The 6th FIDE World Cup in Composing

Section E – Helpmates

Preliminary award by

Christopher Jones

MMXVIII

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	E. PermyEkov (RUS)
E14	A. Almammadov (AZE)	E37	U. Sayman (TUR)
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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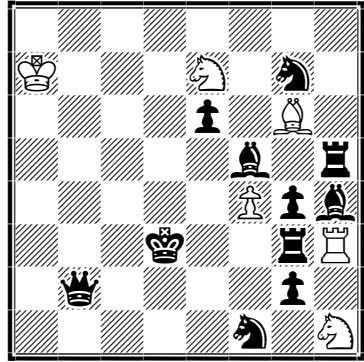
h#3   2 sol.   6+11
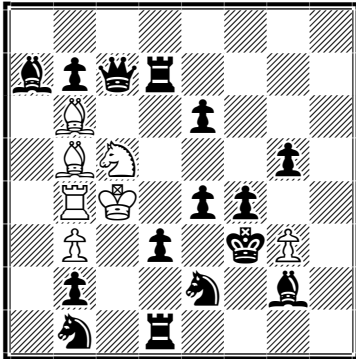
1.♔d4 ♘:g3 2.♗c2! (♗~?) ♗d3
3.♖c5 ♘e2#
1.♔e2 ♗:f5 2.♖c3! (♖~?) ♖d3
3.♗e1 ♘d4#

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!

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!

2ⁿᵈ Prize – Silver medal
ALEKSANDR DASHKOVSKY
Ukraine

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 wK with an escape square. Like the 1st Prize winner this is a delightfully rich mix; the congested diagram position is transformed

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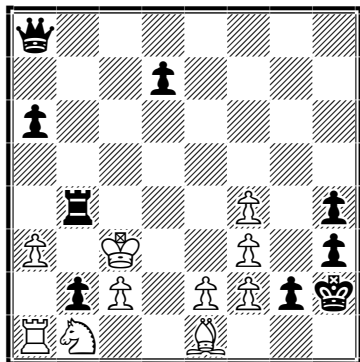
h#3   2 sol.   10+9

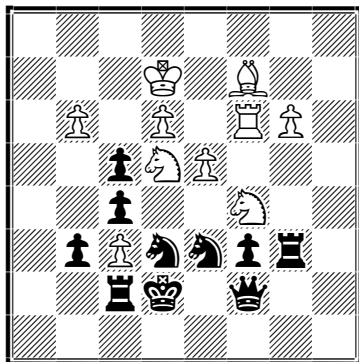h#3   2 sol.   10+10

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.

**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
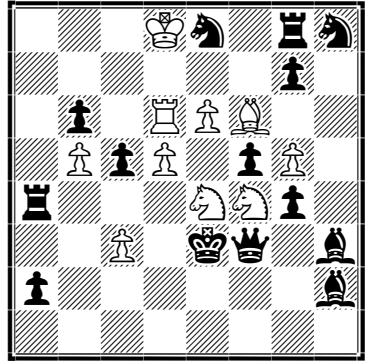### ALEKSANDR FEOKTISTOV
Russian Federation

h#3   2 sol.   3+13

3ʳᵈ Honourable Mention
VALERY KOPYL
Ukraine

h#3   2 sol.   10+14
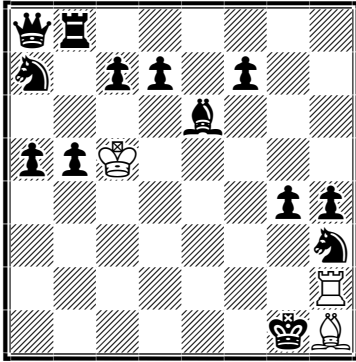
1.♘f2 ♖h3 2.♕g2 ♖e3 3.♕h2
♖e1#
1.♘c8 ♗b7 2.♕a7+ ♔:b5
3.♕f2 ♖h1#

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

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.

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.
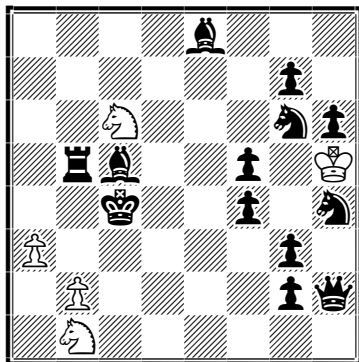
4th Honourable Mention
VALERY SEMENENKO
Ukraine

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
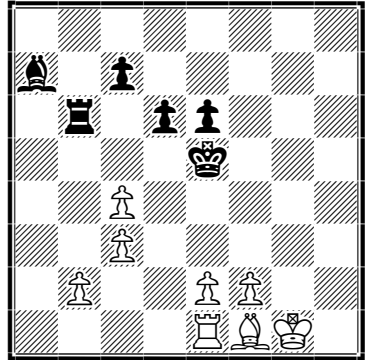DMITRI TUREVSKI
Russian Federation

2nd Commendation
ZOLTAN LABAI
Slovakia
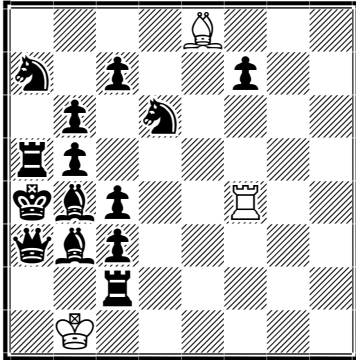
h#3   2 sol.   3+14

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♟.
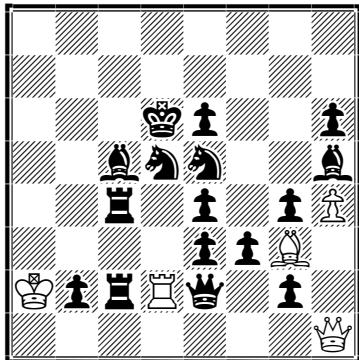
h#3   2 sol.   8+6

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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h#3   2 sol.   5+16

h#3   2 sol.   5+14

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

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

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.

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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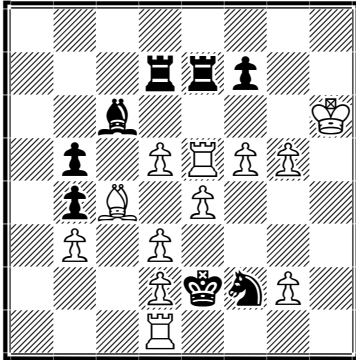
h#3   b)-wPd2   12+8

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.

Christopher Jones
Greath Britain