



HRVATSKI ŠAHOVSKI SAVEZ - Croatian Chess Federation  
HRVATSKA UDRUGA PROBLEMSKIH ŠAHISTA  
Croatian Chess Problemist's Association - CCPA

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## CROATIA CHESS PROBLEM COMPOSITION OPEN CHAMPIONSHIP 2006.

(Quick, 25 DAYS LONG TOURNEY; 5th to 31st October 2006.)

### Section #2: Awards\*<sup>1[1]</sup>

by

MARJAN KOVAČEVIĆ, International judge of the FIDE

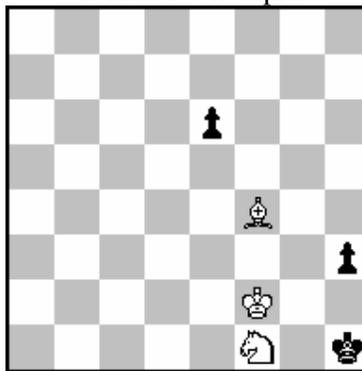
THEME:

*Black selfblock(s) on a field which has double guard by White in diagram position or after the key.*

Theme was defined by judge :

Marjan Kovačević (Beograd) IM FIDE

Marjan Kovačević  
Scheme - example



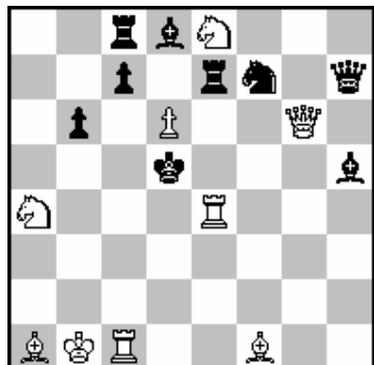
1. Le5! h2 2. Sg4#

Field h2 in has double guard in diagram position. If we remove w.Lf4 to field d4, double guard on field h2 appears after the key.

<sup>1[1]</sup> Translated by Darko Neseck – the terminology mostly from j.Rice «ABC of Chess Problems»

There were **39** competing compositions!  
**Awards** are given as follows:

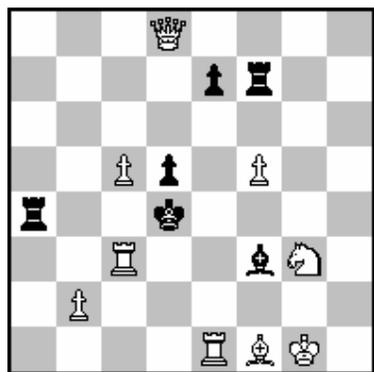
**1st PRIZE**  
 Frank Richter, Germany



#2 9+9

1.Lb5! (2.Lc6#)  
 1. ...c6, c5, cxd6, Se5 2. Lc4, Sc3, Sf6,  
**Td4#**

**1. HONOURABLE MENTION**  
 Yosi Retter, Israel

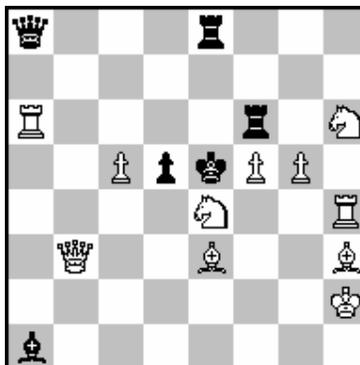


#2 9+6

Set: 1.Tc4, Le4 2. Txc4, Txe4#

1. Dc8! (2. De5#)  
 1. ... **Tc4, Le4** 2. **Td3, Se2#**

**2nd PRIZE**  
 Emanuel Navon, Israel



#2 11+6

Tries: 1. Sf2? Dxa6! 1. Sc3? Lxc3!

Try: 1. Sg3/Tf4? (2. Sg4[A]#) 1... Txb6!

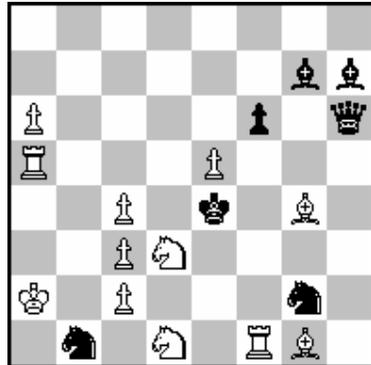
Try: 1. Sd6? (2. Sg4[A]#) 1... Txf5[a]!  
 1... Txb6, Txd6 2. Sdf7, Shf7 #

Try: 1. Dd3? (2. Lf4[B]#) 1... d4[b]!  
 1... R:f5 2. Sg4[A]#

Sol: 1. Sd2! [2. Sf3#]  
 1... **Txf5[a]** 2. **Sg4[A]#**  
 1... **d4[b]** 2. **Lf4[B]** # (Sc4?)

## 2nd HONOURABLE MENTION

Zvonimir Hernitz, Croatia



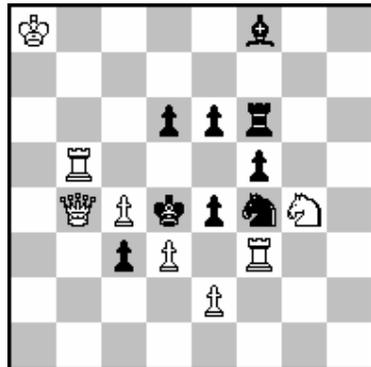
#2

12+7

1. a7! (2. a8D#)  
1. ... **Se3 Sf4 fxe5 f5 2. S1f2, S3f2, Sc5, Lf3#**  
Lg8, Sxc3+2.Lf5, Sxc3#

## 1. COMMENDATION

Zvonimir Hernitz, Croatia



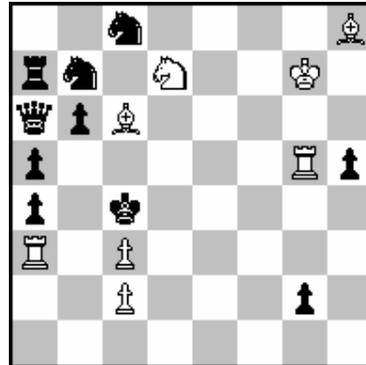
#2

8+9

1. Ta5! (2. Db6#)  
**d5, Sxd3 2. c5, e3#**  
Sd5, exd3, c2 2. cxd, Txf4, Db2#  
1. Db4? (2. Da7#) Tf7!  
c2 2. Da1#

## 3rd HONOURABLE MENTION

Dieter Müller, Germany



#2

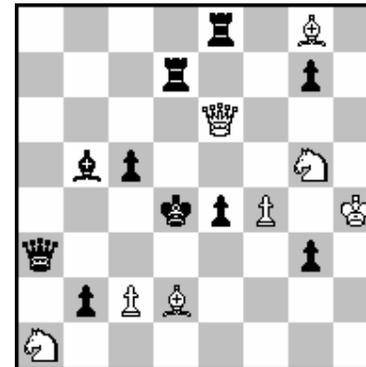
8+10

Thematic tries: 1. Kh7? **Sc5!** 1. Kh6? **b5!**

- Sol. 1. Kf8! (2.Ta4#)  
1. ... **Sc5, b5 2. Ld5 Se5#**  
1. ... Db5 2.Lb5#

## 2. COMMENDATION

Frank Richter, Germany

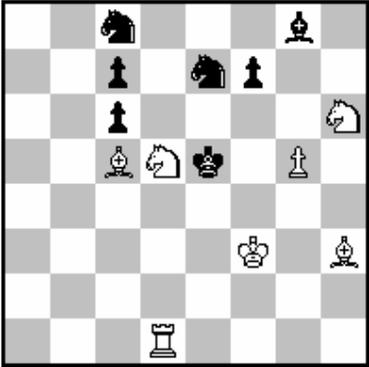


#2

8+10

Set: 1. ... Ld3, e3 2. Dd7, Sf3#

1. Db3! (2.Le3#)  
1. ... **Ld3, e3 2. c3, Lc3#**  
Dxb3 2. Sb3#

<p style="text-align: center;"><b>3rd COMMENDATION</b> Zvonimir HERNITZ, Croatia</p>  <p style="text-align: center;">#2 <span style="float: right;">7+7</span></p>	<p>Thematic tries: 1. Sb4? <b>Sf5!</b> 1. Sc7? <b>Sd5!</b></p> <p>Sol. 1. Sf4! (2. Rb1#)  <b>1. ...Sd5 Sf5 Sd62. Sd3 Sd6 Bd4#</b>  Bg7 2. Sxf7#</p> <p>1. Bd7? f5!</p>
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## CROATIA CHESS PROBLEM COMPOSITION OPEN CHAMPIONSHIP 2006.

### Section #2 : Judgement / Awards

Self-block on twofold protected field is somewhat paradoxical and by no means technically challenging condition. It includes implicitly theme B2 – i.e. white interference after selfblock – and one controversy, which should be solved by authors. Namely, some mating pictures are attainable without White line-piece interference, so its role in solution depends on skillfulness of composer. There were some entries for the tourney where thematic line-piece could be moved-out from table but with all variants still preserved. This sort of wastefulness I've considered as the serious deficiency. Having in mind that this thematic condition has not been isolated and investigated up to now, my first motif was to deduce record number of variants, because the theme becomes visible in the problem chess only when it is intensively shown. There were more entries with three and only two with four thematic variants, which seems as record not to be surpassed. Those authors who stopped on number three (*variants of course; nd*) without any additional content, had a bad luck, because they works are in deep shadow of two four-fold variants compositions. Generally, the orientation on task/record has such destiny; only winners stay in memories.

Luckily, many entries have used different, more creative approach, to the theme with result that two thematic variants with other quality ingredients, were sufficient for high awards. Having in mind *quick* condition of the Tourney, shorter than one month, overall quality and diversity of ideas were higher than my expectation, and eight awarded compositions out of 39 I consider as very satisfiable for such successful *quick-composing* tourney.

Some of the more ambitious compositions which were not awarded, I will comment here: A036 presents Pickaninny play in the three thematic variants but for the price of very crude key.

Within the twomovers with two changed mates A036 contains disharmonious set-play and heavy setup, A013 is uneconomical and could be constructed with four pieces less, as also

A012, where clearance could start with removal of Lb3 (but with Dg8-a2), but to be continued. Now outdated mechanisms of the critical moves in Dombrovskis's theme were used in A005, A009, A010 and A007 whose content is unnecessary muddled by multiple threats. In the same way A003 adds nothing to the Stocchi-blocks, in spite to the interesting fact that thematic field was twofold protected before key. Two compositions A001 and A023 pretend to present changed defences, but nothing is really changed if noticed that all variants are physically possible in all phases. A030 is *meredith* with three thematic variants but Lc8 doesn't play after the key.

Here are my final choices and impressions, where two prized compositions stands far out of other:

### **1st Prize (A002), Frank Richter, Germany**

This composition has impressively realized the dreams of all participants of the thematic tourneys: record number of thematic variants in luxurious expression. There are four variants in A035 too, but comparison of other qualities makes victory of A002 even more impressive. The position is dynamic, full of 'gunpowder', but same time, very attractively stretched along table. Within all works of the tourney with manifold variants, only this one uses very 'expensive' checkmate by the Rook and even four different mating pieces. It seems as paradox that the best result is attained for cost of the greatest usage of pieces. Adds to the general impression come out from many line effects, including 'technical' halfpin for cook-prevention on thematic field f6: 1. Rd4+? Ke5 2. Qf6? Where everything is based on lines, there long keymove seems also appropriate, even if this piece (Bishop) arrives on more active position (same way, Black Bh5 could be removed to g4 with additional variant 1. ...Bd7 2. Rd1#, an eye would be pleased by activation two long lines more). The last remark is purely question of taste because I honour author's intention to avoid content dissolution, so this twomover is impressive anyway.

### **2nd Prize (A01), Emanuel Navon, Israel**

Not so long ago Jurij Suškov has written that he does not remember an example of *Dombrovskis's* theme in which neither thematic mater, nor defence effects aren't already prepared in initial position. In front of us is now one such complex and harmonic *Dombrovskis*, which doesn't extends tournament condition on more than two variants, but it makes things deeper in two ways. First, both mates' interferences potentially free not one but two fields in neighborhood of Black King, Second, in tries White takes task to control of both those fields, but in solution job is divided fifty-fifty with Black. Tries are precise and contain kind of corrective nature. For example, fields f5 and e4 could be covered with try 1. Sg3? R:h6!, but only try 1.Sd6? R:f5 creates thematic weakness by hidden unprotection of field d6. Unique is try 1. Qd3? d4! With White Queen pericritical maneuver toward field d5, because other tries for control of field d4 and e4 along 4th rank will meet twofold refutations (1.Qc4?? d4! dxc4! or 1. Qb4?? d4! dxe4! Finally, the key smoothly fit into position by leading to precise variants. From the more general and non-thematic viewpoint one could argue that the strongest pieces Qb3 and Ra6 serve only for indirect control of fields d5 and e6. In this case it is only the principal price which have to be paid to realize the idea. Excellent problem too!

### **1st Honorable Mention (A027), Yosi Retter, Israel**

The best and the most economical work within group of compositions which contain two changed mates on thematic variants. Harmonious change of role of thematic pieces is advantage of this composition. In set-play, mating pieces are those whose lines are cut (*interference*) later, and also on mating fields self-blocks come after the key.

Noticing, that set-play would look more convincing without strong move 1. ... Be2, I've tried to remove that Black Bishop on h1 and same time White Pawn from b2 to d2, avoiding that way dual 2. Rd1#. So, by replacing Bf3-->h1 and Pb2-->d2, there was surprise on the computer screen: position was still correct, but three (!)non-dualistic and almost thematic tries have appeared from *nowhere*. The first repeats variants from set-play: 1.c6? Rb4!. Each of two other changes one thematic mate with thematic defences 1.Qb6? Be4! 1.Db8? Rc4! With this minimal change of the position this problem will remain on 3rd place, but in the highest category – between prize problems.

**2nd Honourable Mention (A035, version A), Zvonimir Hernitz, Croatia**

The second example of fourfold thematic variants, where author succeeded to realize it without White Queen. The content is equally divided by two defences by B. Pawn and B.Knight, and it is nice to see two mates by W.Knights on same field. But, by the artificial means 2.Sdf2# becomes thematic mate and that W.Bg1 has role in the solution (1...Sxc3+ 2.S:c3#), because content would remain the same without these two pieces: Bg1 and Sb1. The prosaic key increases impression of the overall mechanicality.

**3rd Honourable Mention (A021), Dieter Müller, Germany**

Here, tries with masked self-pins in Barulin style are effectively combined with the theme. Unfortunately, impression of artificiality here is even greater. With White Pe4 instead of W.Rg5 black Pawns on g2 and h5 could be removed from the position. Then theme would disappear, but overall impression would be better.

**1st Commendation (A033), Zvonimir Hernitz, Croatia**

Pair of thematic mates with Pawns and pair of additional variants with defences on same fields. Maybe that this work is the least ambitious of all awarded, but it is exceptionally attractive. Contribution to that is the excellent key and try 1.Qa4? Rf7! With changed mate after 1... c2.

**2. Commendation (A006), Frank Richter, Germany**

One more example with two changes in comparison with set-play. It is nice that mates in solution are on same fields, but set-play is not harmonious enough for better overall impression.

**3. Commendation (A032), Zvonimir Hernitz, Croatia**

Within more works with three thematic variants only this one is awarded, mostly because interesting tries.

Thanks to all participants and congratulations to authors of awarded compositions.

Zemun, December 13, 2006.

**Marjan Kovačević**  
International judge of the FIDE

List of participants on CRO OPEN, Section A: #2

A001 - Andreas Schönholzer, Switzerland

A002, A006 - Frank Richter, Germany

A003 - Bas de Haas, The Netherlands

A004 - Inž. Emil Panijan, Croatia

A005 - Michael Barth, Germany

A007, A009, A010, A018, A019 - Aaron Hirschenson, Israel

A008, A038, A039 - Vjekoslav Rimac, Croatia  
 A011, A012, A013, A014, A015 - Emanuel Navon, Israel  
 A016, A017, Gerard J. Bouma, The Netherlands  
 A020, A021 - Dieter Müller & Franz Pachl, Germany  
 A022 - Dieter Müller, Germany  
 A023 - Darko Neseck, Croatia  
 A024, A025 - Josip Pernarić, Croatia  
 A026, A027, A028 - Yosi Retter, Israel  
 A029 - Josip Varga, Croatia  
 A030, A031, A032, A033, A034, A035, A036, A037 - Zvonimir Hernitz, Croatia

## Section h#2: Awards\*<sup>2[2]</sup>

by

FADIL ABDURAHMANOVIĆ, International judge of the FIDE

**H#2 THEME:** *With the first move Black pins a White piece. This White piece mates, no matter still pinned or unpinned during course of the solution(s). All types of pin are allowed, e.g. direct, masked.*

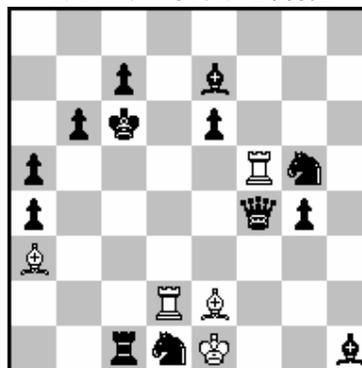
Theme was defined by judge: **Fadil Abdurahmanović** (Sarajevo) GM FIDE

**Example solutions:**

1. Db4 Ld3 2. Kd6 Le4# (Lb5?)  
 1. De5 Td3 2. Kb5 Tc3# (Td6?)

**Fadil Abdurahmanović**

1. Prize "Orbit" 2005/2



**h#2** 2 solutions 5+13

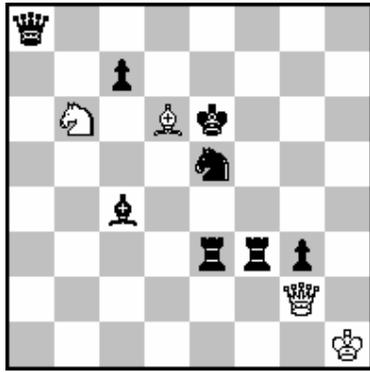
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<sup>2[2]</sup> Translated by Darko Neseck

**Awards** are given as follows:

**1st PRIZE**

Christer Jonsson, Sweden  
 Jorge Lois, Argentina  
 Jorge Kapros, Argentina

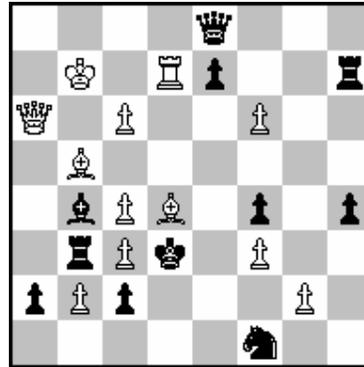


H#2 3 solutions 4+8

- 1. Tf5 Db7 2.c6 De7#
- 2. Tf6 Dc6 2.Sf3 Dd7#
- 3. Tf7 De4 2.Tf3 Dxe5#

**2nd PRIZE**

Menachem Witztum, Israel

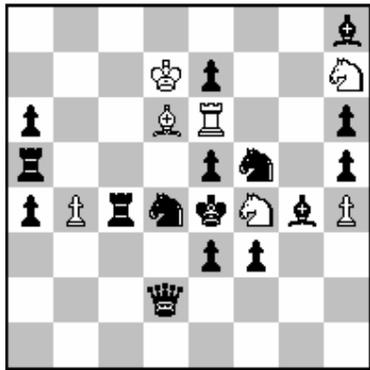


H#2 b) Col. a > Col. h 12+11

- a) 1. Bxc3 Qa3 2. Bd2 c5#
- b) 1. Pd7xe6 Qh8 2. Qd2 Bb5#

**3rd PRIZE**

Emanuel Navon, Israel

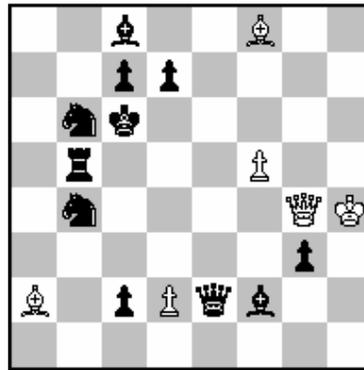


H#2 wSh7-->f8 7+16

- a) 1. Sb5 Sf6+ (Sg5?) 2. Kd4(K:f4?) Bxe5#
- b) 1. Sg7 Sd5 (Sxh5?) 2. Kf5(Kd5?) Rxe5#

**1st HONOURABLE MENTION**

Josip Varga, Croatia

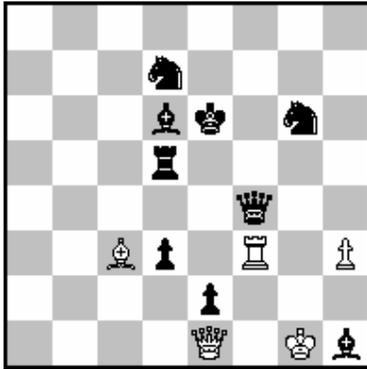


H#2 Dg4-->g5 6+11

- a) 1.Dc4 d3 2.Kd5 De4#
- b) 1.De7 d4 2.Kd6 Df6#

**2nd HONOURABLE MENTION**

Toma Garai, USA

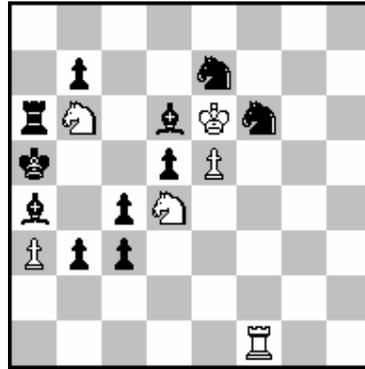


H#2 b) Tf3--&gt;h5 5+9

- a). 1.Qd4+ Qf2 2.Ke5 Qe3#  
 b). 1.Qg5+ Qg3 2.Kf5 Qg4#

**3rd HONOURABLE MENTION**

Menachem Witztum, Israel

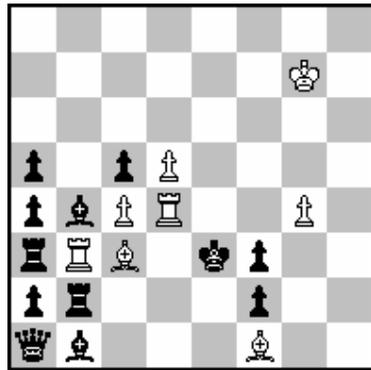


H#2 b) wSb6=wT 6+11

- a) 1. Lxe5 Rf5 2. Bd6 Sxc4 #  
 b) 1. Lxa3 Ra1 2. Bd6 Rb5#

**COMMENDATION**

Branko Koludrović, Croatia



H#2 b)Td4&gt;f4 8+12

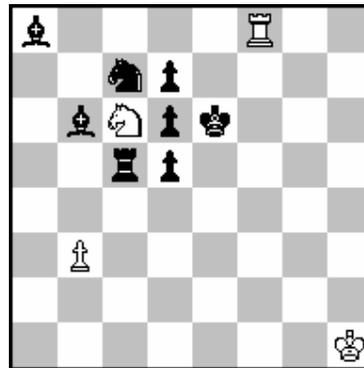
- a) 1.Lxc3, Ld3 2.Ld2, Te4#  
 b) 1.Tc2, Lb2 2.Tc3 Lc1#

**COMMENDATION**

Christer Jonsson, Sweden

Jorge Lois, Argentina

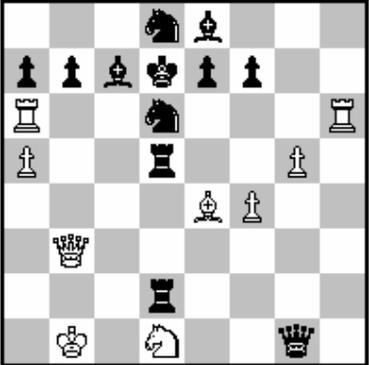
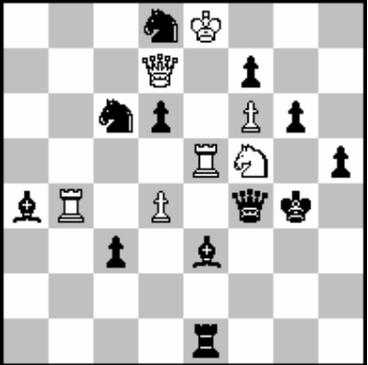
Jorge Kapros, Argentina



H#2 a) diagram 4+8

- b) bPd5-->bSd5  
 c) bPd5-->bTd5

- 1.d4 Te8 2.Kd5 Sb4#  
 1.Se7 Tf5 2.Sd5 Sd4#  
 1.Te5 Tf7 2.Td5 Sd8#

<p style="text-align: center;"><b>COMMENDATION</b> Josip Pernarić, Croatia</p>	<p style="text-align: center;"><b>COMMENDATION</b> Menachem Witztum, Israel</p>
 <p style="text-align: center;">H#2    b)Dg1&gt;g8    9+12</p>	 <p style="text-align: center;">H#2    2 solutions    7+12</p>
<p>1.Db6 Sc3 2.Kc6 Db5# 1.Dg6 Se3 2.Ke6 Lf5#</p>	<p>1. Bxd4 Re3 2. Be5 Rg3# 1. Sxd4 Qc6 2. Sb5 Qg2#</p>

There were **26** competing compositions, which I received without names of authors. Quality of Tournament's entries was enough high, especially if take into account that short time for composing, and relatively hard theme. Order of problems should be treated as subjective opinion of Judge.

**1st Prize (B007), Christer Jonsson, Sweden, Jorge Lois and Jorge Kapros, Argentina**  
Very nice *meredith* with harmonious play of B.Rf3 and W.Qg2.

**2nd Prize (B024), Menachem Witztum, Israel**  
The idea of problem which I expected (wanted). Rare sort of twining where replacement of active White piece (i.e. W.Qa6) is slight technical deficiency (flaw).

**3rd Prize (B010), Emanuel Navon, Israel**  
Very complex problem, ant dualistic unpin with B.K is original and attractive detail.

- 1. Honourable Mention (B014), Josip Varga, Croatia**
- 2. Honourable Mention (B009), Toma Garai, USA**
- 3. Honourable Mention (B021), Menachem Witztum, Israel**

**Commendations without order:**  
(B001), **Branko Koludrović, Croatia**  
(B008), **Christer Jonsson, Sweden, , Jorge Lois and Jorge Kapros, Argentina**  
(B019), **Josip Pernarić, Croatia**  
(B020), **Menachem Witztum, Israel**

Sarajevo, November 27, 2006

**Fadil Abdurahmanović**  
International judge of the FIDE