4 ♖:e6#(B)
1.♗:f4 e7 2.♗:g5(b) ♖e6(B) 3.♔f4 ♗:g5#(A)

In each solution e6 and g5 must be made available for respectively the w♖ and the w♗. An ingenious mechanism dictates that in one solution it has to be White that vacates one of these squares and Black that makes the other square available sacrificially and in the other solution vice versa. The use of the w♘s enhances the problem. In this fine problem the play is less spectacular than in problems higher in the award and it has been necessary to use a lot of extra material to achieve soundness.

4th Honourable Mention
VALERY SEMENENKO
Ukraine

5th Honourable Mention
BORIS SHOROKHOV
Russian Federation

h#3   2 sol.   7+14

h#3   b) b♖b5→d4   5+13

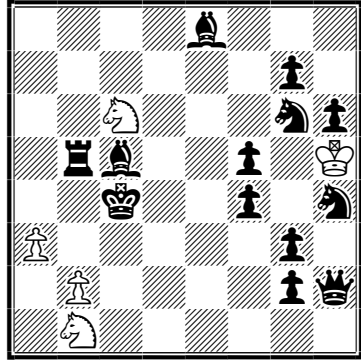**1.♖e4 d:e4 2.♖:e4! ♗:e4+ 3.♔:e4 ♕b1#**
(2.d:e4? ♗:e4+ 3.♔:e4 ♕b1#?
4.♔e4-d5!)
1.♖e5 d:e5 2.♖:e5! ♕:e5+ 3.♔:e5 d4#
(2.f:e5? ♕:e5+ 3.♔:e5 d4#? 4.♔e5-f6!)

Bloodbaths on e4 and e5 may mean less varied and less complex play than in some of the other problems in the award, but it is an attractive achievement to show the Zajic theme doubled in each solution (with Zilahi). I think that it's particularly true in relation to this problem to say that other judges might have placed it higher.

a) 1.♘f3?? (mate) (1...Sb4 2.♘d4 ♗d2#?)
1.♕g1? ♗b4 2.♘f3?? 3.♘d4 ♗d2#
1.♗d7! ♗b4 2.♘f3+ ♔:g6 3.♘d4 ♗d2#
b) 1.♘e5?? (mate) (1...Sc3 2.♘d3 ♗a5#?)
1.♗d7? ♗c3 2.♘e5?? 3.♘d3 ♗a5#
1.♕g1! ♗c3 2.♘e5+ ♔:h4 3.♘d3 ♗a5#

The highest twinned problem in the award, and the diagram position is perhaps rather inelegant, but the tries (1.♕g1? in [a] and 1.♗d7? in [b]) very cleverly emphasize the need to supply the w♔ with a tempo move, meaning that, counter-intuitively, Black does not on move 1 make the move that would prevent B2 from being check.

1st Commendation
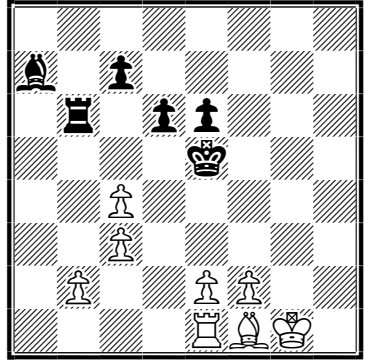### DMITRI TUREVSKI
Russian Federation
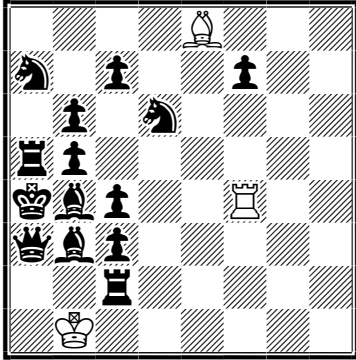
h#3   2 sol.   3+14

1.f6!(f5?) ♖:c4 **2.**♗:c4 ♗g6 **3.**♔b3
♗:c2#
1.c5!(c6?) ♗:b5+ **2.**♖:b5 ♖:f7
3.♔a5 ♖:a7#

Nicely matched strategy, ODT, Zilahi … and on each B1 move a nice choice as to how far to move the b ♙.
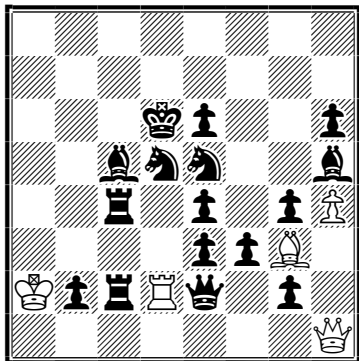
2nd Commendation
ZOLTAN LABAI
Slovakia

h#3   2 sol.   8+6

1.♖b4 c:b4 **2.**♔d4 f3 **3.**e5 e3#
1.♖b5 c:b5 **2.**c5 f4+ **3.**♔d5 e4#

No deep strategy, but just two highly attractive sequences to show the 1/2-step moves of both w ♙ s.

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MYKOLA KOLESNIK
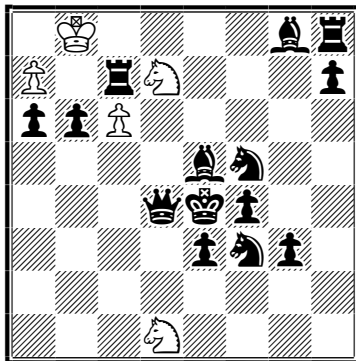
Ukraine

h#3   2 sol.   5+16

1.♔c7 ♕d1 2.♘e7! (♘d~?, ♘f4!?) **♖d8! 3.♗b6 ♕d7#**
1.♔d7 ♕h2 2.♘c6! (♘e~?, ♘d3!?) **♗b8! 3.♗e8 ♕c7#**

Very good and well-matched strategy. The outlying w♕ signals the solutions, and quite a heavy construction has been necessary in order to show this nice play.

ROBERTO OSORIO

Argentina

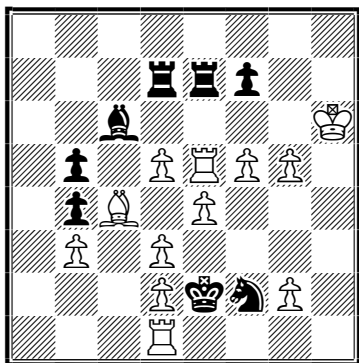h#3   2 sol.   5+14

1.♕:d7 a8=♕ 2.♘5d4 ♕:a6 3.♕f5 ♘c3#
1.♕:d1 a8=♘ 2.♘3d4 ♘a:b6 3.♕f3 ♘c5#

Attractive and rather unusual, but I think that it is a drawback that 2...♘axb6 (cf. 2...♘c7) has to unguard c5.

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9

h#3   b)-wPd2   12+8

a) 1.♖:e5 d6 2.♗:e4 ♗d5 3.♗:d3
♗f3#
b) 1.b:c4 d:c6 2.♖:d3 ♖d5 3.♖e3
♖5d2#

It is very nice that the
motivation for B1 is to counteract a
pin that otherwise would prevent
B3. But I felt that the presence of
the ♘f2 in the mating position of
(b) was a significant detraction.
Yet again there is a subjective
element in how much weight one
attaches to this consideration.