The 5th FIDE World Cup in Composing

Section H – Retros and Proofgames

Preliminary award by

Kostas Prentos

MMXVII

Participants

|			
H01	N.Dupont (FRA)	H07	Y.Ben-Zvi (ISR)
H02	S.Baier (DEU)	H08	G.Wicklund (SWE)
H03	V.Crisan (ROU)	H09	P.Olin (FIN)
H04	O.Lysjanyi (UKR)	H10	A.Storisteanu (CAN)
H05	A.Frolkin (UKR)	H11	S.Vokal (SVK)
H06	D.Novomesky (SVK)	H12	H.Grudzinski (POL)

~

T he tourney director Boris Shorokhov sent me 12 problems in anonymous diagrams; a surprisingly low and rather disappointing number. The following types were represented: Orthodox proof games (5), proof games from A to B, etc. (2), classical retros (2) and Retractors (3). Two problems were cooked (H08 and H12 - the authors were notified by the director) leaving 10 for consideration.

Three compositions of high quality stood out right away; all had very ambitious thematic content. It was a real pleasure to see the combination of exceptional technical skills and imagination in action.

~
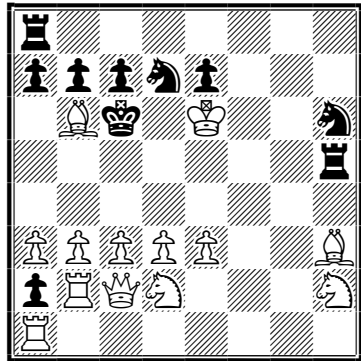
PG 30.5   13+10

1.h4 f5 2.h5 f4 3.h6 f3 4.h:g7 h5 5.g4 h4 6.g5 ♖h5 7.g6 ♘h6 8.g8=♗ ♗g7 9.♗b3 ♗c3 10.g7 h3 11.g8=♗ h2 12.♗gc4 d5 13.d:c3 d:c4 14.♗e3 ♕d3 15.♗b6 ♕e3 16.f:e3 c:b3 17.♔f2 b:a2 18.♔g3 f2 19.♗h3 f1=♕ 20.♘d2 ♕f7 21.♘gf3 ♕b3 22.c:b3 ♗f5 23.♕c2 ♔d7 24.♖hb1 h1=♕ 25.♘h2 ♕c6 26.♔f4 ♕a4+ 27.♔e5 ♕a3 28.b:a3 ♔c6 29.♖b2 ♗d3+ 30.♔e6 ♘d7 31.e:d3.

The b♙a2 originates from d7, having captured the missing 3 white pieces. 19 white moves are visible in the diagram. The remaining 12 white moves were made by the two kingside pawns that promoted and sacrificed on the way of the b♙d7 to a2. The third white piece that was captured by the black pawn must have been the w♙a2 on its original

square. Therefore, the 5 white pawns that appear on the third rank are Impostors; they have left their original files, each capturing one black piece westward.

The missing black pieces are the Queen, two Bishops and three kingside pawns. One of these pawns was captured by a white pawn *en route* to promotion, but the remaining two black pawns must have been captured after promotion by the white Impostor pawns.

The thematic content can be described as follows: Two white Ceriani/Frolkin Bishops were captured by the b♙d7. Two black Ceriani/Frolkin Queens, together with the original black Queen and two Bishops were captured by the white Impostor pawns.

There are already several examples by Osorio & Lois, in which 4 Impostor pawns captured two original and two promoted pieces. The composer of H02 raises the bar by adding a fifth thematic pawn and for good measure he throws in two more Ceriani/Frolkin pieces for the opposite side. It is surprising (at least to me) that it is still possible to demonstrate quite original content by extending well known patterns to a higher level. The economy is impeccable. Also noteworthy is the interaction between the white and black moves and in particular, the path followed by the promoted b♛h1. A truly remarkable composition!

2ⁿᵈ Prize – Silver medal
NICOLAS DUPONT
France
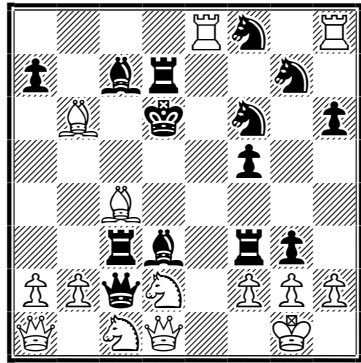
PG 34.5   14+14

1.e4 h5 2.♕g4 h:g4 3.c4 ♖h3 4.c5 ♖f3 5.c6 g3 6.c:b7 c5 7.d4 c4 8.d5 c3 9.d6 c2 10.d:e7 d5 11.♗c4 d4 12.♘e2 d3 13.0-0 d2 14.e5 d1=♘ 15.♗e3 ♕d3 16.♘d2 ♔d7 17.e8=♖ ♗d6 18.♖e6 ♗c7 19.♖h6 g:h6 20.e6+ ♔d6 21.e7 ♗f5 22.e8=♕ ♘d7 23.b8=♕ c1=♖ 24.♕b3 ♖c3 25.♗b6 ♘e3 26.♖ae1 ♖d8 27.♕d1 ♕c2 28.♕a1 ♗d3 29.♘c1 ♗f5 30.♕e2 ♘g7 31.♕d1 f5 32.♖e8 ♘gf6 33.♖h8 ♘f8 34.♖e1 ♖d7 35.♖e8.

A simple body count of the black army reveals the three black Rooks have played 10 moves collectively, including the 5 moves needed for the pawn promotion. This means the b♖f3 is not promoted and must have come from h8 in just 2 moves. This is possible only if the black g and h pawns have cross-captured the two missing white pieces.

Establishing this conclusion is important, but it is still obscure which white pieces were captured. It turns out there is no time to promote and sacrifice one of the white pawns. Instead, the b♟h7 captured one of White's original pieces, which was later replaced by a promoted pawn.

The intricate solution shows the following sequence of events: The original white Queen was captured by the black h-pawn. The b♜h8 moved beyond h6. A white pawn promoted to a Rook on e8 and was captured on h6 (Ceriani/Frolkin). Two white pawns promoted to Queens and moved to a1 (via d1) and to d1 (double Pronkin). The two original white Rooks moved to h8 (via e8) and to e8 (double Anti-Pronkin). To sum everything up, the thematic content comprises two Pronkin Queens and two Anti-Pronkin Rooks for White.

Certain elements are not optimal: There are three extra-set pieces in the diagram; both Pronkin Queens move to the home square of a single original Queen, without the capture of either; both Anti-Pronkin Rooks move to the promotion square of a single Ceriani/Frolkin Rook. The result is impressive, notwithstanding the "easy" realization of the idea. Anyone who has spent some time composing proof games with promotion themes can appreciate the difficulty of this task, even in its "easy" form; it is questionable if it can be done otherwise.

3ʳᵈ Prize – Bronze medal
ANDREY FROLKIN
Ukraine
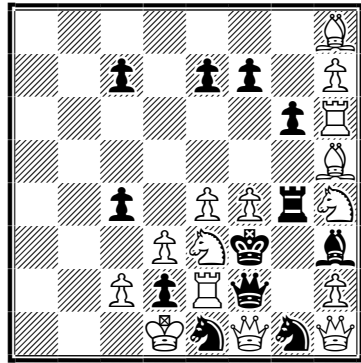
First move by the black a7 pawn?   15+12

White balance: 15 + 1 (b:c) = 16. Black balance: 12 + 3 (e2:d3, d:e, g:♙h) + 1 (either a:b>b8 and a7>a1, or capture of b♙a on its original file followed by a2>a8; in both cases, also b2>b8) = 16.

The cage can only be released through g7-g6. This must be preceded by the return of the black dark-squared Bishop to f8. The Bishop can only be uncaptured on the b-file. Hence, the white a-pawn promoted on b8 and its black counterpart on a1 (Kislyak theme).

Retract: -1.♘g2-h4++ with 2 variations:

a) -1...♖g5-g4 -2.♘g4-e3+ ♖a5-g5 -3.♗b2-h8 ♖a4-a5 -4.♗c1-b2 ♖a1-a4 -5.♗a3-c1 a2-a1=♖+ -6.♗c5-a3 a3-a2 -7.♗a7-c5 a4-a3 -8.♗b8-a7 a5-a4 -9.b7-b8=♗ a6-a5 -10.b6-b7 **a7-a6!** (Not c5-c4? - The b♙c4 cannot be retracted to c6 because

the white dark-squared Bishop was captured through b6:♗c5) - **11.a5:♗b6 ♗d4-b6 -12.a4-a5 ♗g7-d4 -13.a3-a4 ♗f8-g7 -14.a2-a3** (or e3-e4) g7-g6 -15.♗g6-h5 and the position is released (-15…♕~-f2 - 16.♘f2-g4+).

b) **-1…c5-c4 -2.♗d4-h8 c6-c5 - 3.♘c4-e3 ♕h4-f2 -4.♗f2-d4+ ♕f6-h4 -5.♘a5-c4 ♕e5-f6 -6.♘b3-a5 ♕b2-e5 -7.♘c1-b3! ♕a1-b2 - 8.♘b3-c1 a2-a1=♕+ -9.♘c5-b3 a3-a2 -10.♘a6-c5 a4-a3 -11.♘b8-a6 a5-a4 -12.b7-b8=♘ a6-a5 -13.b6-b7 <u>a7-a6!</u> -14.a5:♗b6 ♗d4-b6 -15.a4-a5 ♗g7-d4 -16.a3-a4 ♗f8-g7 - 17.a2-a3** (or e3-e4) **g7-g6 -18.♗g6-h5** and the cage is released.

Only a few other classical retro problems have succeeded in showing the Kislyak theme doubled (See the relevant article by Andrey Frolkin: http://www.thbrand.de/downloads/ Kislyak_Theme_Frolkin.pdf). H05 uses an original method of variations in the retro play that arguably, makes the doubling of the theme easier to reach. However, achieving two equivalent lines of retro play is not an easy task. It requires a clever mechanism of unpinning one black heavy piece, using a different white piece every time. As a result, only one piece from each side is free to move.

The black piece must unpromote on a1 using the white piece as a shield on c1; then, the white piece must unpromote on b8. Only when both pawns have retreated past each other, can the black dark-squared Bishop be uncaptured by a5:♗b6. The thematic pieces, Rook and Queen for Black, Bishop and Knight for White, unpromote on a1 and b8 respectively, realizing an AUW. In both lines, it is necessary to slowly retract the black a-pawn all the way back to a7. Therefore, the answer to the question in the stipulation is: **The first move by the black a7 pawn was a7-a6.**

~
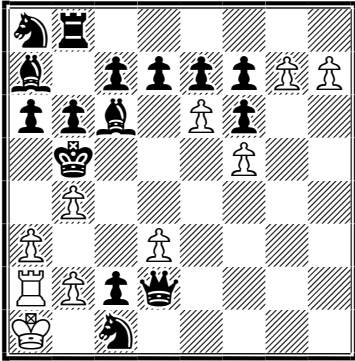
A - Last Move of the Game   10+15
and by each piece in the
diagram?
B - Pieces that played a fully
determined path.

With all 16 pawns on the board, there were no promotions. The b♙h7 captured 5 of White's 6 missing pieces on its way to c2. Prior to its last capture on c2, the w♙d2 could not advance to d3 and the w♗c1 was locked at home, so this is the last white piece to be captured (on f6). The pieces captured by the b♙h7 include the w♗f1 and w♖h1. When g7:♗f6 was played, the b♙h7 had already reached c2, leaving the only white officers, the w♔a1 and w♖a2, locked in their final position. Therefore, White has only a limited number of pawn moves left.

With the b♙ standing on g7, the b♗f8 is locked at home. In order to let the b♗f8 move to a7, the b♙b6 must be still on b7, so the b♗c8,

b♕d8 and b♔e8 were also locked at home. Following the capture g7x♗f6, Black moves his King, Queen and both Bishops to their final positions, while White uses his remaining pawn moves. There are two possible routes:

From the Kingside **(Try)**: Retract: -1...♔c5-b5 -2.b3-b4+ ♔d5-c5 -3.e5-e6 ♔e6-d5 -4.f4-f5+ ♔f5-e6 -5.f3-f4 ♕h6-d2 -6.g6-g7 ♕f8-h6 -7.f2-f3 ♕d8-f8 -8.g5-g6 ♔g6-f5 -9.g4-g5 ♔g7-g6 -10.g3-g4 ♔f8-g7 -11.g2-g3 ♔e8-f8 -12.h6-h7 ♗b7-c6 -13.h5-h6 ♗c8-b7 -14.h4-h5 b7-b6 -15.h3-h4 ♗e3-a7 -16.h2-h3 ♗h6-e3 -17.e4-e5 ♗f8-h6 - White is in Retro-stalemate.

From the Queenside **(Solution)**: Retract: -1...♗h1-c6 -2.h6-h7 ♔c6-b5 -3.h5-h6 ♔b7-c6 -4.h4-h5 ♔c8-b7 -5.h3-h4 ♔d8-c8 -6.h2-h3 ♔e8-d8 -7.g6-g7 ♕g2-d2 -8.g5-g6 ♕b7-g2 -9.g4-g5 ♕c8-b7 -10.g3-g4 ♗b7-h1 -11.g2-g3 ♕d8-c8 -12.f4-f5 ♗c8-b7 -13.f3-f4 b7-b6 -14.f2-f3 ♗e3-a7 -15.e5-e6 ♗h6-e3 -16.e4-e5 ♗f8-h6 -17.b3-b4 g7:♗f6; further, b♘g8-e2-c1, w♗c1-f6, w♙d2-d3, b♙d3:♖c2, w♖h1-e3-c2, w♙e3-e4, b♙e4:♗d3, w♗f1-d3, w♔e1-a1, w♙c2:♖b3, etc.

In the critical position prior to b♙g7:♗f6, one of the white pawns must retract no further than the 4th row, to allow the return to h1 of the uncaptured w♖. Retracting the w♙ to e2 would block the only exit square for b♘c1 (with a2,d3 occupied and b3 giving an illegal check) preventing the return of w♗c1. This means the w♙ stands on

e4 and the piece uncaptured on c2 must be the w♖ allowing its return to h1 via e3 and e1, before this path is sealed by w♙e3-e4. Only after this move, the b♙d3 can uncapture the other white pieces, including the w♗f1. The path of the w♖h1 to c2 crosses the square c3, ruling out the retraction w♙c3:♖b4 (instead of w♙b3-b4 and w♙c2:♖b3).

The Bristol clearance move ♗b7-h1 gives the b♕ access to g2. The move ♕b7-g2, by crossing c6, allows subsequently the move ♔b7-c6, a Bristol clearance effect, while preventing the move ♗h1-c6, an Anti-Bristol obstruction effect. This combines the Form and Anti-Form of the Bristol in a single move. The last move ♗h1-c6 shows a "Retro-Loyd/Turton" effect, crossing g2 for the b♕.

Now it is possible to answer the questions in the stipulation:

A) Last move in the game: - 1...♗h1-c6.
Last moves by each piece in the diagram:
White: ♔b1-a1, ♖a1-a2, a2-a3, b3-b4 d2-d3, e5-e6, f4-f5, g6-g7, h6-h7.
Black: ♔c6-b5, ♕g2-d2, ♖a8-b8, ♗h1-c6, ♗e3-a7, ♘b6-a8, ♘e2-c1, a7-a6, b7-b6, g7:♗f6, d3:♖c2.

All 20 pieces in the diagram that have moved have a unique last move - Could this be a record?

B) Pieces that played a fully determined path:
White: a2-a3, c2:♖b3-b4, d2-d3, e2-e3-e4-e5-e6 f2-f3-f4-f5, g2-g3-g4-g5-g6-g7, h2-h3-h4-h5-h6-h7.

Black: ♔e8-d8-c8-b7-c6-b5, ♕d8-c8-b7-g2-d2, ♗f8-h6-e3-a7, ♗c8-b7-h1-c6, a7-a6, b7-b6, g7:♗f6.

Nine pieces played a fully determined path of more than 1 move - Could this be a record?

Despite the lengthy solution, this is a rather uncomplicated classical retro. White's only available tempo moves are with the pawns. The main interest lies in Black's retro play, which includes line clearances and obstructions that determine the unique treks of the black pieces. Of course, such effects are not new in classical retroanalysis. Nevertheless, H07 leaves a pleasant impression, despite the heavy stipulation that in my opinion does more damage than good. A simpler stipulation like "Last move by the b♙c2?" would have forced the solver to find the correct release of the position (which almost fully explains the content), together with the subtle points (e2-e3-e4, d3:♖c2 and c2:♖b3) that otherwise might be missed.
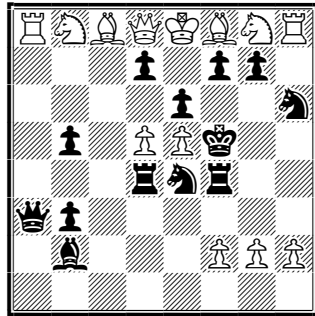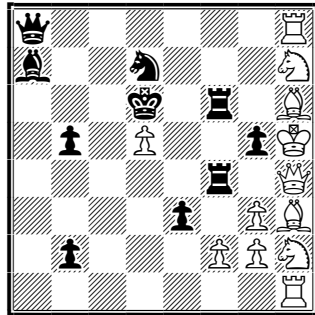
∼

B

C
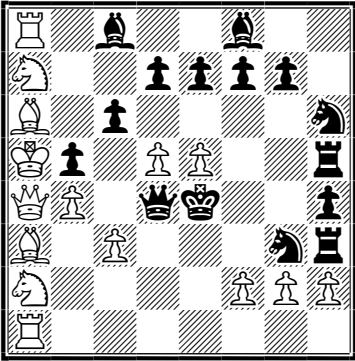
Proof game in
a) 22.0 moves from initial game array to A
b) 15.5 moves from A to B
c) 15.5 moves from B to C; Black begins
d) 16.5 moves from C to D

D

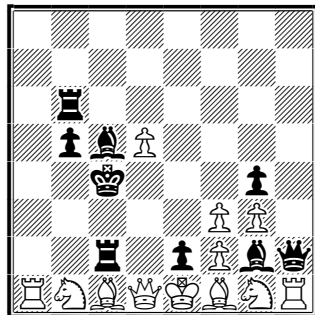a) 1.d4 a5 2.♔d2 a4 3.♔c3 a3
4.♘:a3 ♘a6 5.♘b5 ♘c5 6.a3
♖:a3+ 7.♔b4 ♖h3 8.♖a8 ♘e4
9.♘a7 ♘g3 10.e4 c6 11.♗a6 b5
12.♘e2 ♕b6 13.♘c3 ♔d8 14.♘a2
♔c7 15.c3 ♔d6 16.e5+ ♔d5
17.♕a4 ♔e4 18.d5 ♕d4+ 19.♔a5
h5 20.b4 h4 21.♗a3 ♖h5 22.♖a1
♘h6.
b) 1.♘:c8 c5 2.♔b6 c:b4+ 3.♔c7 b3
4.♘b4 e6 5.♘c6 ♗b4 6.♘8e7 ♗:c3
7.♖h8 ♗b2 8.♘g8 ♔f5 9.♗f8 ♕c5
10.♕:h4 ♘e4 11.♔d8 ♖d3 12.♔e8
♖d4 13.♕d8 ♖h4 14.♗c8 ♖f4
15.♖a8 ♕a3 16.♘b8.
c) 1...♘g3 2.h:g3 ♘g4 3.♖h1 ♔:e5
4.♕h4 g5 5.♗h6 ♔d6 6.♘f6 e5
7.♔:f7 e4 8.♔g6 e3 9.♘h7 ♖f6+
10.♔h5 ♖df4 11.♘:d7 ♗d4
12.♘e5 b2 13.♘f3 ♘e5 14.♗h3
♘d7 15.♖h8 ♕a8 16.♘h2 ♗a7.
d) 1.♖a1 ♖c4 2.♕d4 b1♗ 3.♔g4
♗f5+ 4.♔f3 ♘e5+ 5.♔e2 ♖c2+
6.♔e1 e2 7.♕d1 ♔c5 8.♘f3 ♔c4
9.♘g1 ♘f3+ 10.g:f3 ♗c5 11.♗f1
♖b6 12.♘f6 ♗h3 13.♘e4 g4
14.♗c1 ♗g2 15.♖h1 ♕h8 16.♘c3
♕h2 17.♘b1.

Not much to comment on, here; the four diagrams are worth a thousand words: The white officers occupy every edge of the board, rotating clockwise, before returning to their base. In total, a 69.5 move expedition takes place, during which every white officer performs a long roundtrip.
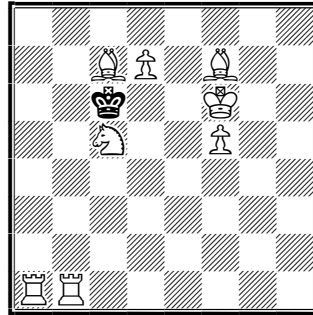
-2 & s#1   AntiCirce Assassin   8+1
Proca
Retractor

Retract: -1.g7:♘f8=♖(+w♖a1,-b♗a1)   a2-a1=♗+   -2.♗e5-c7 &
1.d8=♘+ a:b1=♕(+b♕d8,-w♘d8)#

Two Schnoebelen promotions (the b♗ in retro play and the w♘ in forward play) combined with mixed AUW (w♖, b♗ in retro play and w♘, b♕ in forward play). Although a fairy Schnoebelen is usually much easier to achieve than an orthodox one, I enjoyed this problem. Both the Schnoebelen and AUW elements are splendidly balanced between the retro and forward play. A lovely find!