



The 6th FIDE World Cup in Composing

Section G – Fairy

Preliminary award by

Vlaicu Crişan

MMXVIII

Participants

A01	S. Dietrich (DEU)	A13	S. Trommler (DEU)
A02	R. Ruppin (ISR)	A14	V. Semenenko (UKR)
A03	B. Shorokhov (RUS)	A15	K. Mlynka (SVK)
A04	M. Cioflâncă (ROU)	A16	A. Oganesjan (RUS)
A05	V. Syzonenko (UKR)	A17	A. Kostyukov (RUS)
A06	A. Feoktistov (RUS)	A18	V. Gorbunov (UKR)
A07	L. Packa (SVK)	A19	A. Semenenko (UKR)
A08	M. Mishko (UKR)	A20	P. Răican (ROU)
A09	F. Pacht (DEU)	A21	S. Borodavkin (UKR)
A10	L. Grolman (RUS)	A22	P. Petkov (BGR)
A11	V. Nefedov (RUS)	A23	B. Gadjanski (SRB)
A12	V. Kozhakin (RUS)	A24	V. Medintsev (RUS)

I would like to thank the organizers for inviting me to judge the fairies section.

This year the tournament was open for helpselfmates from 3 to 5 moves, which explains the rather low quantitative participation compared with previous years: I received only 24 anonymous entries from the director Aleksandr Bulavka, some of which had their author's comments.

I consider the help-self genre as belonging merely to the heterodox group, together with helpmates, selfmates and reflex compositions. Unfortunately, due to a certain lack of proper classification, currently the help-self genre is currently viewed as a fairy genre. However, in my humble opinion, as genuine fairy problems should be considered only the chess compositions employing fairy pieces and/or fairy conditions. This kind of separation is also supported within the Romanian Tzuica Tournaments organized every year during the WFCC congresses.

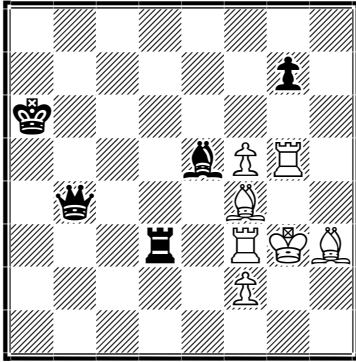
After this short theoretical digression, back now to the tournament. In spite of the seemingly low participation, the quality level is really excellent: many compositions perform brilliantly on both chapters I generally use in the evaluation – the technical merit and the artistic presentation. Technical merit addresses elements such as the

originality of the strategy, the usage of all white and black pieces in all phases and the interplay, while the artistic presentation deals with the unity of effects, the balance and the economy – both in terms of material and moves. As a general rule, I didn't consider the usage of a figure which can be replaced by two pawns as a defect, but a legitimate choice.

I eliminated one single-phased problem and four other problems for having unused figures in one or more phases, out of which G8 deserves a special comment. In annex A is shown the first implementation of a pure Babson task in 4 solutions, with both White and Black promotions occurring on the same square. G10 was eliminated just because I found a better unified presentation of a similar double black Indian with cross-checks – see annex B. I decided also to discard G15 because many of these elements have been already shown by Karol Mlynka in his similar looking settings distinguished in SuperProblem.ru TT 193. The other non-retained problems had other defects, such as lack of unity, lack of interplay or insufficient strategic depth.



1st Prize – Gold medal
BORISLAV GADJANSKI
Serbia

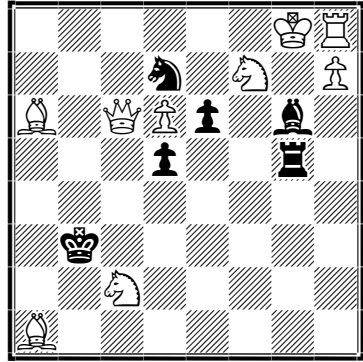


hs#5 b) b4=♖ 7+5

- a) 1. ♖g4 ♜b8 2. ♜c7 ♞d6 3. ♞b3 ♜b7 4. ♜b6 g5 5. ♜f1+ ♞d3#
b) 1. ♜g2 ♞a3 2. ♞b3 ♜c3 3. ♜c7 ♞ba4 4. ♞b6+ ♜a5 5. f6+ ♜e5#

An impressive Meredith: three pairs of pieces mutually change their roles in two phases. The two black pieces unpin the white pieces and form reciprocal batteries mating by switchback. The white unpinned pieces alternatively play on b6, putting the needed guards on the black King's flights. The author managed to show even a third white pair (Rg5 – Bh3) changing their roles: selfblock on W1, check on W5. All the content is shown in diagonal-orthogonal correspondence, with a rich interplay and no capture. A clear improvement of a previous first prize winner, quoted in annex C. The active play of almost all white and black pieces in such a light setting simply makes this a memorable composition, worth a gold medal.

2nd Prize – Silver medal
PETKO PETKOV
Bulgaria



hs#4,5 2 sol 9+6

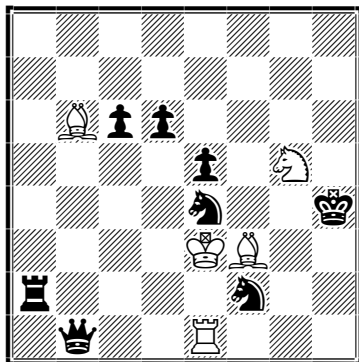
- 1...e5? 2. ♜e2 ♞g1 3. ♜g4 ♜e4 and 4. ♜e6? (5. ♜:d5+) is impossible - ♜g4 is pinned!
1...d4? 2. ♜d3 ♜h5+ 3. ♜g6 ♞g3 and 4. ♜f5?(5. ♜:e6+) is impossible - ♜g6 is pinned!

- 1... ♞g1!! 2. ♜e2 ♜e4+! 3. ♜g4! ♜g2! 4. ♜f3!! e5! 5. ♜:d5+ ♜:d5#!
1... ♞g3!! 2. ♜d3 ♜h5+! 3. ♜g6! ♜g4! 4. ♜f5!! d4! 5. ♜:e6+ ♜:e6#!

The set black battery (♞g5-♜g6) is shifted and transformed into two new batteries on the same line: ♞g1-♜g2, respectively ♞g3-♜g4. In order to facilitate the transformation, the white ♜ishop must also play on the same line, getting pinned and subsequently unpinned – the Dentist theme. The technical e:cellence can be admired even in minor details: the black pawn moves are actually bi-Valves,

opening the diagonal a2-g8 while closing the diagonal a1-h8. It is interesting to understand why the solution can't begin with these pawn moves. Though the white queen doesn't move at all, its powers are fully exploited. The white bishop's virtuosity, playing all the moves, is remarkable. Again, it would be interesting to compare this opus against another first prize winner showing the sadistic Dentist theme, quoted in *anne: D*.

3rd Prize – Bronze medal
BORIS SHOROKHOV
Russian Federation



hs#3

2 sol

5+8

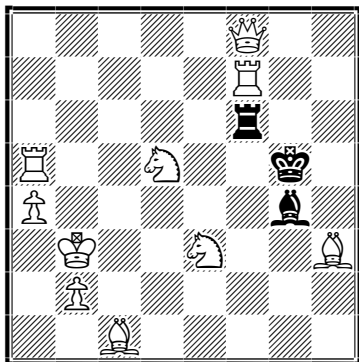
1. ♖d8 ♜d2 2. ♛:f2 ♚c1 3. ♞e4+
♞:e4#

1. ♞g1 ♜d3 2. ♛:e4 ♞a3 3. ♖f2+
♞:f2#

Clearly the best threemover! Again three pairs of pieces mutually change their functions in an amazing economic setting. On 1st move, Black creates an indirect battery, which becomes a direct batter after White 2nd move. On 2nd move, Black creates another indirect battery using the same front piece. The batteries fire after white sacrifices a piece on the initial square of b5, hence forcing a switchback mate. While some of these elements might have been shown before (see for instance annex E), this highly intensive presentation in diagonal-orthogonal correspondence definitely deserves top recognition.

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4th Prize
VALERY SEMENENKO
Ukraine

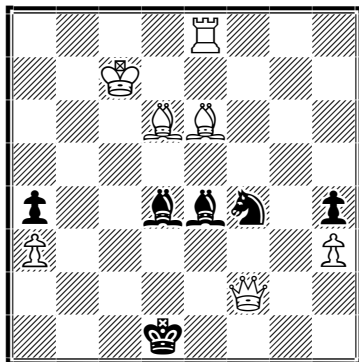


hs#4 2 sol 10+3

1. ♖d6! ♜h6 2. ♜f4 ♜f3!(♜:h3?)
3. ♜c2(A) ♜:h3 4. ♜db4+(B) ♜d5#
1. ♜h8! ♜h5 2. ♜f5 ♜e6!(♜:f7?)
3. ♜b4(B) ♜:f7 4. ♜ec2+(A) ♜e3#

A difficult case for any judge: the black play is known from other compositions (see annex F), but the white play is entirely different. In such situations, one must first decide whether the former problem constitutes a clear anticipation or not. Here, the motivation of the play is subtle: in order to be able to block two flights, white must first dismantle one of his direct batteries. Black 1st move opens the line for a white piece, relieving the wS from its shielding task. The order of moves is cleverly forced, with a neat exchange of last white moves. Eventually three pairs of pieces exchange their functions, with the sparkling follow-my-leader cross-checks being an appropriate conclusion for firing the reciprocal black batteries created during the play.

5th Prize
VITALY MEDINTSEV
Russian Federation

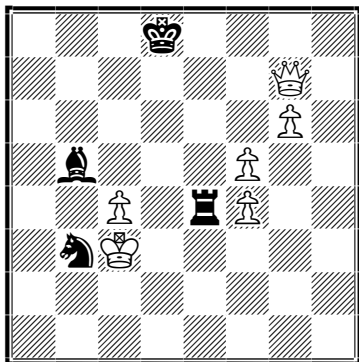


hs#5 2 sol 7+6

1. ♜d8 ♜d3 2. ♜f4 ♜a1 3. ♜d6
♜b2 4. ♜e5+ ♜d3 5. ♜d5 zz ♜c4#
1. ♜c4 ♜h1 2. ♜e5 ♜g2 3. ♜c6
♜e3 4. ♜c2+ ♜e1 5. ♜d5zz ♜f4#

Another instructive case: the composition seems to double an idea shown in a previous work (see annex G). The improvement is absolutely astonishing: during the solution a non-symmetrical initial position leads to two chameleon-echo zugzwang double check mates in the center of the board, with a pinned black Bishop. The order of moves is skillfully forced, though the interplay is limited. We see again an appealing black Indian. The white strategy, consisting mostly in selfblocks and the exchange of roles between the two Bishops, hinders a higher classification. Nevertheless, the amateurs of the Bohemian style compositions will not be disappointed.

1st Honourable Mention
ALEKSANDR SEMENENKO
Ukraine

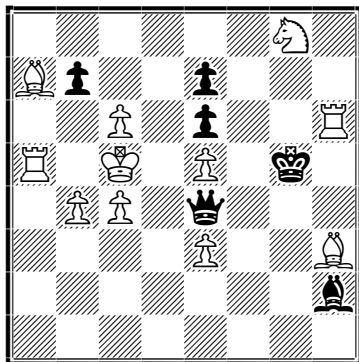


hs#4,5 2 sol 6+4

1... ♖e8 2. ♚d4 ♕e7 3. ♖d3
♗:c4+ 4. ♖e4 ♗e2 5. ♚d6+ ♖:d6#
1... ♗e8 2. ♚e5 ♖d7 3. ♖b4
♖:c4+ 4. ♖b5 ♖a4 5. ♚c7+ ♖:c7#

The theme is not new – see for instance annex H: black creates a royal battery, which is activated after a white Queen sacrifice. Here, the keys on the same square are further enhanced by Black third moves on the same square and the white King occupying the initial squares of the black pieces. The artistic presentation, without black Pawns, might be an ultimate Letztform of an already heavily worked mechanism.

2nd Honourable Mention
ALEKSEY OGANESJAN
Russian Federation

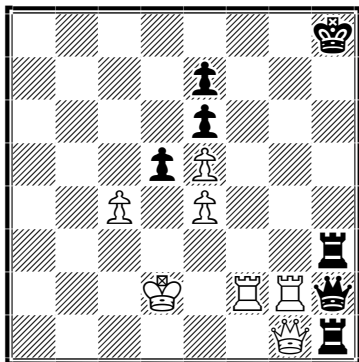


hs#4 2 sol 11+6

1. ♖b5! ♚:e3! 2. ♗:e3+ ♗f4
3. ♖b5-c5 b5 4. ♖:b5 ♗:e3#
1. ♖b6! ♗:e5! 2. ♖:e5+ ♚f5
3. ♖b6-c5 b6+ 4. ♗:b6 ♚:e5#

Perhaps the most paradoxical key of the whole tournament: the white King must open a line in order to let a line piece arrive to its final square and then returns to its original square. This combination, known as Klasinc theme, is mixed here with follow-my-leader tempo sacrifices of b♗b7 enabling the alternate selfblocks on b6 and b5, active Zilahi – sacrifices and mates played alternatively by b♗e5 and b♚e3 – and surprising zugzwang mates. Such a formidable strategic complex, undoubtedly shown for the first time, could have easily won top spot in a less strong tournament..

3rd Honourable Mention
 SERGEY BORODAVKIN
Ukraine

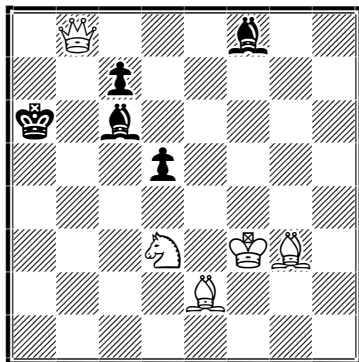


hs#4,5 3 sol 7+7

- 1...d4 2. ♖d1 d3 3. ♜c2 d2
 4. ♜g5 ♜d3 5. ♜h5+ ♜:h5#
 1...d:e4 2. ♖e1 e3 3. ♜d2 e2
 4. ♜g4 ♜e3 5. ♜h4+ ♜:h4#
 1...d:c4 2. ♖c1 c3 3. ♜b2 c2
 4. ♜g6 ♜c3 5. ♜h6+ ♜:h6#

From a purely technical perspective, three model echo mates with white Queen pinned constitutes an outstanding achievement. One can compare this with the problem quoted in annex I, where a similar task is realized using a pinned w♘ instead of a w♚. However, here the author succeeded in getting a better economy and no repeated moves. The rather monotonous play of the heavy artillery and the static pin slightly mar the overall impression.

4th Honourable Mention
 VALERY GORBUNOV
Ukraine

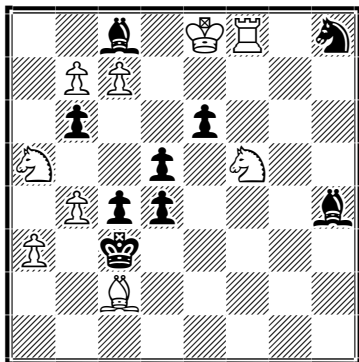


hs#4,5 2 sol 5+5

- 1...♙c5 2. ♜c8+ ♖a7 3. ♘e5
 ♙g1 4. ♘g4 ♙h2 5. ♙f2+ d4#
 1...d4+ 2. ♖f2 ♙h1 3. ♙f1 c6
 4. ♜c7 ♙c5 5. ♘e1+ d3#

The ambitious idea, i.e. the introductory move from the first solution becomes the mating move in the second solution with chameleon echo mates, is unfortunately shown in a mechanism seen before (see annex J). However, the presentation in two solutions with Black to move, the interplay and the interesting play of black Bishops provide enough additional value in order to retain this “sonnet” in the judgment.

2nd Commendation
VLADISLAV NEFYODOV
Russian Federation



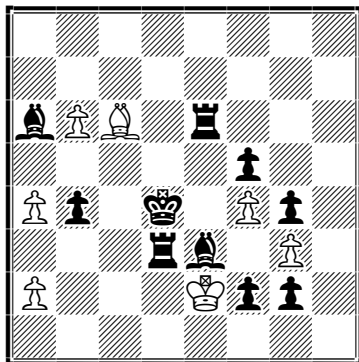
hs#3,5 2 sol 9+9

1... ♖f7 2. ♗:c4 ♜:c4 3. b8=♗
♜b5 4. ♗d6+ ♗:d6#

1... ♜b7 2. ♗:d4 ♜:d4 3. c8=♗
♜e5 4. ♗c6+ ♜:c6#

Two pairs of pieces exchange functions: b♜c8/b♗h8 (key/mate vs. flight guard) and w♗a5/w♗f5 (active sacrifice on W2 vs. active sacrifice on W4). The mating net around white King, broken by the key, is restored by the mating move. The white Phoenix promotions and the model mates are other appealing features.

3rd Commendation
LADISLAV PÁČKA
Slovakia



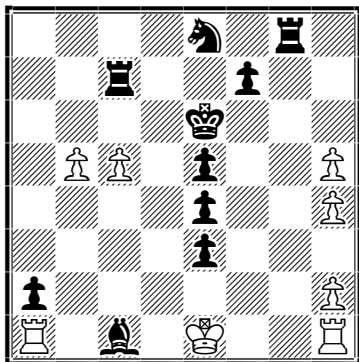
hs#3 b)c6=♜ 7+10

a) 1. ♜b5 ♜e4 2. ♜c4 ♜d4
3. ♜d5+ ♜:d5#

b) 1. ♜d6+ ♜c4 2. ♜d5 ♜d4
3. ♜c5+ ♜:c5#

The Forsberg twins, the black Grimshaw and better construction provide enough originality to distinguish it from another problem with similar black play (see Annex L). The absence of white strategy prevents a higher classification

4th Commendation
ALEKSANDR KOSTYUKOV
Russian Federation



hs#4 b) ♖c5→g4 8+10

a) 1. ♖g1 ♕a3 2. ♖:g8 ♕:c5
3. ♖:e8+ ♜d6 4. 0-0+ ♕d4#

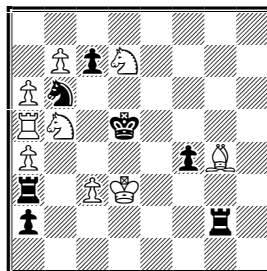
b) 1. ♖:c1 ♕f6 2. ♖:c7 ♕:g4
3. ♖e7+ ♜f5 4. 0-0+ ♕f2#

At the first glance the initial position seems heavy and ugly, yet the content is quite original! One white Rook captures two black pieces, while the other black pieces form a battery. The black battery fires after white castling. The limited interplay and the tripled pawns on 'e' column demonstrate the heavy constructional challenges the composer had to solve in order to be able to reach a sound setting.

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APPENDIX

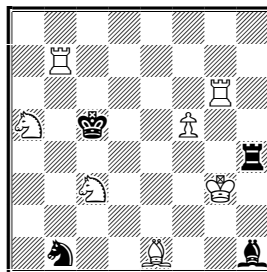
A – René Millour
Sp.Comm. TT StrateGems 2007



hs#3 4 sol 9+7

1.b8=♖ a1=♖ 2.♖e8 ♖e1 3.♖e4+ ♖:e4#
1.b8=♗ a1=♗ 2.♗:b6 ♗f1 3.♕f3+ ♗:f3#
1.b8=♘ a1=♘ 2.♘:c7 ♘:c3 3.♕a7+ ♘:a5#
1.b8=♙ a1=♙ 2.♙c6 ♙c2 3.♙b4+ ♙:b4#

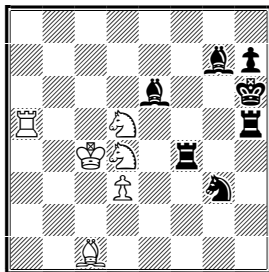
B – Rodolfo Riva
3rd HM SuperProblem.ru 2016



hs#7,5 b)w♗c3→c2 7+4

a) 1... ♕d5 2. ♕e2 ♖e4 3. ♜f3 ♕c3
4. ♖g3 ♕d1 5. ♕b4+ ♖:b4#
b) 1... ♖d4 2. ♕e3 ♕e4 3. ♜f4 ♕d2
4. ♕g3 ♕f3 5. ♖c6+ ♕:c6#

C – Franz Pachl
1st Prize, Romanian Tzuica 2014

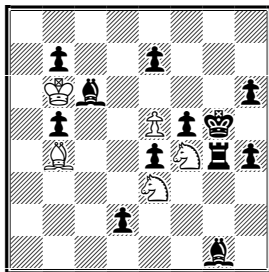


hs#4,5 2 sol 6+7

1... ♖:d5 2. ♜a3 ♜h4 3. ♜d6 ♜g4 4. ♜f3
♜dh5 5. ♜f8+ ♜e6#

1... ♜:d4 2. ♜a2 ♜g8 3. ♜d2 ♜f7 4. ♜e7
♜g7 5. ♜h2+ ♜f4#

D – Michel Caillaud
1st Prize, Romanian Tzuica 2006

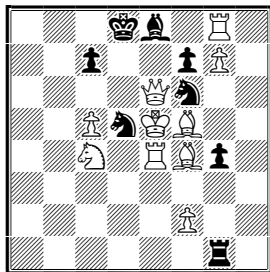


hs#4,5 2 sol 5+12

1... d1=♖ 2. ♜c5 ♜d4 3. ♜d1 ♜d3+
4. ♜f2 ♜e3 5. ♜2h3+ ♜:h3#

1... d1=♜ 2. ♜a5 ♜f2 3. ♜c2 ♜d3+
4. ♜d4 ♜c5 5. ♜de6+ ♜:e6#

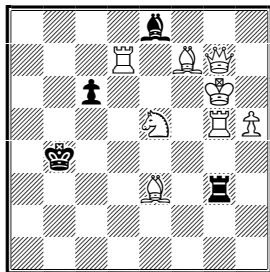
E – Michal Dragoun
1st HM, Romanian Tzuica 2005



hs#3 b)g1=♜ 10+8

a) 1. ♜d4 ♜e4 2. ♜:d5 ♜e1 3. ♜f6+ ♜:f6#
b) 1. ♜g5 ♜f4 2. ♜:f6 ♜h2 3. ♜d5+ ♜:d5#

F – Vlaicu Crișan
1st Prize, Phénix 2012
In memoriam Denis Blondel

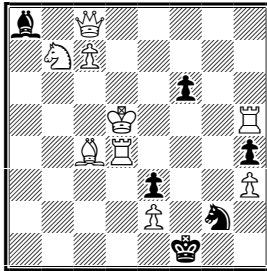


hs#4 b) ♜c6→d3 8+4

a) 1. ♜c1 ♜a3 2. ♜e7 ♜a6 3. ♜:c6+ ♜:c6
4. ♜e4+ ♜:e4#

b) 1. ♜a7 ♜a4 2. ♜f4 ♜c2 3. ♜:d3+ ♜:d3
4. ♜d6+ ♜:d6#

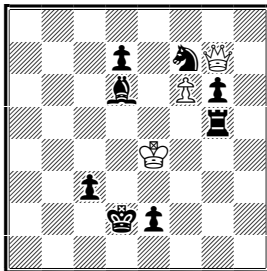
G – Vitaly Medinstev
3rd Prize, 167 TT SuperProblem.ru 2016



hs#5 9+6

1. ♖e6 ♗e1 2. ♘d6 ♙h1 3. ♚c5 ♘g2
4. ♜d5 ♖e1 5. ♞f5 ♙f4#

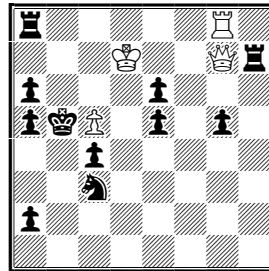
H – Borislav Gadjanski
3rd Prize, Memorial Danka Petkova 2012



hs#3,5 2 sol 3+8

- 1... ♖g1 2. ♜d5 ♘g5 3. f7 ♚d1
4. ♞:c3+ ♖:c3#
1... ♙a3 2. ♜f4 ♘d6 3. ♞e7 ♙c1
4. ♞:e2+ ♖:e2#

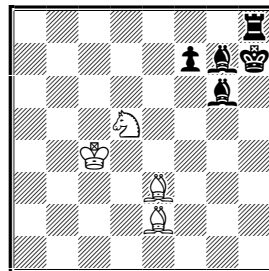
I – Bo Lindgren
6th HM, feenschach 1991



hs#4 3 sol 4+11

1. ♖b8+ ♜:c5 2. ♜c8 ♘d5 3. ♞b7 ♚d7
4. ♞b6+ ♙:b6#
1. ♖c8 ♘d5 2. ♜d8 ♙b4 3. ♞c7 ♚e7
4. ♞c6+ ♖:c6#
1. ♖d8 ♜:c5 2. ♖e8 ♙b5 3. ♞d7 ♚f7
4. ♞d6+ ♙:d6#

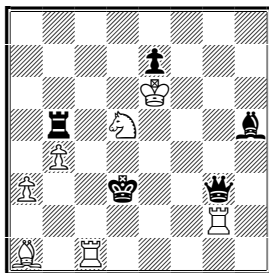
J – Geoff Foster
idee&form 2010



hs#4 b) ♙e2→d3 4+5

- a) 1. ♘d2 f5 2. ♙e3 ♖h6 3. ♜d3 ♚h7
4. ♙c4+ f4#
b) 1. ♙c3 f6 2. ♙e4 ♙f7+ 3. ♜d4 ♙g8
4. ♙c5+ f5#

K – Fadil Abdurahmanovic & Bernd
ellinghoven
feenschach 2016

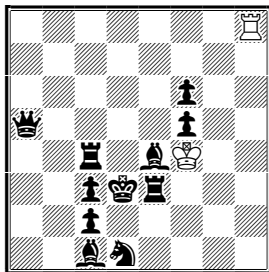


hs#3 b) e7=♘ 7+5

a) 1. ♖h8 ♜g7 2. ♛c3+ ♚d4 3. ♛g4+
♙:g4#

b) 1. ♛c8 ♜c7 2. ♛g3+ ♚c4 3. ♙b6+
♛:b6#

L – Aleksandr Sygurov
Shakhmatnaya Kompositsiya 2013



hs#3 2 sol 2+11

1. ♛a8 ♚d4 2. ♛:a5 ♙d3 3. ♛d5+ ♚:d5#

1. ♛h1 ♚d2 2. ♛e1 ♛d3 3. ♛e2+ ♚:e2#

Vlaicu Crișan,
Romania