

Dom Springaren Vinter-T 2023-24

The theme of this year's winter tourney, "mate by a king move", seems to have been inspiring, for I received 64 entries in anonymous form (a very fitting number in a chess-related tourney). But actually two were duplicates, and four were unsound, so I had 58 problems to judge – which turned out to be a hard task. In orthodox, of course, the only possible K mates are by discovered check or by castling, but the fairy field gives many more possible ways of mating with a K. Composers obviously had great fun in finding or inventing such ways, which gave me great fun, too. So unsurprisingly, most of the best entries were fairy. Suspecting many of the competitors to be non-Scandinavian, I decided to write the award in English this time (but with German/Swedish notation). The composer names have been added after the award was finished.

Unsound entries:

Kh4-Kh2 h#1 *Lame*: the diagram position is actually legal.

Ke2-Kg8 ser-#13: short dual (3.Lxf5) 4.Lg6 5.Txe8#.

Kh3-Ke4 h#2 *Frankfurt*: something is seriously wrong here, for there are many cooks and one intended solution doesn't work.

Kf3-Kd4 h#2 *Frankfurt*: the previous comment goes for this one too.

The award is long, for I couldn't bring myself to leave out many of the nice and original problems entered. I did, however, leave out some that were simply too small or unoriginal, and some for various reasons such as these:

Kf4-Kb1 h#2: the bK is pushed to three corners, but this results in unsatisfactory economy as many pieces are unused in each solution (and there is a technical neutral S).

Kg1-Kf6 auto-#229: this type of round-trip play in PWC has been shown many times, the added half roundtrip in the opposite direction adds some interest.

Kc1-Ke4 h#3,5: neat, but Kb5-Ke4 in the award shows the same idea with better economy.

Kf8-Kc2 h#3,5: Christer Jonsson has shown the same pair of Indians twice with similar play.

Kd2-Kf3 h#2 *Circe*: the third, non-thematic solution doesn't improve the problem.

Ke6-Kg8 h#2 *Protean/Frankfurt*: only one of the three solutions is thematic.

Ke8-Kh8 #6 *Circe RI*: the play lacks a real point.

Ke8-Kh7 #6 *Circe RI*: better than the above, but still without a clear point.

Ke5-Ke8 h#2 *KoBul K*: the border makes the echo imperfect.

Kh5-Kc2 h#5: many captures, and there is no interplay between Black and White.

Kg1-Kc5 h#6,5: not very original, but was a candidate for a commendation.

Ke8-Kc4 s#6 *Köko Circe Min*: the Root50-leaper is used only sparingly.

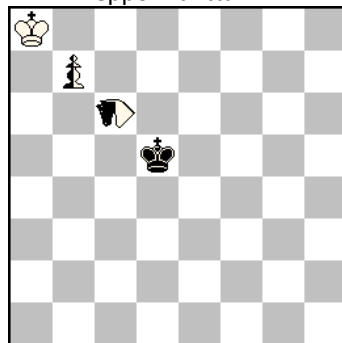
Kc1-Kd5 h#2: Kf2-Ke5 in the award is related but has much richer play.

Kd2-Ka3 h#2,5: the technical Pe5 lands this just outside the award.

1 Pris – Teppo Mänttä

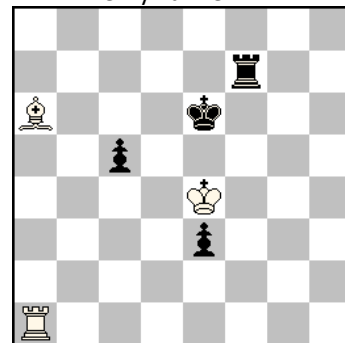
A real find where three different Circe variants result in different promotions and quite different play, all with self-mate in 6 exactly. In addition, there is asymmetry on the main diagonal, although this theme is handled without much subtlety, as the solutions all start with a P promotion. The differentiation of S and RO promotions is more interesting, especially in A.

1 Pr Teppo Mänttä



s#6 Köko Min A: Circe
B: DiagramCirce C: CouscousCirce
Rose c6 (null moves allowed)

2 Pr Henry Tanner



hs#4,5
B: 90° (a1->h1)

Köko: every move must end next to some other piece. **Minimummer:** Black must always play his shortest move. **DiagramCirce:** a captured piece is reborn on the square where it is placed in the diagram. **CouscousCirce:** a captured piece is reborn on the Circe rebirth square of the capturing piece. **Rose:** moves like a nightrider but on circle-like, bent lines. Null moves by playing a full circle may or may not be allowed.

A: 1.b8=nS nROc6 2.nSd7 nROc6 3.nROb8 Kd6 4.Kb7 Ke6 5.Kc7 Ke7 6.nSxb8(nROb1) Kd8#
1.b8=nRO? ... 7.nROb2!

B: 1.b8=nL nROc6 2.Kb7 nROc6 3.Kb6 nROc6 4.nROxb8(nLb7) Kc5+ 5.nLa8 Kb5 6.Ka7 Kb6#
7.Kxa8(nLb7)??, 7.Kxb8(nROc6)??

C: 1.b8=nRO nROc6 2.nRObxc6(nROc8) nROc6 3.nROd8 nROd8 4.nROe6 Ke5 5.Kb7 Kd5 6.nROa6 Kc6# 1.b8=nS? .. 2.nSxc6(nROb1)!

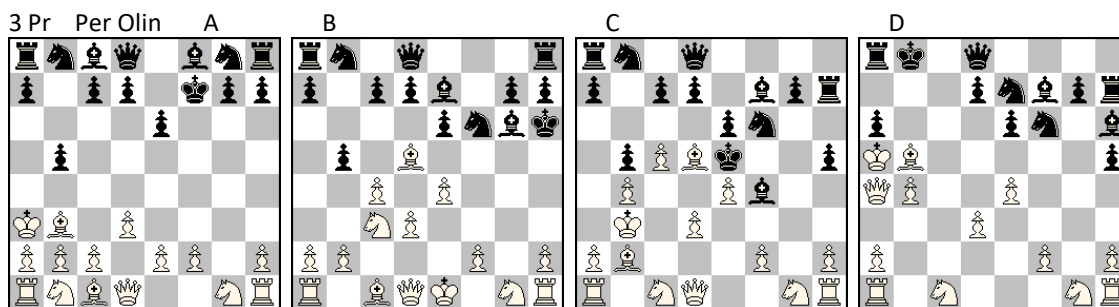
2 Pris - Henry Tanner

The rotation of the board makes the pawns exchange their functions, staying put to guard d4/e4 or promoting. In addition to that, all three officers move differently in the twins (note how elegantly the route of the wT to the sacrificial square c4 is determined in B) and every piece except the wK moves in the play. This more than compensates for the fact that the mating combination (Td6/c4+ KxT#) is repeated. A memorable miniature.

Help-selfmate (hs)#: a selfmate where Black helps except in the final move.

A: 1. - e2 2.Td1 e1=D+ 3.Le2 Df1 4.Lh5 Te7 5.Td6+ Kxd6#

B: 1. - d2 2.Te1 d1=T 3.Lf4 Tdb1 4.Te4 T1b5 5.Tc4+ Kxc4#



A: Proofgame in 8

B: see text

C: see text

D: see text

3 Pris - Per Olin

A proofgame in four stages, where every stop is a mate by a K move – twice by White, twice by Black. As the non-mating side always starts the play, the solutions are an even 8 moves each. Of course some change must be made to the mating positions before play can resume. To get these four mates with exact play between them and without repetitions is an impressive result, even though there isn't much strategy in the play: the most interesting detail is the tempo move 3.Kd3 in D, which cannot be replaced by 3.Dc2? because of a later pin if Sc6.

A: 1.d3 f5 2.Kd2 f4 3.Kc3 f3 4.Kb3 fxg2 5.Lxg2 e6 6.Ld5 Ke7 7.Ka3 b5 8.Lb3 Kf7#

B: A with Lf8>c3 -> B in 8, Black begins

1.Lf6 Kb4 2.Le7+ Kc3 3.Lb7 Kd2 4.Le4 Ld5 5.Kg6 c4 6.Kh6 Sc3 7.Lg6 e4 8.Sf6 Ke1#

C: B with Le7>g5 -> C in 8, Black begins

1.Lf7 Sce2 2.Kh5 b4 3.Kg4 Lb2 4.h5 Sc1+ 5.Kf4 Kd2 6.Th7 Kc3 7.Ke5 c5 8.Lf4 Kb3#

D: C with Lb2>g3 -> D in 8, White begins

1.c6 Kd6 2.Lc4 Kxc6 3.Ka3! (3.Dc2?) Lh6 4.Lxc7 Kxc7 5.Lxb5 Sc6 6.Ka4 Se7 7.Ka5 a6 8.Da4 Kb8#

4 Pris - Sébastien Luce

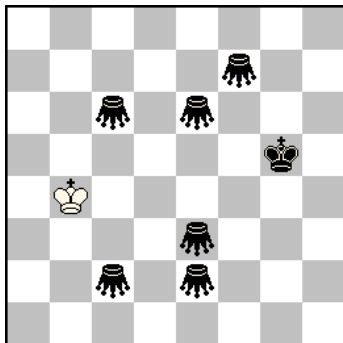
The composer cleverly achieves a complete set of eight direct K mates, using SymmetryAntiCirce to transport the wK there, and using Black Disparate to stop the bK from escaping (thereby making the mating moves legal). The theme requires Black to sacrifice on each of the eight squares in the wK's field, and the composer managed to arrange this with only six grasshoppers, all moving and almost all also serving as hurdles for others.

SymmetryAntiCirce: a capturing piece is reborn on the square diametrically opposite (in relation to the middle point of the board) to the capturing square. **Black Disparate:** Black may not move the same type of piece that White just did.

1.Gd5 2.Gc4 Kxc4(Kf5)#
1.Gb2 2.Gb5 Kxb5(Kg4)#
1.Ge4 2.Ga4 Kxa4(Kh5)#
1.Ge1 2.Ga5 Kxa5(Kh4)#

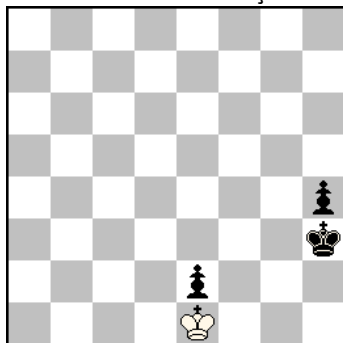
1.Ge7 2.Ga3 Kxa3(Kh6)#
1.Gb6 2.Gb3 Kxb3(Kg6)#
1.Gc7 2.Gc5 Kxc5(Kf4)#
1.Gc1 2.Gc3 Kxc3(Kf6)#

4 Pr Sébastien Luce



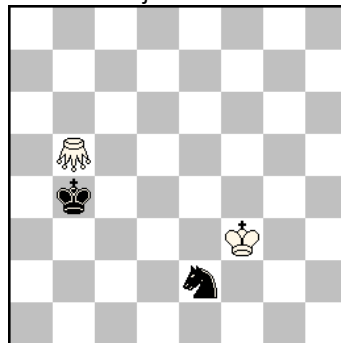
sh#2 8 sol.
SymmetryAntiCirce
Black Disparate

1 HM P Răican & V Crişan



-24 & #1 Proca retractor
AntiCirce

2 HM Juraj Lörinc



h#4,5 3 sol.
Devresbo Gb5

1 Honourable Mention - Paul Răican & Vlaiu Crişan

A Proca retractor using several well-known tricks to eliminate three obstacles that stand in the way of the main plan 1.Kf2-e1 & forward 1.Kg3#(?): Black can parry the check by 1. – e1=X!, and the mating move isn't even legal as e8 is empty (1. – Kxg3>e8!) as is g7 (1. – hxg3>g7!). All three obstacles are removed by a long series of wK manoeuvres, including a draw pendulum to force a bB to e8 and a bP to g7. An important part of the play is constructing a route back to e1 for the wK, so that it can make another uncapture while keeping Black busy all the time. All told we have seven exact uncaptures.

Proca retractor: both sides retract legal moves until one side can make (in this case) #1. **AntiCirce:** a capturing piece (including K) is reborn according to normal Circe rules; the rebirth square must be empty.

Retract 1.Kf1xBf2>e1 [B=pawn] e3-e2+ (first obstacle removed) 2.Ke1-f1 f3-f2+ 3.Ke1xTf1>e1 Tf2-f1+ (the traditional mechanism for letting the wK cross the second row on the way to e1) 4.Kb2xBb3>e1 Tf1-f2+ 5.Kc2-b2 b4-b3+ (making c3 usable for the return journey to e1) 6.Kd2-c2 e4-e3+ 7.Ke1-d2 Tf2-f1+ 8.Kd2xSd1>e1 (prepares using e3 for forcing a bishop to b8) Tf1-f2+ 9.Ke1-d2 Tf2-f1+ 10.Ke3xLf4>e1 Lb8-f4+ (only way to explain checks from Sd1 and Lf4) 11.Kd2-e3 Tf1-f2+ 12.Ke1-d2 Tf2-f1+ 13.Ke5xLe6>e1 La7-b8+ 14.Kd4-e5 Lb8-a7+ 15.Kc3-d4 b5-b4+ (Sd1 doesn't check, but makes 15. – Lc7-b8+?? illegal) 16.Kd2-c3 Tf1-f2+ 17.Ke1-d2 Tf2-f1+ 18.Kf5xBg6>e1 Lf7-e6+ 19.Ke6-f5 Le8-f7+ (e8 is already occupied, removing the second obstacle, but pawn g6 must also be forced back to g7) 20.Kf5-e6 Lf7-e8+! 21.Ke6-f5 Le8-f7+ 22.Kf5-e6 g7-g6+ (22. – Bf7-e8+?? is illegal because the same position would have occurred three times, forcing an automatic draw so the play would have stopped) 23.Ke5-f5 La7-b8+ and now a slightly modified form of the main plan works: 24.Kf4-e5 & **forward** 1.Kg3#.

The composer writes that the problem adheres to all the principles of the logical (“new German”) school. I don't agree: if a foreplan removes more than one obstacle to the main plan, each of those obstacles must be needed to determine the right foreplan – so if one obstacle didn't exist, some alternative foreplan should be possible. This is true for the blocking of e8 (without that need, no white-squared black bishop would have to be uncaptured, and 13.Kf5xBg6>e1 g7-g6+ would work) and for the blocking of g7 (without that need, 19.Ke5-f5 La7-b8 20.Kf4-e5 would be possible). But it doesn't seem to be true for the obstacle e2-e1: if that didn't exist (imagine a barrier between e2 and e1), the solution would still be the same as the retraction e4-e3+ is needed later.

But this is a theoretical discussion of very little importance here, for the value of the problem isn't in its logical structure but rather in its systematic combination of manoeuvres.

2 Honourable Mention - Juraj Lörinc

A *wenigsteiner* with an exact echo in three different places and in different directions. It's impressive to get three solutions with exact move order in five moves. The black knight visits eight different squares!

As an explanation of the fairy condition: in the first solution, Sb4 observes c2+d3 so that the bK cannot go there despite the observation by the wK – if the bK moves there, the wK can capture thanks to the observation by the bS. The same effect occurs in the other two solutions.

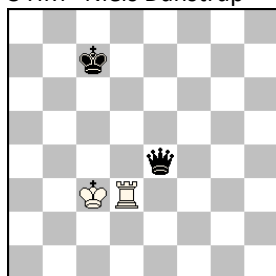
Devresbo: Varje drag måste sluta på ett fält som är observerat av någon annan pjäs av valfri färg; gäller även det tänkta slaget av motsidans K.

1. – Gb3 2.Sf4 Ke2 3.Sd3 Ge3 4.Kc3 Ge1 5.Sb4 Kd2#

1. – Kg3 2.Kc3 Kf4 3.Sg3 Ke4 4.Kd3+ Kd4 5.Se2+ Kc4#

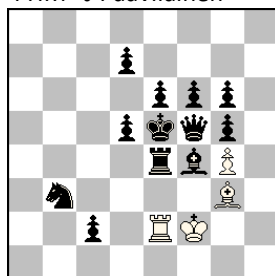
1. – Kf4 2.Sc3 Ke4 3.Sd5 Ge5 4.Kc5 Ge3 5.Sb6 Kd4#

3 HM Niels Danstrup



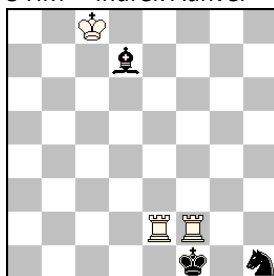
h#5,5 B: Rd3>d5
Functionary Chess

4 HM J Paavilainen



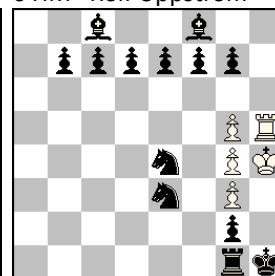
h#3 2 sol.

5 HM Indrek Aunver



h#2 2 sol.
Circe Rex Inclusiv

6 HM Rolf Uppström



h#1 Lame
How many solutions?

3 Honourable Mention - Niels Danstrup

I find it remarkable that these long solutions are both unique: in principle, the simple mates just require that the bQ observes the wR diagonally. The thematic effect consists of the wK opening just such an observation line. But clearly, manoeuvring the pieces to the right positions under this condition isn't easy. Most of the action occurs on the 'e' file, where the wT remarkably visits all squares except e2 and e4. By playing on that file, both the wR and the bQ mostly remain mobile.

Functionary Chess (Byråkratschack): En pjäs kan dra endast om den är observerad av en motståndarpjäs.

A: 1. – Te3 2.De8 Te7+ 3.Kb6 Te6+ 4.Ka5 Te1 5.De5+ Ta1 6.Ka4 Kc4#

B: 1. – Te5 2.De3+ Kb4 3.De1+ Kb5 4.De4 Te7+ 5.Kb8 Te8+ 6.Da4+ Kb6#

4 Honourable Mention - Jorma Paavilainen

The best orthodox helpmate. We have discovered K mates on former pin lines, prepared by double black sacrifices, with complete analogy. The line openings for the bQ sacrifices are especially valuable, I think.

1.Sd4 Lh2 2.Lg3+ Kxg3 3.Df2+ Kxf2# 1.d6 Te1 2.Te2+ Kxe2 3.Dd3+ Kxd3#

5 Honourable Mention - Indrek Aunver

The solutions may seem disparate but are in fact related by using reverse strategies: either the wK mates by attacking the bK with a wR occupying e8 (and of course e1 free), or the wK occupies e8 with a wR attacking the bK (it isn't the same rook, so there is no exchange of functions). There are also reciprocal captures between the bB and the wK; the capture of the bB isn't incidental as Kc8-d8-e8 would allow 3.Bxe8(Ke1)! An entertaining Tanagra.

Circe Rex Inclusiv: The rebirth rules apply to captures of the K also, so e1/e8 must be occupied for a check or mate to occur.

1.Kg1 Te8 2.Lxc8(Ke1) Kf1# 1.Kxf2(Ta1) Kxd7(Lc8) 2.Kg1 Ke8#

6 Honourable Mention - Rolf Uppström

The position is illegal as the bK couldn't get out to h1. So one bB or one of the bPs on the seventh row must be moved (to some legal position) or removed. Normally, every such action allows three solutions, but the interesting thing is that some actions allow only two or even only one solution, so their number must be calculated carefully. (If the number given here is incorrect, the problem may be even more interesting...) – If a bP is added on a5, say, both the bQ and the bK must be let out from the cage on the eighth row (which may be good, or bad, or without importance), but we will have more chess content in the form of illegal positions – for example, Pb7>h6 would then be illegal due to [Rh8]. That might be worthwhile.

Lame: the position is illegal and must be legalized by adding, removing or moving one piece before the stipulation (here: #1) is fulfilled.

After legalization, there follows 1.Sxg3 Kxg3#, 1.Sxg4 Kxg4#, and/or 1.Sxg5 Kxg5#.

Pb7 can be removed or moved to any of a2-a7, b2-b6, c2-c6, d2-d5, e2, f2-f3, h7 with 3 solutions (d6, e6, f6 are illegal), or to f4, f5, h6 with two solutions. $25*3 + 3*2 = 81$.

Pc7 can be removed or moved to a2-a7, b2-b6, c2-c6, d2-d6, e2, e5, f2, f3, h7 with 3 solutions, or to f4, f5, h6 with 2 solutions. $27*3+3*2 = 87$.

Pd7 can be moved to e6 with 3 solutions, removed or moved to a2-a7, b2-b6, c2-c6, d2-d6, e2, e5, e6, f2, f3, f5, h7 with 2 solutions, or to f4, h6 with 1 solution. $1*3+28*2+2*1=61$.

Pe7 can be removed or moved to a2-a7, b2-b6. c2-c5 (not c6), d2-d6, e2, e5, e6, f2, f3, h7 with 3 solutions, or to f4, f5, f6, h6 with 2 solutions. $27*3+4*2=89$.

Pf7 can be removed or moved to a2-a7, b2-b6, c2-c5 (not c6), d2-d5 (not d6), e2, e5, e6, f2, f3, h7 with 3 solutions, or to f4, f5, f6, h6 with 2 solutions. $26*3+4*2=86$.

Pg7 can be removed or moved to a2-a7, b2-b6, c2-c5 (not c6), d2-d4 (not d5,d6), e2, e5 (not e6), f2, f3, h7 with 3 solutions, or to f4, f5, f6, h6 with two solutions. $24*3+4*2=80$.

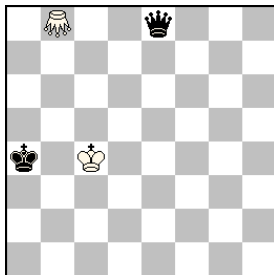
Bc8 can be removed or moved to a1-a7, b1-b6, b8, c1-c6, d2-d5, f1, g8, h7 with 3 solutions (it may be moved to black squares too, as [Pa7] may have promoted), or to d1, d6, e1, e2, e5, e6, f2, f3, f5, f6, h6 with 2 solutions, or to f4 with one solution. $28*3+11*2+1*1=107$.

Bf8 can be removed or moved exactly like Bc8, so $28*3+11*2+1*1=107$. (With an additional bPa5, the results for the bishops would be different and much lower.)

All in all $81+87+61+89+86+80+107+107= 698$ solutions.

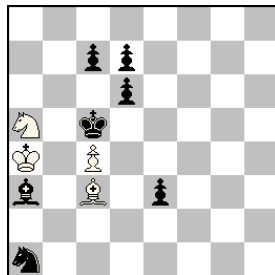
(Too bad the problem can't be dedicated to Methuselah – he is said to have reached 969 years.)

7 HM Timo Kallio



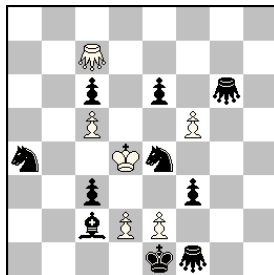
h#2 2 sol.
Madrasi

8 HM Hannu Harkola



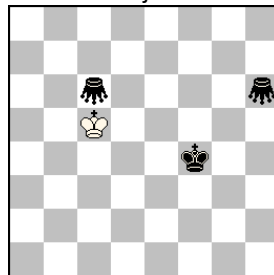
h#2 Madrasi
B: Sa4>h3 C: B, Pe3>b7

9 HM J Paavilainen



h#3 2 sol. 1+2 G

10 HM Juraj Lörinc



hs#5 2 sol. 0+2 G
Transmuting kings

7 Honourable Mention - Timo Kallio

Thanks to Madrasi, the wK can act as a hurdle for the mating wG. The hideaway moves in B2, requiring no extra material, make this a lovely gem.

Madrasi: when a piece (except K) is observed by an enemy piece of the same type, it is paralysed.
1.Dd8 Ge8 2.Dh4+ Kb5#, 1.De5 Gf4 2.Dh5 Kb4#

8 Honourable Mention - Hannu Harkola

Mates by wK captures of the black part of a Madrasi pair, which is built during the play (in B1). I particularly like the elegant model mates with no unused white material. The disorganized twinning is the only drawback of the setting.

A: 1.Sb3 Ld4+ 2.Kc6 Kxb3#, B: 1.Lb4 Sf2 2.Kd4 Kxb4#, C: 1.b5 Sg5 2.Kd5 Kxb5#

9 Honourable Mention - Jorma Paavilainen

The Chumakov theme is not the most spectacular of problem motifs, but here almost nobody will miss the double Chumakov: in the first solution, Pc3+Bc2 are self-blocking while Se4+Pf3 are captured; in the second solution, the effects are reversed. The grasshoppers aren't fundamental in the play (the mates are normal battery mates but with a G as rear piece), but are technically necessary to make it all work – and can easily be forgiven in this harmonious matrix. – The position could be a little bit more economical, however: Pc6>b2, -Pc5.

1.Gd6 Ge5 2.Ld1 Kxe4 3.cxd2 Kxf3#, 1.Sb6 Ga5 2.Sf2 Kxc3 3.fxe2 Kxc2#

10 Honourable Mention - Juraj Lörinc

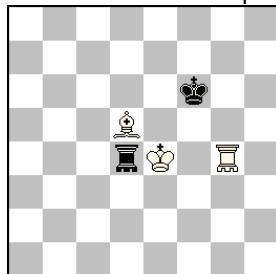
I don't find an earlier example of this amusing zugzwang mate, which has been set in chameleon echo form here. One could have wished for transmuting moves in the play of both solutions.

Transmuterande K: går som den schackande pjäsen när de står i schack.

1.Kd6 Ge6+ 2.Kf6 Ge3 3.Kf7 Gg8 4.Kg6 Ggg5 5.Kh6 K~#
1.Kd5 Ge4 2.Ke6 Gd6 3.Kf6 Gg6 4.Kg7 Kf5 5.Kh7 K~#

Commendations in the order of reception:

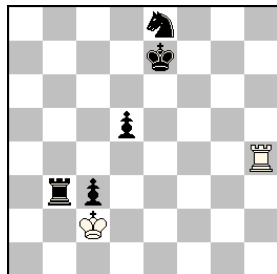
Comm Niels Danstrup



h#4 2 sol.

PlatzwechselCirce (PWC)
1+1 T-hopper

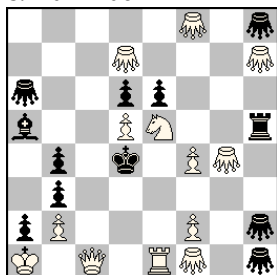
Comm Sébastien Luce



h#2,5 2 sol.

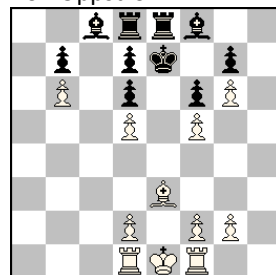
Black Disparate
AntiCirce

Comm Dieter Müller
& Franz Pachl



s#3 5+4 G

Comm Rolf Uppström



s#2 2 sol.

Commendation - Niels Danstrup

A chameleon echo with widely separated mates, despite the presence of just one bishop – PWC makes it possible. The endings are “orthodox” battery mates without PWC effects, but at least there is one PWC move in each solution.

PlatzwechselCirce (PWC): a captured piece is reborn on the square the capturer came from.

1.THf4 Lg8 2.THf7 Kf4 3.Kg7 Kg5 4.Kxg8(Lg7) Kh6#
1.Kg5 THxd4(THg4) 2.THg6 Le6 3.Kh4 Lg4 4.THg3 Kf5#

Commendation - Sébastien Luce

Mates by long and short castling after both K and R have been reborn. The solutions work because castling is a K move – the bK cannot escape due to Disparate, just because white castles rather than just playing a rook. The solutions are nicely differentiated by the opening or non-opening of the third row: 1. – Kxc3 opens the line, so the bR must be sacrificed (2.d4?); 1. – Kxb3 leaves the line closed, so the bR can't be sacrificed (2.Rh3??).

1. – Kxb3(Ke1) 2.d4 Txd4(Ta1) 3.Kd6 0-0-0#, 1. – Kxc3(Ke1) 2.Th3 Txb3(Th1) 3.Kf6 0-0#

Commendation - Dieter Müller & Franz Pachl

The masked battery on the long diagonal is transformed into a half-battery by captures of the masking white piece; the capturing piece and the bK are then forced to leave the line, mating White. The set-play variations and the try given by the composer have little relation the main theme, and the position is heavy, but I think the ambition of composing a selfmate for the tourney must be rewarded.

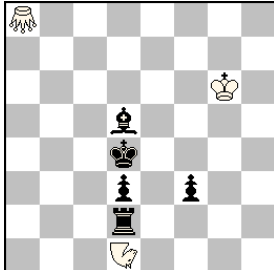
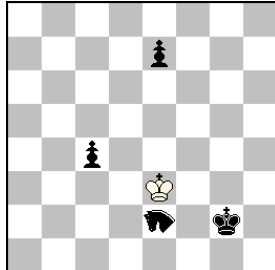
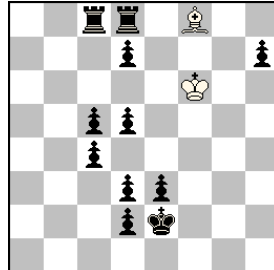
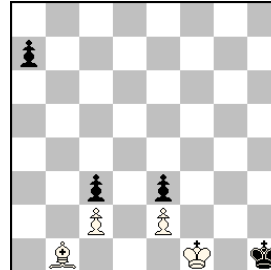
1. – Ge2 2.Sc6+ Gxc6 3.Dc4+ Kxc4#, 1. – Txe5 2.Te4+ Txe4 3.Dc4+ Kxc4#, 1. – Th3 2.Dd2+ Td3 3.Dxb4+ Lxb4#

1.Dc7? (2.Db6+ Lxb6#) Txe5 2.Te4+ Txe4 3.Dc4+ Kxc4# but 1. – Gxe5!
1.Te3 (2.Dc3+ bxc3 3.bxc3+ Lxc3#)
 1. – Gxe5 2.Dc5+ Gxc5 3.Td3+ Kxd3#, 1. – Txe5 2.Te4+ Txe4 3.Dc4+ Kxc4#

Commendation - Rolf Uppström

Two different K battery mates, with the neat feature that the variations are non-symmetric even though the keymoves are reflected.

1.Lc5 dxc5 2.d6+ Kxd6#, 1.Lg5 fxg5 2.g4 Kf6#

<p>Comm Neal Turner</p>  <p>h#3,5 2 sol. 1+0 G, 1+0 N</p>	<p>Comm Teppo Mänttä</p>  <p>s#24 Köko Min Platzwechselcirce (PWC) Rose e2 (null moves ok)</p>	<p>Comm M Galma</p>  <p>h#3 B: Ke2>e8 C: B, Bf8>c1</p>	<p>Comm M Galma</p>  <p>h#8,5</p>
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Commendation - Neal Turner

1. – Ng7 is the critical move for a clearcut Indian, using a nightrider as the rear piece. 2. – Ge4-h7 in the other solution looks like the critical move for another Indian, but it isn't really: 2. – Nf5 doesn't close the line of Gh7 to allow the bK to go to e4 (he could do that anyway), and White does not open the battery by moving Nf5 – but by moving Kg6, using Nf5 as a hurdle. So let's classify this as an Indian + a pseudo-Indian, in a very harmonious setting. There is just one minor flaw in that Ke5# is no model.

1. – Ng7 2.f2 Kf5 3.Lf3 Gg2 4.Ke3 Ke5#
 1. – Ge4 2.Te2 Gh7 3.Te5 Nf5+ 4.Ke4 Kg5#

Commendation - Teppo Mänttä

The null moves (full circles) by the rose give the play a series-move character and thereby emphasize the strategy. The non-obvious aim is to force Pc4 down to c1 with a B promotion, and to force Pe7 down to d2, enabling the final mate. The way to get there consists of several small steps:

* Move ROe2 to d2 using PWC * force c4-c3 by having the wK leave the vicinity of d2 * move Pc3 to d3 using PWC * move ROD2 to c3 and then to d4, where the roundtrips end * so that Pd3-d2 is now forced * move Pd2 to c2 via c3 * force Pe7-e5-e4 by moving Kd2-d3-c3 to lose a tempo * move ROD4 to c3 and then back to d2 using PWC (so it seems the temporary relocation to d4 was just for forcing e7-e5-e4) * move Pc2-c1=B using PWC * move Bc1 to d1 * move ROD2 to c1, where the roundtrips end again * so that Pe4-e3 is forced * and finally switch Kd2<>Pe3 so that Kg2-f2# is forced. This mate is PWC-specific, as 25.Kxd2 would be possible without the condition (obviously, Köko is also active in the mate). – I don't suppose the composer planned the whole of this complex and obscure manoeuvring in advance, but at least partly accepted what turned out to exist in the position.

1.Kd2 ROe2 2.Kxe2(ROd2) ROD2 3.Ke3 ROD2 4.Kd4 c3 5.Kd3 ROD2 6.Kxc3(Bd3) ROD2 7.Kxd2(ROc3) ROc3 8.Ke3 ROc3 9.Kd4 ROc3 10.Kxc3(ROd4) d2 11.Kxd2(Bc3) c2 12.Kd3 e5 13.Kc3 e4 14.Kxd4(ROc3) ROc3 15.Ke3 ROc3 16.Kd2 ROc3 17.Kxc3(ROd2) ROD2 18.Kb2 ROD2 19.Kc1 ROD2 20.Kxc2(Bc1=L) ROD2 21.Kd1 ROD2 22.Kxc1(Ld1) ROD2 23.Kxd2(ROc1) e3+ 24.Kxe3(Bd2) Kf2#

Commendation - Mykhailo Galma

Three battery mates by Kf6 in different directions. This would have been a great problem if it had shown a full hand, i.e. also a mate from Be7 with bKh4. That clearly isn't feasible in this matrix, with all black Ps already used to, and presumably it can't be done at all. We have to settle for the

fairly impressive threefold version we have here. As is common with such distant mates, a lot of material is used in just one of the mates. It is especially sad that Kf7# is repeated.

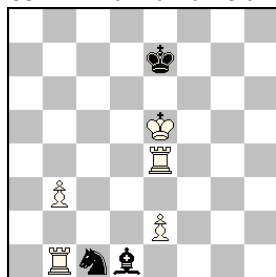
A: 1.Kf3 Lh6 2.Ke4 Lg7 3.Kd4 Kf5#, B: 1.Tc7 Lh6 2.Tdc8 Lg5 3.Kd8 Kf7#, C: 1.Kf8 Lb2 2.Kg8 Le5 3.Kh8 Kf7#

Commendation - Mykhailo Galma

The final battery mate is more than well-known, but the fresh touch here is the initial three-move wB walk from b1 to h1. In principle, the B could have stopped at d5, allowing the wK to waste one move by playing Ke4-d4-c5-d6 – but as the bK guards g2 until move 4, the wB has to make the first three moves, leaving only h1 not disturbing the wK's trajectory. Only Pc2/c3 and Pe2/e3 were necessary to force unique routes.

1. – La2 2.Kh2 Ld5 3.Kg3 Lh1 4.Kf4 Kg2 5.Ke5 Kf3 6.Kd6 Ke4 7.Kc7 Kd5 8.Kb8 Kc6 9.Ka8 Kc7#

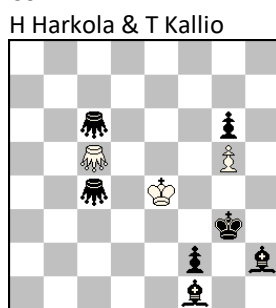
Comm Hannu Harkola



h#2 2 sol.

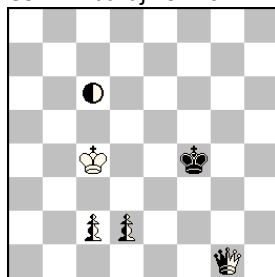
Take&Make

Comm



h#3 B: -Bh2 1+2 G

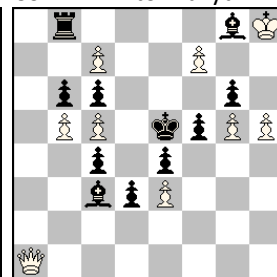
Comm Juraj Lörinc



h#2,5 3 sol.

Imitator c6 Neutrals

Comm Viktor Zuzyuk



hs#2 4 sol.

Commendation - Hannu Harkola

Pretty echo mirror mates with the wK taking care of one side of the black K and Rb1 dealing with the other side, both using Take&Make to reach their target squares. Even though it isn't a real dual avoidance mechanism, Black's options to capture on b3 instead of e2 enhance the problem. It works like this: If Sc1 starts, Rb1 can get to the f file via Bd1, which requires the S to annihilate e2 on its way to d5. If Bd1 starts, Rb1 can get to the d file via Sc1, so the B must help the wK get to g7 by going to d4 via e2, not help it get not c7 by going to d6 via b3. The main reason for Pb3 isn't to provide these options, but rather to avoid cooks by closing the b file – a bPb2 would also have worked, but the wPb3 is of course much better.

Take&Make: directly after a capture, the capturing piece must make a non-capturing move according to the walk of the captured piece.

1.Lxe2(Le3) Txc1(Td3) 2.Ld4+ Kxd4(Kg7)#, 1.Sxe2(Se3) Txd1(Tf3) 2.Sd5 Kxd5(Kc7)#

Commendation - Hannu Harkola & Timo Kallio

Mates from a G/K battery, with perfect analogy between the solutions: W1 is a tempo move in both of them.

A: 1.Kg2 Kd4! 2.Gh1 Ke3 3.Kg1 Kf3#, B: 1.Kg4 Kd5! 2.Gh4 Ke5 3.Kh5 Kf4#

Commendation - Juraj Lörinc

This is a kind of problem that doesn't appeal to me at all; the play is so obscure that just making sure the mates are really mates takes hard work. But I must admire the composer's ingenuity in finding this position with three solutions, all of them with a promotion to a second imitator and ending with different wK moves. (The latter effect is not so surprising, given that the rest of the material is neutral so that most moves are reversible.)

Imitator: every move must be imitated by the imitator (or imitators); moves that can't be imitated are illegal.

1. – nDe1{Ia6} 2.c1=I{Ia5,Ic1} nDe3{Ia7,Ic3}+ 3.Kf3{Ia6,Ic2} Kc3{Ia5,Ic1}#

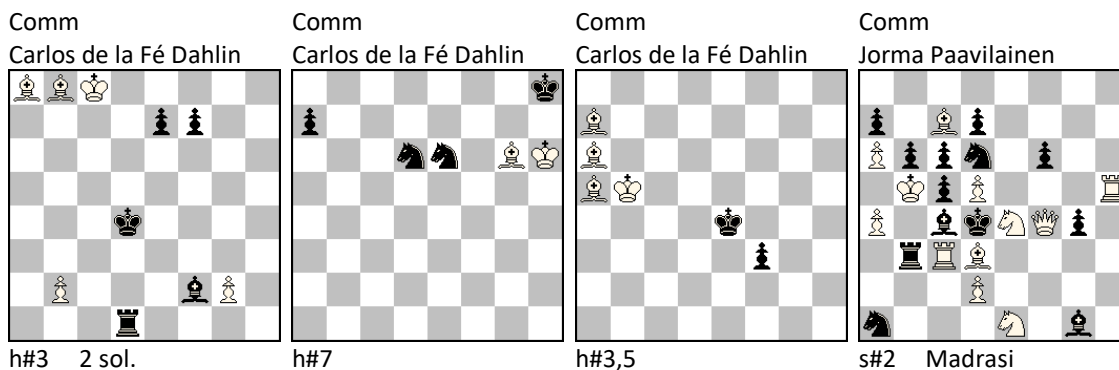
1. – nDg2{Ic7} 2.d1=I{Ic6,Id1} nDg3{Ic7,Id2}+ 3.Ke3{Ib6,Ic1} Kd4{Ic6,Id1}#

1. – Kd5{Id7} 2.c1=I{Id6,Ic1} d3{Id7,Ic2} 3.nDf2{Ic8,Ib3} Ke5{Id8,Ic3}#

Commendation - Viktor Yuzyuk

A mating bK cross that required 7+7 pawns but is otherwise quite satisfactory. The first solution deviates by using a second queen; luckily, the first queen isn't left hanging.

1.c8=D Lxa1 2.De6+ Kxe6#, 1.Dh1 f4 2.Dxe4+ Kxe4#, 1.Df1 gxh5 2.Dxf5+ Kxf5#,
1.Da8 cxb5 2.Dd5+ Kxd5#



Commendation - Carlos de la Fé Dahlin

Two batteries are formed by white and black K moves into the battery lines and are fired after a self-blocking Grimshaw on d4. The position is nicely open. There was a related entry Kb4-Ke3 with the wK already placed Nowotny-like at the intersection of a wR and a wB line, but I prefer this version where two of the three pieces involved arrive on the battery line during the play. It would have been possible to save a wP by using the twinning Pb2>g2, but that is a matter of taste.

1.f6 Kc7 2.Ke5 g4 3.Ld4 Kd7#, 1.e6 Kb7 2.Kd5 b3 3.Td4 Kb6#

Commendation - Carlos de la Fé Dahlin

A very economical rendering of a straight-line march from corner to corner.

1.Kg8 Le4 2.Kf8 Kg6 3.Ke8 Kf6 4.Kd8 Kxe6 5.Kc8 Kxd6 6.Kb8 Kc6 7.Ka8 Kc7#

Commendation - Carlos de la Fé Dahlin

An amusing march of the wK, intercepting three bishops in turn (the extra bishop is thematically motivated and is no weakness at all). There was a similar entry Kc1-Ke4 that needed several more pawns for soundness. Trying to make the wK walk in a straight line here, starting from c6, shows what a miracle it is that this position is actually sound.

1. – Kc5 2.Ke3 Kc4+ 3.Ke2 Kc3+ 4.Ke1 Kc2#

Commendation - Jorma Paavilainen

As in the 8. HM above, mate is given by a king's capture of the opponent's part of a Madrasi-paralysed pair. But there are important differences: there are four thematic captures here (instead of three in the 8. HM), and the captures are not voluntary ones by White but instead forced ones by Black – which is harder to achieve and is therefore more interesting. But on the other hand, the position is quite messy. And the composer had some bad luck: the problem would have been better without the variation 1. – Sc2, which repeats the white second move from one variation and the black mating move from another variation ... but there seems to be no other reasonable way of avoiding the unwanted 2.Sc2+ Kxd3#.

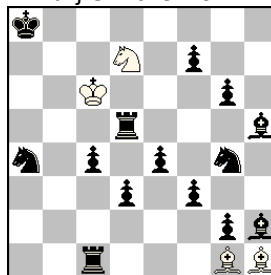
1.Ld8 zz

1. – L~ 2.Dxf2+ Kxe4#
1. – Le3 2.dxe3+ Kxc3#
1. – g3 2.Sf3+ Kxd3#
1. – f5 2.Lf6+ Kxd5#
1. – Sc2 2.Lxf6+ Kxd3#

Special Commendation - Dmitrij Grinchenko

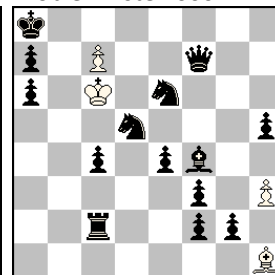
Either the mountain (Kc6) comes to Mohammad (Bh1), or Mohammad comes to the mountain – a very striking relation between the solutions. But this composer had another type of bad luck: the idea is so good, that one can suspect another composer had it before – and indeed, the Bakcsi/Zóltán pair did the same thing a couple of decades ago. The construction of the new problem is better, however, so the idea + construction deserve a special commendation.

Sp Comm
Dmitrij Grinchenko



ser-#5 2 sol.

György Bakcsi &
László Zoltán
Problemkiste 2000



ser-#5 B: -Pa7

1.Kxd5 2.Kxe4 3.Kxf3 4.Kxg2 5.Kh3#, 1.Lxg2 2.Lxf3 3.Lxe4 4.Lxd5 5.Kb5#

GB+LZ: A: 1.Kxd5 2.Kxe4 3.Kxf3 4.Kxg2 5.Kf1#, B: 1.Lxg2 2.Lxf3 3.Lxe4 4.Lxd5 5.Kb6#

Stockholm, maj 2024

Kjell Widlert

Andernach 2024

Sjukvården hade gett mig tillstånd att resa till träffen i Andernach även i år (med tanke på mina betryggande provsvar) och menade att det handlar om livskvalitet. Föga kan de ha anat hur rätt de hade; jag hade några härliga dagar med en rad gamla vänner vid den vackra Rhen.

Bland dessa vänner befann sig dock för första gången inte Bernd Ellinghoven, som ju lade ner schackbrädet för gott i november. Han hade velat hänga med till det femtionde mötet, men så ville inte makterna – han fick bara fyrtiosju; årets träff var alltså den fyrtioåttonde. Varav jag har deltagit i fyrtiotre, om jag räknat rätt.

25 problemister (plus partners) från 5 länder deltog: Tyskland, Schweiz, Holland, Frankrike och alltså Sverige. Tanken var att vi skulle ha samma utmärkta möteslokal på Park Hotel som i fjol, men av någon anledning som jag inte uppfattade hänvisades vi i stället till deras *Bierstube* i källaren. Det spelade nu inte så stor roll i år, eftersom det var underbart försommarväder så vi kunde mestadels umgås i hotellets *Biergarten* med utsikt mot floden. Till nästa år kanske det blir en annan lokal?

Programmet var lösligt som vanligt, men innehöll de fasta punkterna lösningstävling, föredrag och kompositionsturnering. Lösningsturneringen omfattade i vanlig ordning 9



Dirk Borst och Jet under arbetet med en ny utgåva av en känd bok, tillsammans med innehavaren av det närmaste vinglas... I bakgrunden en känd flod.

Foto KW