

## Preliminary Award of ANDREW KALOTAY JUBILEE TOURNEY 2021

H#3-n

Judge: GM Christopher Jones

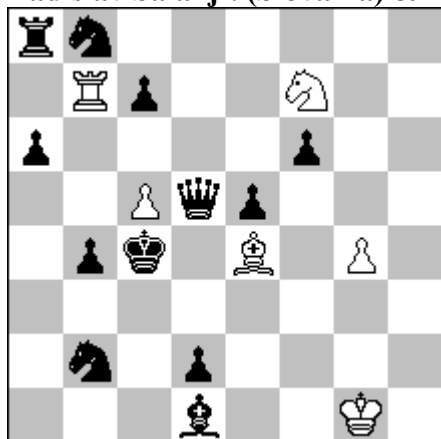
It was a great honour to be asked to judge the tourney celebrating the 80<sup>th</sup> birthday of Andy Kalotay. His helpmates always have a quality of originality that tends to make them hard, but very enjoyable and rewarding, to solve. This tourney, which stipulated that the first black move should capture a white piece, facilitating an eventual mate (capturing that black piece) on that square (a theme, much explored by Andy, that has inherently a quality of *depth*, requiring long-sightedness on the part of the solver), was, I thought, a highly successful way of capturing the spirit of Andy's compositions. Janos Mikitovics, to whom great thanks are due, provided me with no fewer than 174 anonymized thematic entries, and the standard was high, as witness the number of Prizes I've awarded. Composers clearly found this a congenial theme to explore. I should say also that it is an inherently attractive theme (not like some highly technical tourney themes that test composers' compositional techniques but lead to problems that out of context would not be enthusiastically embraced by solvers) and so the many fine problems that I excluded from the award (because I did have to draw the line somewhere!) are likely to find favour if entered for informal tourneys.

There were a number of highly successful entries in more than two phases, including a number that showed cyclic effects. Those that achieved this in pleasant settings with harmonious play scored highly. Although I didn't apply a rigorous rule I particularly valued problems that showed the first-move captures with purity of purpose, especially when that meant that the capture was a move that might seem unlikely to a solver upon first inspection of the diagram. It did seem to me that the entries in which the capturing black piece made further moves, fulfilling other purposes, before returning to be captured on the thematic square in the mating move, diluted one's enjoyment of the theme, and only one such problem (the second Special Honourable Mention) made it into the award (although some may go on to do well in informal tourneys).

Here is my award:

### 1st Prize

Ladislav Salai jr. (Slovakia) & Michal Dragoun (Czechia)



H#3

3.1.1....

6+12

a) 1.Qxe4 Rxb4+ 2.Kd3 Sxe5+ 3.Ke2 Rxe4#

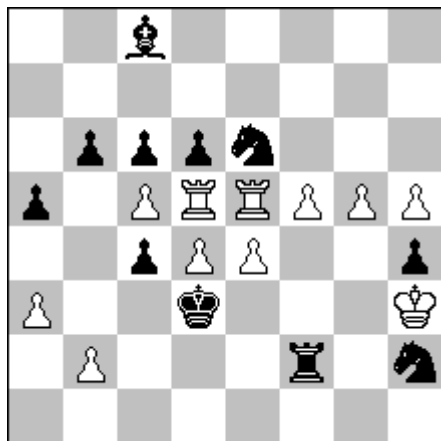
b) 1.Qxf7 Bg6 2.Kd5 Rxc7 3.Ke6 Bxf7#

c) 1.Qxb7 Sd8 2.Kb5 Bc6+ 3.Ka5 Sxb7#

It is hard to imagine a better problem fulfilling the stipulated theme. Cyclic Zilahi, with perfect analogy between solutions (even down to the fact that the white officers that survive the B1 move alternate playing moves W1 and W3 and playing move W2). The white move orders are nicely forced, and we have attractive model mates. A tremendous find.

## 2<sup>nd</sup> Prize / 3<sup>rd</sup> Prize

Anatoly Skripnik (Russia)



H#3                    4.1.1...                    11+11

a) 1.cxd5 b4 2.Kxd4 b5 3.Kxc5 Rxd5#

b) 1.dxe5 Kxh4 2.Kxe4 Kg3 3.Kxf5 Rxe5#

c) 1.Rxf5 Kg2 2.dxc5 dxc5+ (A) 3.Ke2 exf5 (B) #

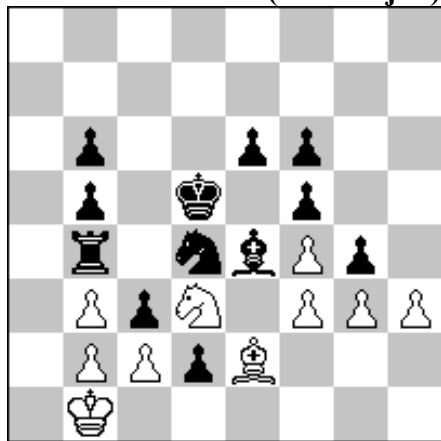
d) 1.Sxc5 Rxd6 2.Bxf5+ exf5 (B) 3.Rc2 dxc5 (A) #

A very fine 2x2 arrangement of solutions. In the Zilahi couplet, a solver told that the solutions both began PxR would still have work to do to visualize the mate positions: a very 'Kalotay-esque' quality, I think! In the second couplet, the power of both rooks is channelled, and this time the c5P and f5P, again 'fall guys' (a nice link between all four solutions), are captured (in cleverly-arranged reverse order) by the white Pawns that fell victim to the black King in the first couplet. There are a few

mundane moves involved in making this ambitious scheme work, but considering the difficulty in making any H#3 sound with two white Rooks on the board one does not criticize but rather praise the ingenuity of the moves that make the scheme work.

## 2<sup>nd</sup> Prize / 3<sup>rd</sup> Prize

Kenan Velikhanov (Azerbaijan)



H#3                    3.1.1...                    10+12

a) 1.Sxe2 Sc1 2.Kd4 bxc3+ 3.Kxc3 Sxe2#

b) 1.Bxd3 fxg4 2.Ke4 gxf5 3.Kxf5 Bxd3#

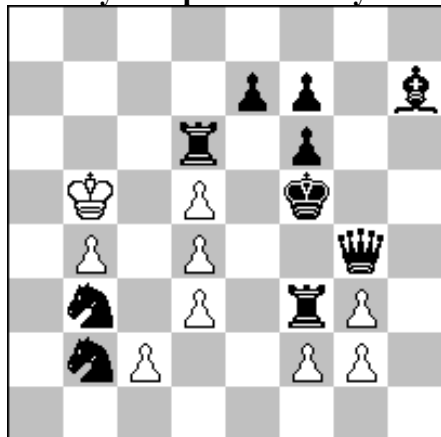
c) 1.Sxb3 Ka2 2.Rd4 fxe4+ 3.Kc4 cxb3#

After some reflection I've put this splendid, knotty problem, which could have been set very appropriately in a solving tourney, ahead of some problems that achieve a much more limpid perfection. The play here is very dynamic. In the first two solutions, one of the white officers is captured, and its place is taken by its surviving colleague on the mating move – but it would be very difficult for a solver to visualize this as the black King must make an extremely arduous 2-move trek to reach the square on which is to be mated. The first bK move is to the square which in the diagram is occupied by the black officer that

makes the capture on move B1; the second move is to a square occupied in the diagram by a bP; and in a delightful 'anti-echo' of the theme it is White that must make a capture on this square to make it available for the bK. (The composer has spotted that the Kniest theme can be a highly attractive counterpoint to the 'Kalotay theme'.) I regard the 3<sup>rd</sup> solution, in which a number of protagonists that played incidental parts in the first two solutions take centre stage, as a very successful 'grace note'. This is a work of such ingenuity and imagination that in most tourneys I'd have expected to be giving it a 1<sup>st</sup> Prize

4<sup>th</sup> Prize / 6<sup>th</sup> Prize

Anatoly Skripnik & Vitaly Medintsev (Russia)



H#3

3.1.1...

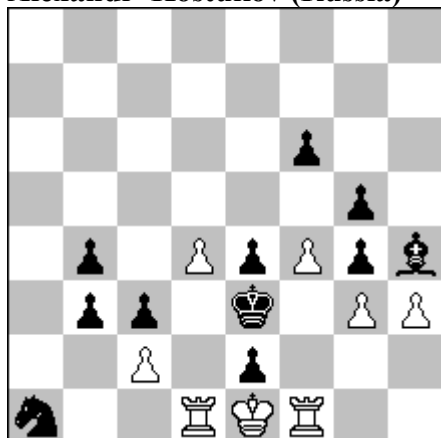
9+10

- a) 1.Sxd3 Kc4 2.Ke4 b5 3.Rf5 cxd3#  
 b) 1.Sxd4+ Kc5 2.Ke5 c3 3.Qf5 cxd4#  
 c) 1.Rxd5+ Kc6 2.Ke6 c4 3.Bf5 cxd5#

In the tourney there were three entries using this matrix. This one seems to me to be the best, with a very clear-cut move-by-move correspondence between solutions. Each mate is delivered by the wP that starts at c2, and in the solution in which that Pawn mates from c2 it is cleverly arranged that the unique tempo move ...b5 must be played. One of the other entries was very similar to this, slightly more economical, but required one of the wK to capture a black Knight, definitely, I felt, a flaw. The other example wins 12<sup>th</sup> Prize. The major achievement that distinguishes this problem is the additional feature of three changed blocks at f5.

4<sup>th</sup> Prize / 6<sup>th</sup> Prize

Alexandr Kostukov (Russia)



H#3

3.1.1...

8+11

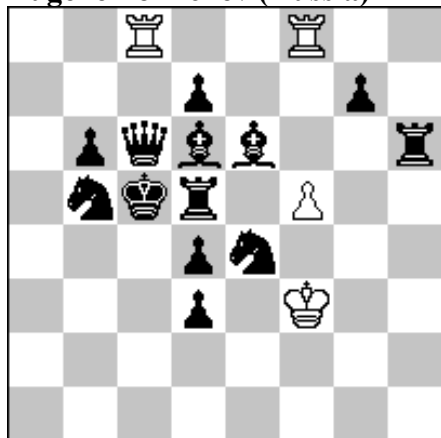
- a) 1.exf1=S gxh4 2.Kxf4 Ke2 3.g3 Rxf1#  
 b) 1.exd1=B cxb3 2.Kd3 Kf2 3.Sc2 Rxd1#  
 c) 1.gxf4 Rxa1 2.Kxd4 Ra5 3.e3 Rxf4#

There are comparisons to be made between this and both the 2<sup>nd</sup> Prize= problems: in one case because it is very satisfying that a Zilahi couplet featuring alternate captured / mating roles of two white Rooks should be accompanied by a solution in which the power of *both* Rooks is used; in the other case because there is a charm in having a third, ‘grace note’, solution to accompany two very closely connected solutions. In those closely connected solutions the major achievement is of the Schnoebelen theme. This is a theme that may have commended itself as natural one to incorporate in the tourney’s stipulated thematic play,

but it is a difficult task, and this was the only entry achieving it. I like the surprising fact that the 3<sup>rd</sup> solution uses the power of the white Rooks on ranks, rather than the expected files. The capture of the a1S is a small, and no doubt unavoidable, imperfection.

4<sup>th</sup> Prize / 6<sup>th</sup> Prize

Eugene Fomichev (Russia)



H#3

3.1.1...

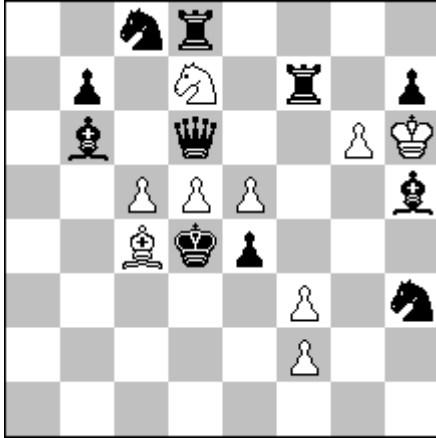
4+13

- a) 1.Rxf5+ Kg4 2.Kd5 Rce8 3.Ke5 Rxf5#  
 b) 1.Qxc8 fxe6 2.Kc6 exd7 3.Kc7 dxc8=Q#  
 c) 1.Bxf8 f6 2.Kd6 fxg7 3.Ke7 gxf8=Q#

Here too I’m not only delighted to see solutions involving the capture of each of two white Rooks captured accompanied by one in which the power of both is used – I’m also impressed by the compositional skill in achieving soundness with such strong white force, this time including also a white Pawn which promotes in two solutions. We have two solutions in which pinned pieces capture their pinners, and, most strikingly (forming a link between all three solutions), we have three straight-line journeys by the black King – very satisfying geometry!

### 7<sup>th</sup> Prize

Aleksandr Pankratiev (Russia)



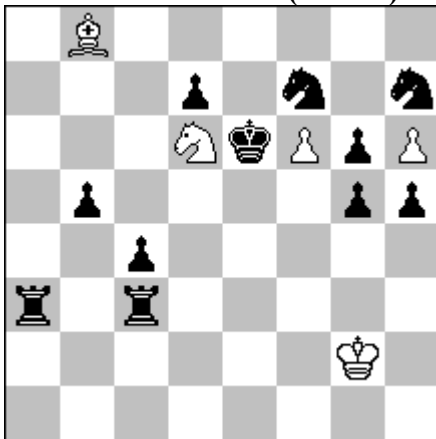
- a) 1.Qxc5 gxf7 2.Ba5 f8=Q 3.Bc3 Qxc5#  
b) 1.Qxe5 gxh7 2.exf3 h8=Q 3.Ke4 Qxe5#  
c) 1.Qxd5 g7 2.Rxf3 g8=Q 3.Rc3 Qxd5#

The set-up, in which a white Pawn pinned on the 6<sup>th</sup> rank is freed to promote at three different squares, is quite familiar, but is shown here to be congenially suited to a demonstration of the theme of this tourney. Black's self-blocking play cannot be perfectly matched, but nevertheless contributes to the sense of harmony (two 2-move journeys to c3, one of them via f3, in the other case a [different] blocking move to f3 followed by a bK move).

H#3                      3.1.1...                      9+14

### 8<sup>th</sup> Prize

Alexandr Kostukov (Russia)



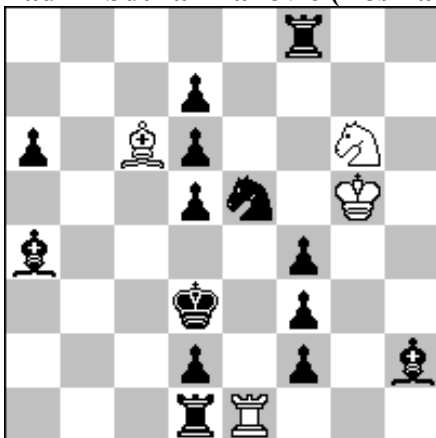
- a) 1.Sxd6 f7 2.Kd5 f8=Q 3.Kc5 Qxd6#  
b) 1.Sxh6 Sf7 2.Kf5 Bg3 3.Kg4 Sxh6#  
c) 1.Sxf6 h7 2.Ke7 h8=B 3.Kd8 Bxf6#

An excellent and rather unusual problem. In each solution the W1 move is to the square vacated on B1 by a black Knight. Fittingly, the black King then makes a Knight's-move-shaped journey to its destination. The third solution, with a minor promotion at h8, is a brilliant coup, though it is a slight imperfection that its protagonists, Ph6 and Sh7, are bystanders in the other solutions. For all that, this is one of the most memorable examples of the 'Kalotay theme' in the tourney.

H#3                      3.1.1...                      5+11

### 9<sup>th</sup> Prize

Fadil Abdurahmanović (Bosnia and Herzegovina) & Marko Klasinc (Slovenia)



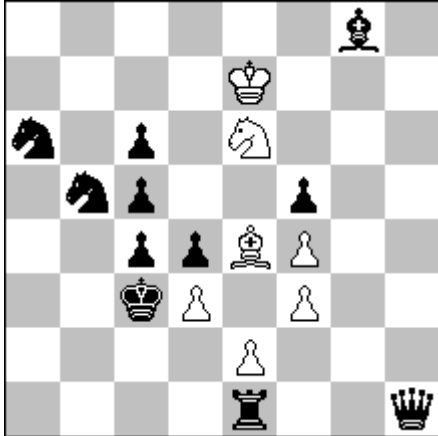
- a) 1.Sxg6 (S~?) Re7 2.d4 Be4+ 3.Ke3 Bxg6#  
b) 1.Sxc6 (S~?) Re8 2.Kd4 Se7 3.Ke5 Sxc6#

A novel twist: the bS must move from e5 to enable the wR to move up the e-file (it's nicely the case that this has to be once to e7 and once to e8) but from the diagram position it would be hard to foresee that in doing so the bS must eliminate the white officer that is standing on the only square from which its colleague will be able to administer a battery mate. A very unusually motivated and attractive Zilahi scheme.

H#3                      2.1.1...                      4+14

### 10<sup>th</sup> Prize

Aleksandr Pankratiev (Russia)



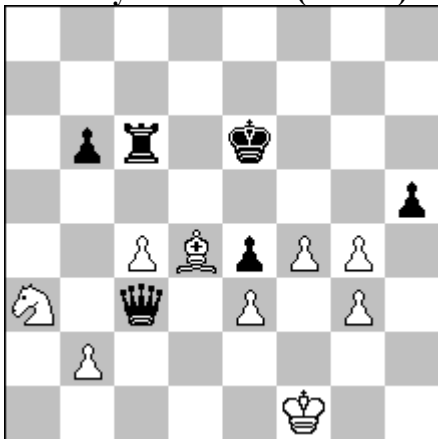
H#3                    3.1.1...                    7+11

- a) 1.cxd3 Sc7 2.Bb3 Sd5+ 3.Kc4 exd3#
- b) 1.fxe4 Sxd4 2.Kxd4 e3+ 3.Kd5 dxe4#
- c) 1.Bxe6 dxc4 2.Kxc4 Bxf5 3.Kd5 Bxe6#

A rich mix in this cyclic Zilahi – each solution shows striking collaborative helpmate play, and there are other appealing threads of connection within the Zilahi scheme: two W1 sacrifices (at d4 and c4), and reciprocal captures at d3/c4 and e4/f5.

### 11<sup>th</sup> Prize

Gennady Chumakov (Russia)



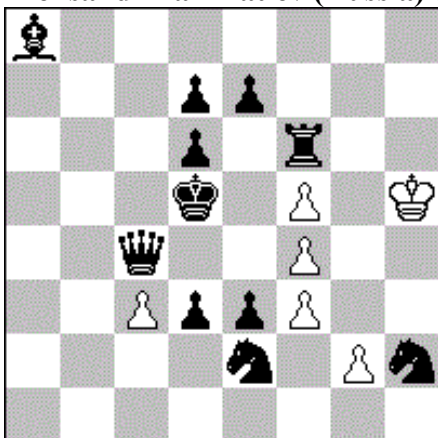
H#3                    3.1.1...                    9+6

- a) 1.Qxa3 b3 2.Kd6 Bb2 3.Kc5 Bxa3#
- b) 1.Qxd4 f5+ 2.Ke5 Sb5 3.Rf6 exd4#
- c) 1.Qxe3 gxh5 2.Kf5 Sc2 3.Re6 Sxe3#

Another very well constructed cyclic Zilahi. The play is perhaps less rich than in the 10<sup>th</sup> Prize winner (and it is perhaps a detraction that unlike the other two B1 moves 1.Qxd4 serves also to remove a guard, on e5), but the play is wide-ranging, and every single unit on the board is used in at least one solution.

### 12<sup>th</sup> Prize

Aleksandr Pankratiev (Russia) & Evgeny Gavryliv (Ukraine)



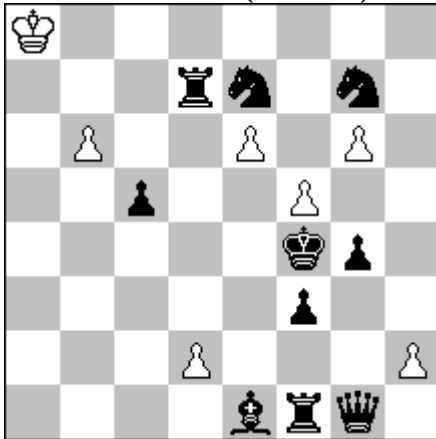
H#3                    3.1.1...                    6+11

- a) 1.Sxf3 Kg4 2.Qd4 c4+ 3.Ke4 gxf3#
- b) 1.Sxf4+ Kg5 2.Ke5 g3 3.Qd5 gxf4#
- c) 1.Rxf5+ Kg6 2.Ke6 g4 3.Bd5 gxf5#

See the comments on the first of the 4<sup>th</sup> Prize winners. In a schematic problem like this, the achievement of tasks such as the higher-placed problem's three matching self-blocks weighs quite heavily. The 12<sup>th</sup> Prize winner is, however, able to demonstrate positive effects in all nine white moves (whereas the higher-placed problem used one tempo move). This is achieved by using a c3P which in one solution has to go to c4, but which is a bystander in the third solution.

### 13<sup>th</sup> Prize

Christer Jonsson (Sweden)



H#3                    4.1.1...                    7+10

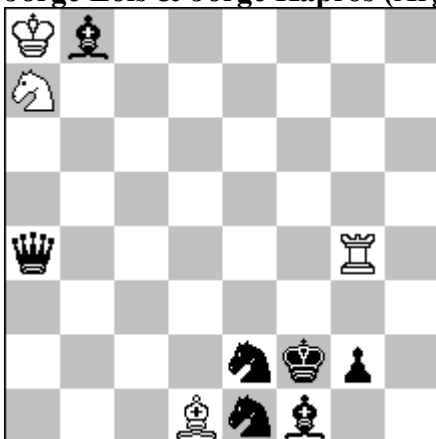
- a) 1.Bxd2 exd7 2.Ke3 d8=Q 3.Kf2 Qxd2#
- b) 1.Qxh2 b7 2.Kg3 b8=Q+ 3.Kf2 Qxh2#
- c) 1.Sxg6 e7 2.Kg5 e8=Q 3.Kh6 Qxg6#
- d) 1.Sxe6 g7 2.Ke5 g8=Q 3.Kd6 Qxe6#

A very fine task achievement. In an arrangement of 2x2 solutions the overall unifying theme is the wide-ranging travels of the bK: not only star flights but a 'big Y'. In the couplet at the top of the board we see sacrifices by each bS. (The mates aren't models, and in a perfect world one wouldn't have the surviving Knight being adjacent to the wQ in the mating position, but this is the most minor of imperfections!) In the couplet at the lower end of the board we note the complementary roles of Be1 & Qg1 and of Ph2 & Pd2. This excellent task achievement has required the

use of three promoting Pawns (if feasible one or two would have been better), and there isn't any possibility of interaction between the protagonists at the top of the board and those at the foot of the board (of the sort that helpmate enthusiasts especially like to see) but nevertheless the achievement is immense. Comparison between this and the other Prize-winners has a large degree of subjectivity, and (for instance) judges who have a more positive response to symmetrical effects than me might have given this problem a higher placing.

### 1<sup>st</sup> Honourable Mention

Jorge Lois & Jorge Kapros (Argentina)



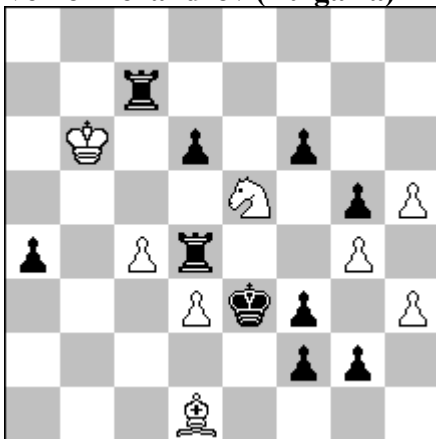
H#3                    2.1.1...                    4+7

- a) 1. Qxg4 Sc6 2. Bg3 Se5 3. Sg1 Sxg4#
- b) 1. Qxd1 Sb5 2. g1=S Sc3 3. Sgf3 Sxd1#

If you wanted a simple, and very appealing, example of what I think of as the 'Kalotay theme' then you could find nothing better than this problem – long-distance captures by the bQ, foreseeing that after two long Knight treks (Knightrider moves in three segments) the Queen will be captured on these squares. The B2 and B3 moves show nicely differentiated ways of arranging attractive model mates.

### 2<sup>nd</sup> Honourable Mention / 3<sup>rd</sup> Honourable Mention

Velko Alexandrov (Bulgaria)



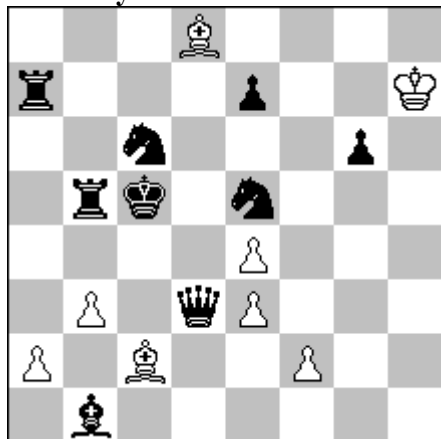
H#3                    3.1.1...                    8+10

- a) 1.Rxd3 Bc2 2.Ke2 Sxf3 3.Kf1 Bxd3#
- b) 1.Rdxc4 Bb3 2.Kd4 Sc6+ 3.Kd5 Bxc4#
- c) 1.Rxg4 Bxf3 2.Kf4 Sg6+ 3.Kf5 Bxg4#

Another excellent 3-solution problem, distinguished by its move-by-move correspondence: moves of the d4R on B1, wB moves on W1 and W3, bK moves on B2 and B3 and wS moves on W2. As in the 8<sup>th</sup> Prize winner, the bK makes three Knight's-move-shaped journeys. We have three nice model mates. The reason I haven't placed this problem higher is that in all these mates there have had to be a lot of pieces standing idly by; and perhaps also that the captures at c4 and g4, in contrast to the capture at d3, serve also the further purpose of making d5/f5 available to the bK. Such fine discriminations are applied only because of the strength of this tourney!

## 2<sup>nd</sup> Honourable Mention / 3<sup>rd</sup> Honourable Mention

Gennady Chumakov & Alexander Maksimov (Russia)



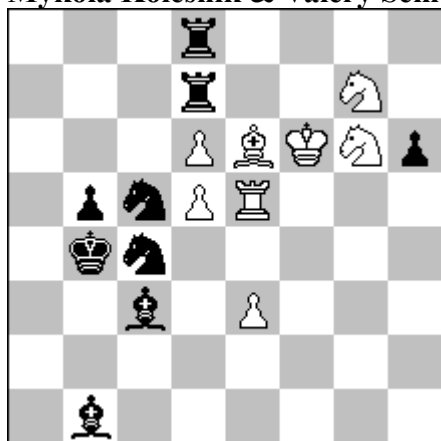
H#3                      3.1.1...                      8+9

- a) 1.Qxb3 Bb6+ 2.Kc4 Bd4 3.Sb4 a2xb3#  
 b) 1.Qxe3 Ba5 2.Kd4 Bd2 3.Rc5 f2xe3#  
 c) 1.Qxe4 f3 2.e6+ Be7+ 3.Kd5 fxe4#

A 3-solution problem that compares interestingly with 43. Rather unusually it employs two wBs: the hyper-active Bd8 and the static but influential c2B. There is unity in that all B1 moves are by the bQ capturing wPs, and that all mates are by wPs. The play in between is diffuse but ingenious. Where this problem scores heavily is that material is more fully used throughout the three solutions – apart from the a2P all the wPs fulfil a function in all three solutions.

## 4<sup>th</sup> Honourable Mention

Mykola Kolesnik & Valery Semenko (Ukraine)



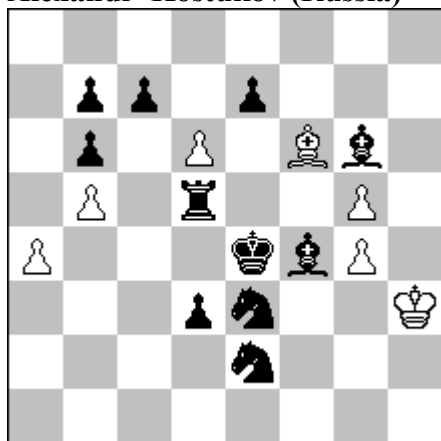
H#3                      2..1.1...                      8+9

- a) 1.Sxe5 Sf5 2.Kc4 Sd4 3.b4 Sxe5#  
 b) 1.Sxe6 Se7 2.Kc5 Sc8 3.Bb4 Sxe6#

A very polished, limpid problem with move-by-move correspondence of the six half-moves comprising the solutions. The main players are all already in place in the diagram: wR and wB attacked by a bS (which will capture on B1) and defended by a wS (which will recapture on W3). Between times, there will be matching repositionings of the second wS and follow-my-leader sequences by Black, entailing nice changed blocks on b4.

## 5<sup>th</sup> Honourable Mention

Alexandr Kostukov (Russia)



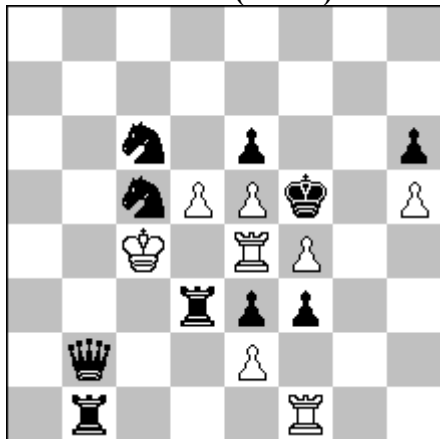
H#3                      3.1.1...                      7+11

- a) 1.Sxg4 dxc7 2.Be3 c8=Q 3.Kf4 Qxg4#  
 b) 1.Rxb5 dxe7 2.Kd5 e8=Q 3.Kc4 Qxb5#  
 c) 1.exf6 d7 2.Ke5 d8=Q 3.Be4 Qxf6#

Another problem featuring 3 promotions, with Black neatly preparing mating nests for his King. Yet another excellent realization, though perhaps there is a contrast to be made between the wBf6, which is a significant player in the two solutions in which it survives move B1, and wPg4 and wPb5, which exist only to be captured.

### 6<sup>th</sup> Honourable Mention

Emanuel Navon (Israel)



a) 1.Sxe4 exf3 2.Qg2 Kxd3 3.Qg4 fxe4 #

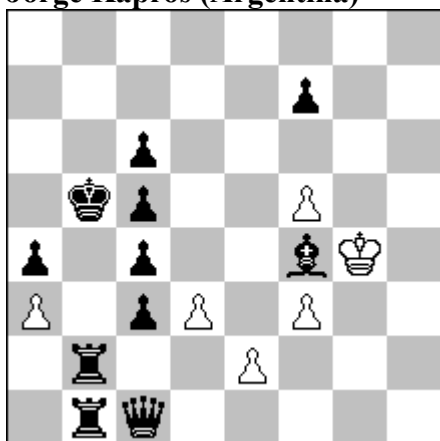
b) 1.Qxe5 Rxf3 2.Rg1 exd3 3.Rg5 fxe5 #

Less limpid in its appeal than some of the foregoing problems, this much more baroque entry shows very interesting and intensive white/black interplay. To facilitate two very different sequences which however both lead to matching battery mates on the f-file, two different W1 captures are made on f3, followed by two different W2 captures on d3. Both the captures on f3 serve also to open a line to the g-file for Black. Amidst an almost bewildering flurry of exchanges of function between the two solution we note that in one case it is g4 that must be self-blocked (requiring a *double-check* mate) but in the other it is not g4 (surprisingly now guarded by the e4R, which itself has now made immune from capture by the bK) but g5 (which loses its coverage by the f4P in the making of the mating move). A remarkable melange of similarities and dissimilarities. In an ideal world one would have liked the dummy black piece at d3 to be a Pawn if this had been possible.

H#3 2.1.1... 8+10

### 7<sup>th</sup> Honourable Mention

Jorge Kapros (Argentina)



S. play 1... .. 2.cxd3 f6 3.Kc4 Kf5 4.Rb5 Ke4 5.R1b3 exd3#

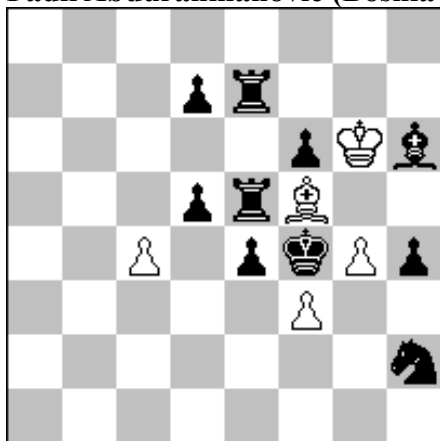
Sol. 1...d4 2.cxd4 e3 3.Kc5 Kxf4 4.Rb6 Ke5 5.R1b5 exd4#

In general I found the entries featuring an introductory white move less compelling, but this example, with set play (underlining that White in the diagram has no neutral, tempo moves), is convincing – I like the way in which one route of the wK entails capturing the f4B, the other weaving around it.

H#4,5\* 2.1.1... 6+11

### 8<sup>th</sup> Honourable Mention

Fadil Abdurahmanović (Bosnia and Herzegovina) & Marko Klasinc (Slovenia)



a) 1.Sxg4 Kh5 2.Kxf5 cxd5 3.Bf4 fxg4#

b) 1.Sxf3 Bxe4 2.Kxg4 Kxf6 3.Kh5 Bxf3#

c) 1.Rxf5 c5 2.Ke5 f4+ 3.Ke6 gxf5#

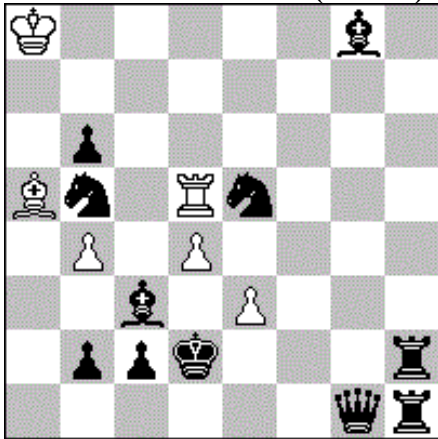
Another cyclic Zilahi – admirable play. In the very high standards set in this tourney I found myself regretting that the c4P, an important component in two solutions, is (unavoidably) a bystander in the third.

H#3 3.1.1... 5+10



9th Honourable Mention

Aleksandr Pankratiev (Russia) & Evgeny Gavryliv (Ukraine)



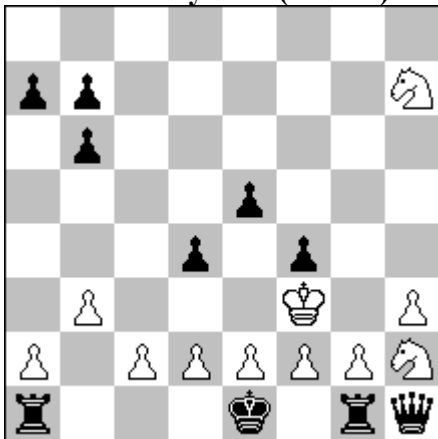
- a) 1.Bxb4 dxe5+ 2.Kc3 Rd4 3.Bb3 Bxb4#
- b) 1.Sxd4 b5+ 2.Kd3 Bd2 3.Re2 Rxd4#
- c) 1.Qxe3 Bxb6 2.Rb1 dxe5+ 3.Kc1 Bxe3#

Fairly straightforward but attractive strategy in the first two solutions; the skill shown in adding a third solution (showing the striptease theme) elevates it to HM status.

H#3 b) -bBc3 c=b) -bRh2 6+11

Special Honourable Mention

Vladislav Nefyodov (Russia) & Andrey Frolkin (Ukraine)



- 1.Qxh2 Sf6 2.Kf1 Sg4 3.Re1 Sxh2#

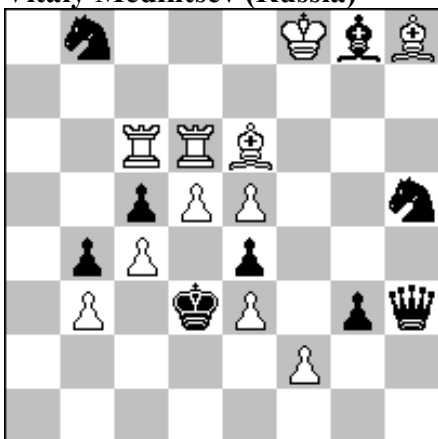
An extremely skilful problem, and one extremely different from all the others in the tourney – hence the ‘Special’ award. I can do no better than to quote the text (which in effect forms part of the solution) that was given to me: “The point is that the thematic captures on h2 were preceded in retro play by bPg3xwRh2, which was played twice. The black g- and h-pawns both promoted to Rooks on h1. There are 5 missing white pieces. One of them is wBf1, which was captured on its home square. The other captures were c7xb6, hxg and twice g3xRh2 – the white Rooks could not ‘go out’ to be captured outside the ‘white Pawn barrier’. So there were four captures, not two: g3xRh2 twice in previous play and then QxSh2 and SxRh2 in forward play.”

H#3

11+10

Special Honourable Mention

Vitaly Medintsev (Russia)



- a) 1.Qxe6(Qf5+? Sxc6?) Ra6 2.Qxe5 Ra2 3.Qe6 dxe6#
- b) 1.Sxc6(Sd7+? Qxe6?) Bg4 2.Sxe5 Bd1 3.Sc6 dxc6#

Two rich, strategic, well-connected solutions. In an informal tourney I’d have placed this problem higher; but, although it is quite piquant (and skilfully arranged) that the square from which the bQ will go to e5 must be e6 (leading to a B2/B3 switchback) and similarly that the square from which the bS will go to e5 must be c6 (with the same effect), the effect of this strategy is, to my mind, to diminish the demonstration of the theme of this tourney. The solver won’t be impressed with any sense of deep, forward-looking motivations for the B1 moves to e6 and c6 but rather will be mindful of the more prosaic motivation for the B3 returns to those squares.

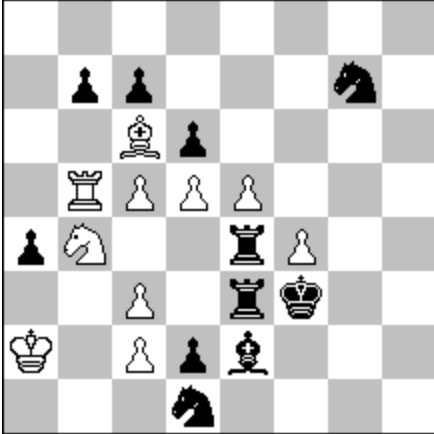
H#3

b) Bg8→a8

11+9

### 1<sup>st</sup> Commendation

Mykola Kolesnik & Valery Semenenko (Ukraine)



H#3

10+11

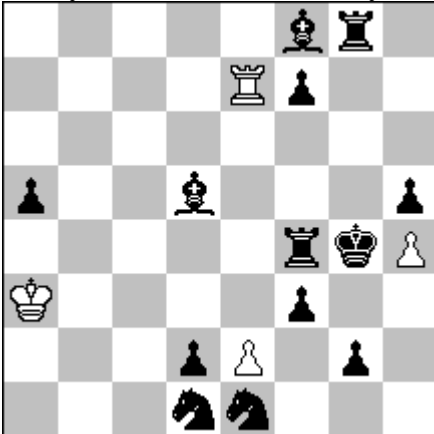
b) wPc2→d4 c) wPc2→c4

- a) 1.Rxb4 Bd7 2.Ke4 Be6 3.Bf3 Rxb4#  
 b) 1.Bxb5 Kb1 2.Ke2 Sa2 3.Kd3 Bxb5#  
 c) 1.bxc6 Rb8 2.Kxf4 Rf8+ 3.Kxe5 Sxc6#

Another cyclic Zilahi, immensely ingenious and resourceful; but the profusion of white Pawns, the need for twinning, and the disparateness of the strategy in the three solutions, lead to a lower rating than other cyclic Zilahis in the award.

### 2<sup>nd</sup> Commendation

Vitaly Medintsev & Anatoly Skripnik (Russia)



H#4.5

0.2.1.1....

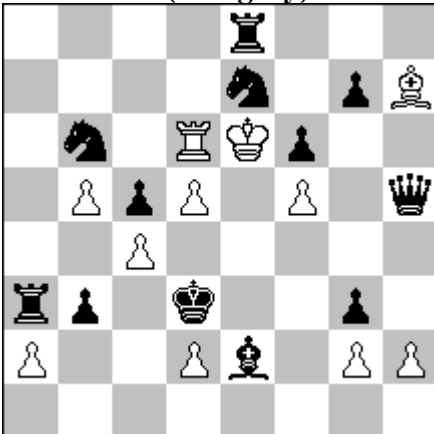
4+13

- a) 1...e3 2.Sxe3! Kb2 3.f2 Kc3 4.Kf3 Kxd2 5.Rgg4 Rxe3#  
 b) 1...e4 2.Bxe4! Kb3 3.Rf5 Kc4 4.Kf4 Kd4 5.Rg3 Rxe4#

Some similarities to the 7<sup>th</sup> Honourable mention. In this case it may be slightly regrettable that 1...e3 is not a pure tempo move, as it prepares the way for the bK to go to f3.

### 3<sup>rd</sup> Commendation

János Csák (Hungary)



H#3.5

0.2.1.1....

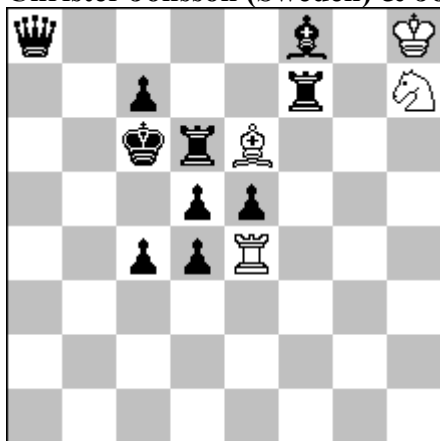
11+12

- a) 1...axb3 2.Sbxd5 Kd7 (Rxd5+?)  
 3.Sxf5 (Qxf5+?) Bxf5+ (Rxd5+?) 4.Kd4 Rxd5#  
 b) 1...hxc3 2.Qxf5+ Kf7 (Bxf5+?)  
 3.Sexd5 (Sb7xd5?) Rxd5+ (Bxf5+?) 4.Ke4 Bxf5#

Rather perfunctory, utilitarian introductory moves, but thereafter some interesting dual avoidances determining which black officer captures at d5 and f5, and the choice between setting up a mate from d5 and setting up a mate from f5. The fact that it is tempting to capture the thematic B1 capturer straight away intensifies the rendering of the tourney theme. A sense of strain in the position leads to its quite low placing, but a higher placing could also have been justified.

#### 4<sup>th</sup> Commendation

**Christer Jonsson (Sweden) & Jorge Kapros (Argentina)**



a) 1.Rxe6 Rxe5 2.Bc5+ Sf8 3.Kd6 Rxe6#

b) 1.dxe4 Bf5 2.Kd5 Sg5 3.c5 Bxe4#

A very nicely arranged Zilahi, each of the white line pieces mating on the starting square of the other. The supporting moves of the wS are cleverly arranged, and the black play, including changed self-blocks at c5, is very satisfactory, albeit with different move order. But for the need to use a cook-stopping bQ this would have been placed higher.

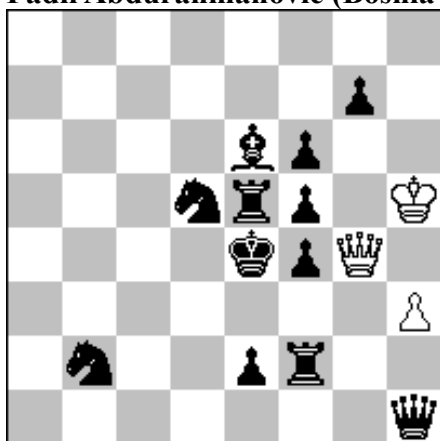
H#3

2.1.1....

4+10

#### 5<sup>th</sup> Commendation

**Fadil Abdurahmanović (Bosnia and Herzegovina) & Marko Klasinc (Slovenia)**



a) 1.fxg4+! Kh4 (Kg6?) 2.Kf5 Kh5 3.Qe4 hxg4 #

b) 1.Qxh3+! Qh4 (Kg6?) 2.Kf3 Kg6! tempo 3.Re4 Qxh3 #

A resourceful, witty construction – it is nice that ...Kg6, which must be eschewed on W1, is played as a tempo move at W2 in one solution.

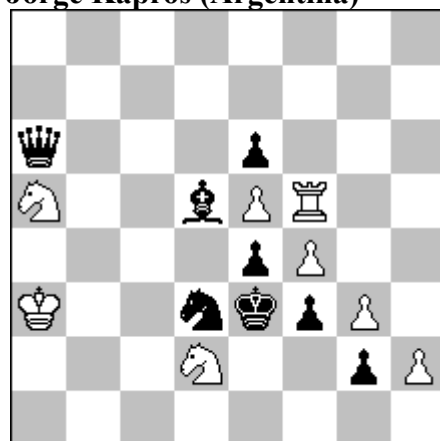
H#3

2.1.1...

3+12

#### 6<sup>th</sup> Commendation

**Jorge Kapros (Argentina)**



a) 1. Sxe5 Sxe4 2. Qd3+ Sb3 3. Kxe4 Rxe5#

b) 1. Sxf4 Sxf3 2. Qe2 Sc4+ 3. Kxf3 Rxf4#

No interchanges of functions here, but another pleasant combination of ‘Kalotay theme’ and Kniest theme, and move-by-move correspondence between similar solutions. One wonders whether a greater element of differentiation between solutions would further enhance aesthetic appeal; another judge might have placed this very polished problem higher.

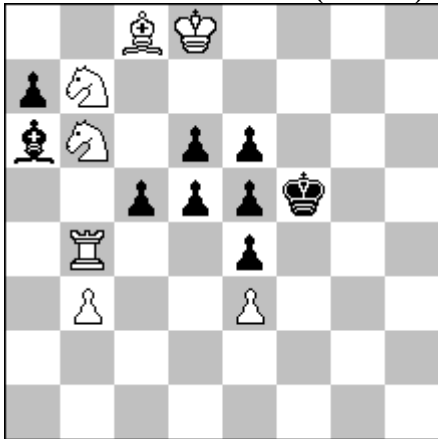
H#3

2.1.1...

8+8

### 7<sup>th</sup> Commendation

Aleksandr Pankratiev (Russia)



a) 1.Bxb7 Rxe4 2.Kxe4 Sxd5 3.Kxd5 Bxb7#

b) 1.axb6 Bxe6+ 2.Kxe6 Sxd6 3.Kxd6 Rxb6#

Highly thematic. Successive white sacrifices to shepherd the bK through an otherwise impenetrable thicket of black Pawns are rather familiar; this problem shows that the 'Kalotay theme' is a congenial accompaniment.

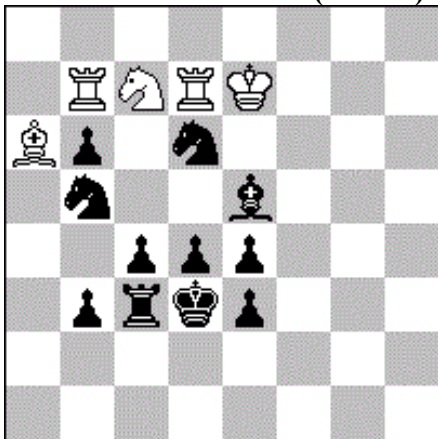
H#3

2.1.1...

7+9

### 8<sup>th</sup> Commendation

Aleksandr Pankratiev (Russia) & Evgeny Gavryliv (Ukraine)



a) 1.Sxb7 Rxd4+ 2.Kxd4 Se6+ 3.Kd5 Bxb7#

b) 1.Sxc7 Bxc4+ 2.Kxc4 Rxb6 3.Rd3 Rxc7#

A similar comment applies to this as to the preceding problem. This time the play on W2 (not a further sacrifice) is more interesting; but each of the black Knights is a bystander in one solution, and the need for a b6P seemingly to give White a move (2...Rxb6) to have to play also perhaps slightly counts against it in the context of this strong tourney.

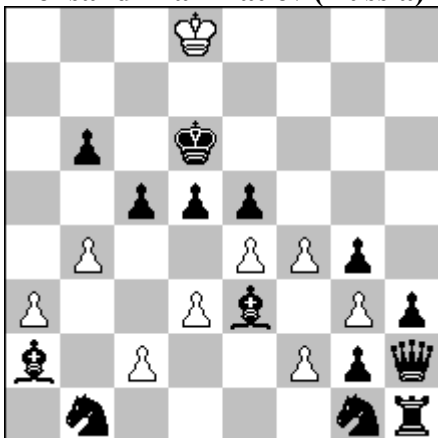
H#3

b) +bPd5.....

5+11

### 9<sup>th</sup> Commendation

Aleksandr Pankratiev (Russia)



a) 1.cxb4 c3 2.Kc5 Kc7 3.b5 axb4#

b) 1.dxe4 f3 2.Kd5 Kd7 3.Bd4 fxe4#

c) 1.exf4 fxe3 2.Ke5 Ke7 3.d4 exf4#

Another admirably achieved 3-phase problem, but the profusion of white Pawns, and of black cook-stopping officers, account for its quite low placing.

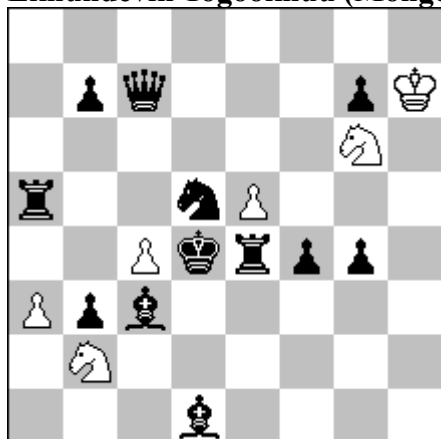
H#3

3.1.1...

9+14

## 10<sup>th</sup> Commendation

Lkhundeivin Togookhuu (Mongolia)



a) 1.Qxc4 Sf8 2.Kd4-e5 Kg6 3.Bd4 Sxc4#

b) 1.Qxe5 Sd3 2.Kd4-c4 a4 3.Rd4 Sxe5#

Nicely matched play (including a good bB/bR mutual interference at d4), but the two W2 moves are rather perfunctory.

H#3

2.1.1...

6+12

In conclusion I have not only to thank again Janos for all his work behind the scenes that made my job so easy, but also the composers whose tremendous efforts made it so difficult! But enjoyable. It was obviously an inspired choice of theme for a tourney – so many very fine entries (I don't think I've ever awarded so many Prizes!); I must apologize to unsuccessful composers (I had to exclude some problems just because I had to draw the line somewhere; I haven't tried to give reasons for excluding particular problems and even if I had it would remain the case that there are many that would have found greater favour with a different judge). Finally, I must pay tribute to the composer who prompted the fruitful exploration of this theme through his own witty and engaging investigations – happy birthday, Andy! We look forward to more of your inspiring problems in years to come!

Christopher Jones

Bristol, September 2021