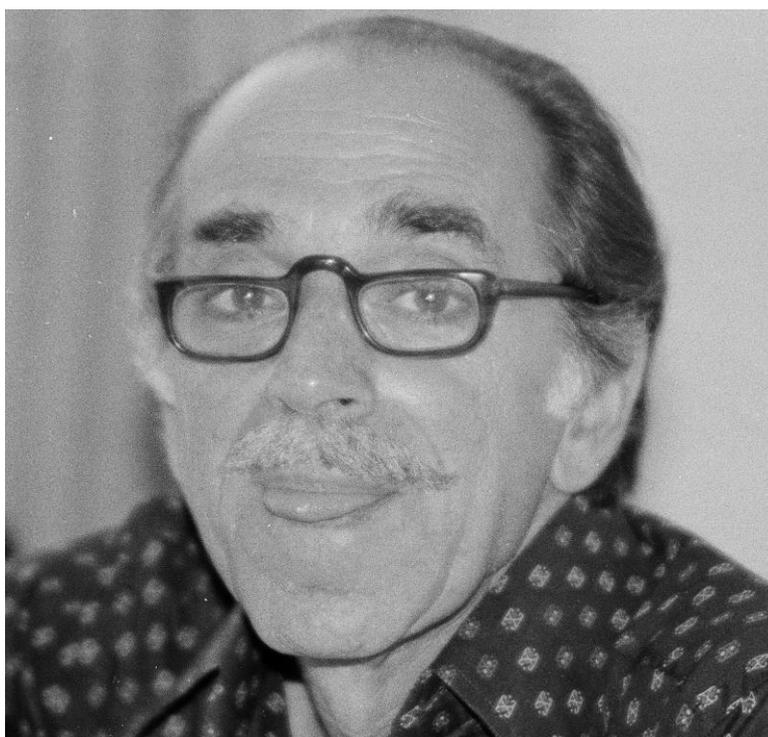


## AWARDS FOR ALMIRO ZARUR 100<sup>TH</sup> ANNIVERSARY TOURNEY



1981

PRELIMINARY WORDS BY RICARDO DE MATTOS VIEIRA

PRELIMINARY WORDS BY MARCOS MALDONADO ROLAND

SECTION A (#2) BY INTERNATIONAL JUDGE MARJAN KOVAČEVIĆ

SECTION B (H#2) BY INTERNATIONAL JUDGE DR. PAZ EINAT

ANNEX: LYRICS OF THE SONG SERENADE NIGHT, BY ALMIRO ZARUR

## **PRELIMINARY WORDS BY RICARDO DE MATTOS VIEIRA**

I feel extremely honored and happy for having had the opportunity to launch in 2020, together with Marcos Roland, this Centennial Tourney that pays homage to Brazilian composer Almiro Zarur, born June 7<sup>th</sup>, 1920, one of my mentors and my dear friend. And I am even happier now to divulge the awards as Zarur is about to be 101 years old.

Zarur is and has always been someone dedicated to art. An ophthalmologist by profession and an active artist for decades, many decades as we know. A lifestyle that only people with his keen feeling are able to adopt.

Just some days ago I phoned Zarur and he told me that he has not been in touch with chess problems for the last months because he has been dedicating his free time writing poems and composing music. Zarur is an active artist. Congratulations, Zarur. You are an example. I thank you for this and for so many other things that inspire me.

I would like to thank Marcos Roland as co-organizer, Borislav Gadjanski, Marjan Kovačević, Antonio Garofalo and Paz Einat, directors and judges who did a wonderful work. Also many thanks to the composers, whose entries enhanced the importance of this tournament.

## **PRELIMINARY WORDS BY MARCOS MALDONADO ROLAND**

In our passage through this world, we sometimes stop and look back, measure the path travelled, remember our loved ones. Forgotten smiles come to our mouths, old tears flow from our eyes. Emotions are revived, and happy and privileged are those who feel happy to just say, at the top of their lungs, as a Brazilian popular artist did: "the important thing is that emotions I experienced".

One of those privileged human beings is our master Almiro Zarur, who was able, on his 99<sup>th</sup> birthday, to listen to a group of musician friends of his performing, "singing at his ear", a musical piece of his authorship, which speaks precisely of one of these enlightened moments of recovery of the past time, when the old serenader, accompanied only by his old companion, the guitar, recalls lived moments of happiness, union, sublimation.

And we too, friends and admirers of the master, feel happy and privileged to be able to see him reach his centenary, of which the celebration brings us so many good memories of the old and heroic times of Brazilian art of chess composition, times that gave me the joy of being able to live together with Almiro Zarur, Felix Sonnenfeld, Oswaldo Faria, Mário Figueiredo and many others. I just want to say: "Thank you, Master Almiro Zarur, for your existence!"

I would like to heartily thank directors Borislav Gadjanski and Antonio Garofalo, judges Marjan Kovačević and Paz Einat (who both worked so hard and beautifully!), my colleague, co-organizer Ricardo Vieira, and all the participating composers, who made this celebration a worthy tribute to the creativity and productivity of a special human being, our dear master Almiro Zarur.

**SECTION A: #2**  
**By Marjan Kovačević, International Judge**

**Announcement**

Theme: Zarur 3, as defined in the Encyclopedia of Chess Problems, with the additional specifications described below.

Zarur 3: In an incomplete block position, White has set mates to all Black's moves, except for one. In his attempts to provide that move with a mate, White destroys one of the set mates in turn. The key either carries no harmful effects or involves a compensatory element.

Additional specifications for this tourney: 1) at least two thematic tries, refuted by different moves of the set-play, are required; 2) against the move not provided with a mate in the set-play, at least two different mates are required, in the solution and at least one thematic try; 3) in the solution and after any thematic try, changes of mates of the set play are admissible.

**List of participants:**

<b>Crusats, Joaquim</b>	<b>1</b>
<b>Vasylenko, Anatoly</b>	<b>2, 6, 7</b>
<b>Uris, Miguel</b>	<b>3</b>
<b>Murashev, Pavel</b>	<b>4, 5</b>
<b>Labai, Zoltan</b>	<b>8</b>
<b>Moen, Kabe</b>	<b>9</b>
<b>Slesarenko, Anatoly</b>	<b>10</b>
<b>Havran, Jozef</b>	<b>11, 12, 13ab</b>

**Introduction**

It is a rare honor and a joy in the life of a chess composer to take part in such an exquisite jubilee, and I am deeply grateful to my dear friend Marcos Roland, who invited me to be one of the judges for Almiro Elias Zarur Centenary. We both share a deep appreciation for the great Brazilian composer, and his outstanding personality. In my view, his work in #2 has been unjustly forgotten, either because Brazil is far away from European centers, or because at his best years in the genre the world had already crowned outstanding champions of twomovers.

Luckily, the book with his selected compositions was published in 2009, as a worthy gift for the participants of the Rio de Janeiro WCCC. Thanks to Marcos Roland, the participants of this centenary will have it here, copied in electronic form, and I will use it for quoting some of his works: [http://matplus.net/pub/XADREZ\\_IMAGINARIO.pdf](http://matplus.net/pub/XADREZ_IMAGINARIO.pdf)

After this tourney was announced on the Mat Plus website, many of us got to know for the first time about the impressive Almiro's composing background out of chess board. Thanks to a post by Zalmen Kornin on Mat Plus Forum, we saw how musicians celebrated Almiro's 99<sup>th</sup> birthday with the author of this wonderful Noite de Seresta (Serenade Night): <https://youtu.be/EZvILMCRSt8>. Since the lyrics are in Portuguese, Marcos took over translating it into English, as a bonus for those who would like to catch the feelings behind the melody. His translation goes as an annex to these awards.

**The choice of thematic condition**

Almiro's approach to multi-phase twomover in the 50-es and 60-es was very progressive. The logical structure of many of his #2s looks modern even now, 60-70 years after the publication dates. No

wonder Milan Velimirović and Kari Valtonen included not less than three different Zarur themes in their Encyclopedia of Chess Problems.

Take, for instance, his triple presentation of the Zarur 1 theme (No. 23 from his book). I have no idea why this masterpiece was left without any distinction. Either there was some hidden reason, or the concept of simultaneous preventing of two sets of mates (those ready in the set-play and others prepared by random move of the key-piece), was too modern for its time. Anyway, this thematic Zagoruiko 3x3, spread over five phases, looked to me as very discouraging example for the potential participants of the jubilee tourney, and I avoided Zarur 1 as too demanding thematic condition.

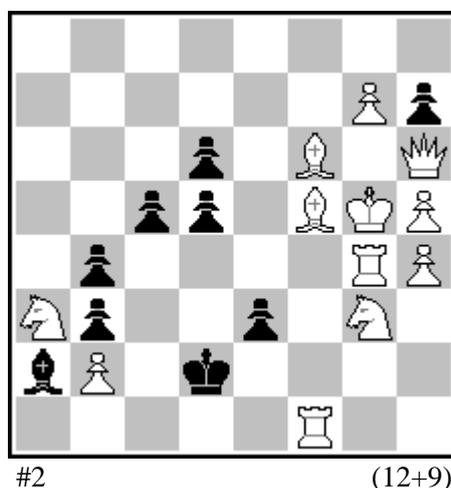
The Zarur 2 theme is very similar in its virtual part, but the thematic solution is even more difficult to achieve. The key-move doesn't lead to the kind of "safety play" as in Zarur 1, but changes both the pair of set-mates, and the pair of mates allowed by the random move of the key-piece. This effect assures the key-phase to be the real climax of the overall content, as you may see in the wonderful No. 20 from the attached book. To me, this is a model of a perfect logical structure of phases in #2.

At the end, even my choice of the Zarur 3 theme proved to be too demanding for this jubilee tourney. Postponing the deadline didn't help much: after a couple of additional months for composers, I received only 13 entries from the neutral judge Borislav Gadjanski. In a paradoxical way, the results could serve as another tribute to Almiro's talent, and the attached book will prove that we should go back to the opus of old masters again and again.

### The entries and the Zarur Style

Perhaps the short deadlines and the modestly advertised tourney didn't allow participants to get to know better the opus of the Almiro himself. Otherwise, there might be more than just a few entries using homogenous mechanisms of the Zarur's artistic style. When you take a look at the example No. 1, given in the announcement, you see how all thematic phases create a compact mechanism, based on activation of the Royal battery. Each active white piece is a part of the overall mechanism and impression. On the top of it, the key-phase has an additional thematic effect, correcting the thematic weakness of a try, and adding another, surprising change:

#### Example 1: Almiro Zarur 1<sup>st</sup> prize, Festival Castellari, 1964



\*1...c4 2.Rd4#; 1...d4 2.Sc4#; 1...bxa3 2.Bc3#; 1...Bb1 2.Sxb1#; 1...e2!

Tries:

1.Rc4? e2 2.Kg4#; but 1...d4!

1.Bb1? e2 2.Kf5#; but 1...Bxb1!

1.Bd4? e2 2.Kf6#; but 1...c4!

1.Be7? e2 2.Kf6#; but 1...bxa3!

Key:

**1.Bd8!** e2 2.Kf6#; 1...bxa3 2.Ba5#

Getting back to the same concept much later, with No. 53 from his book, Almiro again rounded the content with the help of a Royal battery, finding a way to present four different wK mates from an orthogonal battery, plus two additional changes. On the cost of some random and repeated refutations, it creates the record 6x1 thematic change. Do note how he selected again a surprising key, abandoning the thematic battery!

Many two-movers in the attached book illustrate Almiro's art of rounding contents. Go, for instance, from the superb Meredith No. 15 with 6 distinct battery mates, through the three-phase Bikos-Ruchlis No. 21, to the bold concepts of checking keys (No. 29) and wK under check in the set position of No. 45.

By the way, No. 29 with its two Royal stars, might be the most famous of all Almiro's compositions, showing that even such an odd thematic condition as checks to bK could be an element of a genuinely artistic composition.

### Award

The special character of this tourney advised less strict criteria. Still, I decided to exclude 6 out of 13 entries:

With simple and disconnected tactical contents, Nos. 3 & 8 suffer from banal key-moves that downgrade the virtual play. No. 5 isn't thematic (two black defenses lacking replies in the set-play may form another theme).

Both versions of No. 13 have too many drawbacks for the value of the content. In version A, wSh5 was added to be captured before and after making first move, and the try 1.Rf6? gf6! has an equally brutal refutation. Version B uses six tries to present 3x1 change, three times repeating the same random refutation, and two times a capturing refutation.

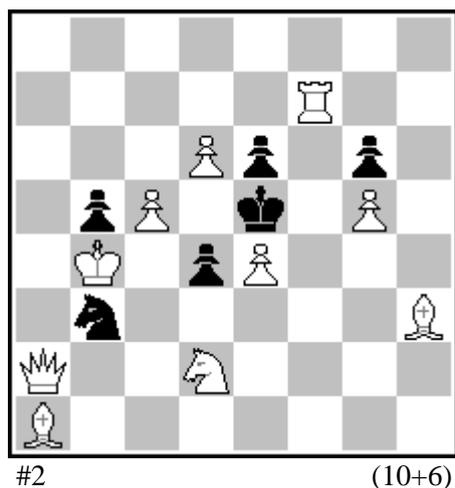
Most of the entries used the form of incomplete block to approve some "inbuilt" pieces and variations, either to fulfill the thematic conditions, or to extend the numbers of thematic phases. Two out of them used interesting mechanisms that would better rate in any informal tourney, if not artificially adjusted to this one: No.1 shows some attractive effects in the play of wS. Unfortunately, the overall impression was spoiled by the artificially added try 1.Ra1? (the same as 1.Rb1?), only to achieve the second thematic change.

The complex mechanism of No. 12 is not suitable for this tourney at all. The theme itself is overshadowed by the heavy position with many plugs and "inbuilt" pieces, a double thematic mate, and a random refutation.

All the entries with “inbuilt” pieces and incoherent contents may be compared with the very light No. 32 from Almiro’s book. Apart from achieving 3x1 thematic change with knights and bishops only, the composer enriched the quality of the key-phase with a surprising additional change, creating a correction effect when compared to the 1.Bb7? g3! try.

In my view, three problems stood out high above others. Each of them added some additional quality, and incorporated the thematic condition into a prominent wider concept.

**1<sup>st</sup> Prize**  
**Anatoly Vasylenko**



\*1...S~ (1...Sxd2/xa1) 2.Q:e6#, 1...Sxc5!

Tries:

**1.Qa3?** S~ (1...Sxc5) 2.Qg3#, but 1...Sxd2!

**1.Qb2?** S~ (1...Sxc5) 2.Qxd4#, but 1...Sxa1!

Key:

**1.Bxe6!** S~ (1...Sxc5) 2.Qd5#, 1...Kxe6 2.Re7#.

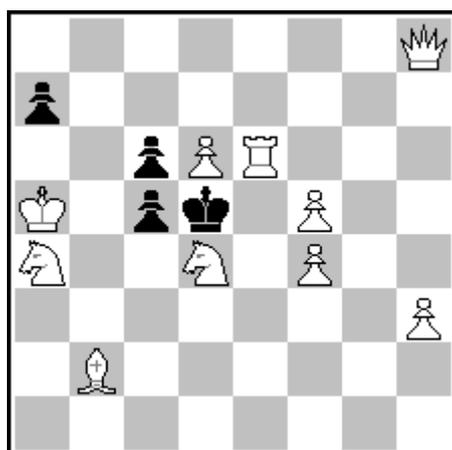
(1.Qc2? ~ 2.Sf3#, 1...Sxc5 a 2.Qxc5#, 1...Sxd2!)

Most of the entries used black pawns as thematic pieces, so even the first look at these bS corrections refreshes right away. Getting deeper into the content, we discover 4x1 change of wQ mates after random bS move (such as 1...Sa5/Sc1), including 3x1 thematic change, and three different correction-refutations. The solution adds another nuance: the wB that controlled the mating square in the set-play comes exactly to that same square, offering a bK flight and an unexpected additional variation. It is always good to see the solution phase surprisingly different and richer than virtual play.

The overall visual and geometrical impression is pleasant. Even capturing on c5, d2, a1, and e6 doesn't hurt, but rather adds to the harmony. The construction feels as polished and optimal. All in all, I believe this was the nicest gift for the Centenary tourney, and the closest one to the Zarur Style.

(The composer rightly put in brackets the additional try 1.Qc2? and separated it from the main content. Although it adds the fourth thematic change, at the same time it distracts from the overall unity, with the appearance of a threat, and the repetition of one refutation.)

**2<sup>nd</sup> Prize**  
**Pavel Murashev**



#2 (10+4)

\*1... a6 2.Sb6#, 1... cxd4 2.Qxd4#, 1... c4 2.Qe5#, 1... Kc4!

Tries:

**1. Re3?** (A) 1...c4 2.Qe5#, 1... Kc4 2.Qg8# (B), 1... cxd4 2.Qxd4#, 1... Kxd6 2.Qd8#, but 1... a6!

**1. Qg8?** (B) c4 2.Qg2#, 1... Kc4 2.Re3# (A), 1... a6 2.Sb6#, but 1... cxd4!

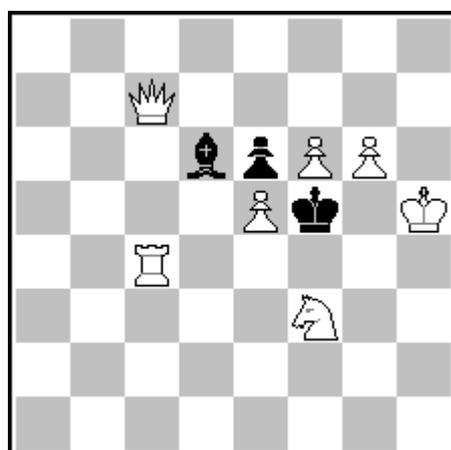
Key:

**1. Qb8!** 1...c4 2.Re5#, 1... Kc4 / cxd4 2.Qb3# 1... a6 2.Sb6#

Here we have the black King as the main character, but the thematic 3x1 change after 1...Kc4 is extended to a clear-cut Zagoruiko 3x2 after another defense on the same square, incorporating mates after 1...c4. Such a concept adds a spice of thematic surprise, since one of the set-mates changes two more times.

Here again, I like the general construction of phases, where two tries present a uniting concept (the key-mate reversal), while solution brings in new roles of the main pieces wQ & wR. After the key-move, they cooperate in a different way to produce the thematic mate: 1.Qb8! c4 2.Re5# Now it is wQ who guards d6 and allows wR to deliver mate.

**3<sup>rd</sup> Prize**  
**Anatoly Vasylenko**



#2 (7+3)

\*1...B~ (Bc5 x / Be7 y) 2.Sh4# (A), 1...Bxe5 z 2.Qxe5#, 1...Bxc7 a!

Tries:

**1.f7?** 1...B~ 2.Sh4# (A), 1...Bxc7 a, Bxe5 z 2.f8Q, Qxe5#, but 1...Be7 y!

**1.Qd7?** 1...B~ (B:c7 a) 2.Qd3#, but 1...B:e5 z!

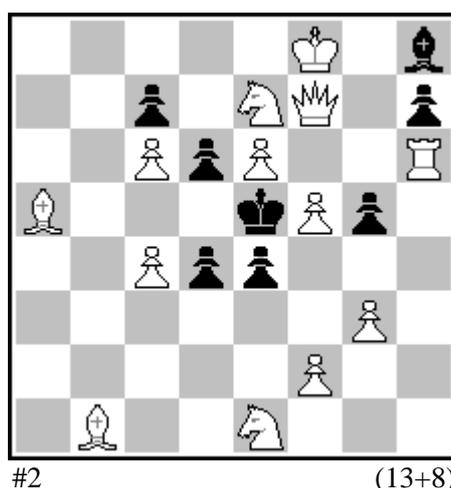
Key:

**1.Qd8!** 1...B~ (B:c7 a) 2.Qd3#, 1...Bxe5 z 2.Sh4# (A)

(1.Qa5? ~ 2.Sh4# (A), 1...Bxe5 z 2.Q:e5#, 1...Bc5 x!)

This time the main actor is the black bishop, performing the surprising star-refutations on c7, e7, e5 & c5. Who would expect it? Some subtle effects are included: an anticipatory line opening after 1.f7? Be7! (2.Sh4?), an additional change after 1...Bxe5, and the Dombrovskis spice connecting three out of four phases. The composer used some witty tricks to complete the bB star: the obvious “refutation” of the set-play, and an additional phase 1.Qa5? Bc5! The play itself is less unified than in the previous two problems, but it is hard to resist the overall charm of this Meredith. (I would still add wPc6 to prevent 1.Qc5? duplicating 1.Qa5?).

**1<sup>st</sup> HM**  
**Jozef Havran**



\* 1...Bf6 2.Qxf6#, 1...Bg7+ 2.Qxg7#, 1...d5 2.Bxc7#, 1...e3 2.Sf3#, 1...d3 2.Bc3#, 1...g4!

Tries:

**1.Rh5?** 1...g4 2.f6#, 1...h6 2.Sg6#, but 1...Bf6!

**1.f6?** 1...g4 2.Rh5#, but 1...Bg7+!

**1.Bd2?** 1...g4 2.Bf4#, but 1...d5!

Key:

**1.f3!** zz 1...g4 2.f4#, 1...e3 2.Sd3#, 1...exf3 2.Sxf3#

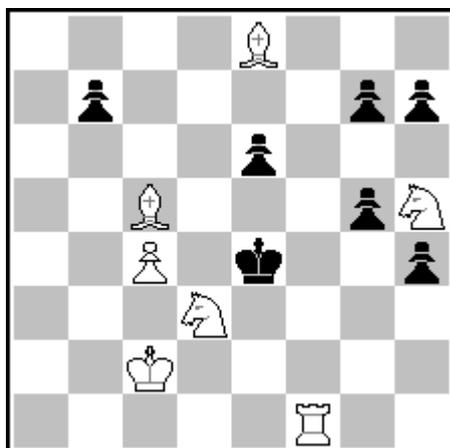
1...Bf6 2.Qxf6#, 1...Bg7+ 2.Qxg7#

1...d5 2.Bxc7#, 1...d3 2.Bc3#

With 4x1 thematic change, three different refutations, one additional change and one transferred mate from the set-play, this is the record achievement in the tournament, and maybe out of it, too. The three main phases create a compact and dynamic content, with the play of different pawns as the leitmotif. Two tries present the key-mate reversal (same as in the 2<sup>nd</sup> Prize), while the solution comes as the most interesting phase (as we would always like it to be). It avoids en passant capture assuring a new thematic mate, changes one set-mate (as in Example 1), and transfers it after 1...exf3. Unfortunately, the “inbuilt” phase 1.Bd2?

d5! breaks this unity, spoils the construction, and leaves wPf2 “wait too long” for the final touch.

**2<sup>nd</sup> HM**  
**Kabe Moen**



#2 (7+7)

\*1...b~ 2.Bc6#, 1...h6 2.Bg6#, 1...g6 2.Sf6#, 1...e5!

Tries:

**1.Bf7?** 1...e5 2.Bd5#, but 1...b~!

**1.Bd7?** 1...e5 2.Bf5#, but 1...h6!

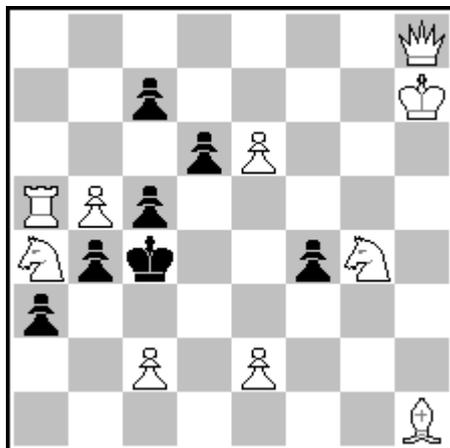
**1.Rf8?** 1...e5 2.Sf2#, but 1...g6!

Key:

**1.Bg1!** 1...e5 2.Sc5# , 1...b~ 2.Bc6#, 1...h6 2.Bg6#, 1...g6 2.Sf6# . 1...h3 2.Sg3#, 1...g4 2.Rf4#

2x2 thematic phases: one pair with anti-critical moves, another with Ambush motives. The 2<sup>nd</sup> pair is “inbuilt”, but at least adds another role to wBe8 – it assures the unique square for 1.Rf8? (1.Rf7??). The content is quite familiar and straightforward, but with 14 pieces only it equals the record number (for this tourney) of 4x1 thematic changes, with three different refutations. (I would add wPb5 to assure a single refutation after 1.Bf7?)

**1<sup>st</sup> Commendation**  
**Anatoly Vasylenko**



#2 (10+7)

\*1...a2 x 2.Sb2#, 1...f3 y 2.Se3#, 1...c6 z 2.Sb6#, 1...b3 2.Qc3#, 1...d5! a

Tries:

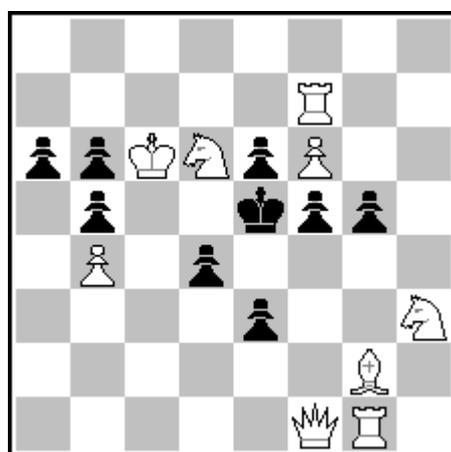
**1.Qa1?** 1...d5 a 2.Se5#, but 1...a2 x !  
**1.e3?** 1...d5 a 2.Se5#, 1...f:e3 2.Sxe3#, but 1...f3 y !  
**1.b6?** 1...d5 a 2.R:c5#, 1...c:b6 2.S:b6#, but 1...c6 z !

Key:

**1.Be4!** 1...d5 a 2.Bd3#, 1...a2 2.Sb2#, 1...f3 2.Se3#, 1...c6 2.Sb6#, 1...b3 2.Qc3#. (1.Qf8? ~ 2.Qxf4#, 1...d5 a 2.Qxc5#, 1...Kd4 2.Qxf4#, 1...f3!)

A conglomerate of different methods creates four thematic phases with 3x1 thematic change and three different refutations, plus one more change after additional try 1.Qf8? f3! The highlight is the corner to corner try 1.Qa1? a2! with the critical – anti critical effect (as in the 2<sup>nd</sup> HM try 1.Rf8? g6!). The tries 1.b6? c6! and 1.e3? f3! nicely allow transference of the set-mates. The overall concept is incoherent, but it's resourceful, with good usage of all four mating pieces (S, B, R & Q).

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



\*1...e2 2.Qxe2#, 1...d3 2.Qa1#, 1...g4 2.Qf4#, 1...a5 2.Qxb5#, 1...f4!

Tries:

**1.Be4?** 1...f4/fxe4 2.Rxg5#, but 1...e2!  
**1.Bd5?** 1...f4 2.Rxg5#, 1...exd5 2.Qxf5#, but 1...a5!  
**1.Bf3?** 1...f4 2.Rxg5#, but 1...g4!  
**1.Qf3?** 1...f4 2.Qe4#, 1...d3 2.Qxe3#, but 1...a5!

Key:

**1.Bh1!** 1...f4 2.Rxg5#, 1...e2 2.Qxe2# , 1...d3 2.Qa1#, 1...g4 2.Qf4#, 1...a5 2.Qxb5#

Not less than five thematic phases lead to only two thematic changes. Basically, this is a “White bishop combination” concept, with 1.Qf3? a5! luckily incorporated to fulfill the thematic minimum. However, the Queen is not “inbuilt”. She is the core piece with many duties, including seven different moves across the board, to assure a pleasant overall impression.

This award will remain open for all the remarks sent to [borislav.gadjanski@gmail.com](mailto:borislav.gadjanski@gmail.com) till 1<sup>st</sup> July 2021.

Let me thank all the participants for their contributions, and congratulate the winners!

Above all, I want to thank Almiro Elias Zarur for his artistic opus, and for his fruitful life that inspired this Centenary tourney!

**SECTION B: h#2**  
**By Dr. Paz Einat, International Judge**

**List of participants:**

<b>Abdurahmanovic, Fadil</b>	<b>06*,11*,47*,52*</b>
<b>Caillaud, Michel</b>	<b>05*,07*,10*,27*,29*,32*,37*,40*</b>
<b>Csak, János</b>	<b>03,17,18,28,31</b>
<b>de Mattos Vieira, Ricardo</b>	<b>08,20,26,36,42,48,49*</b>
<b>Garofalo, Antonio</b>	<b>12,24</b>
<b>Gurowitz, Hans-Jürgen</b>	<b>22</b>
<b>Haymann, Jean</b>	<b>35*,39*,41</b>
<b>Kapros, Jorge M.</b>	<b>14*,30*,34*,46*</b>
<b>Klasinc, Marko</b>	<b>06*,11*,47*,52*</b>
<b>Lois, Jorge J.</b>	<b>14*,30*,34*,46*</b>
<b>Medintsev, Vitaly V.</b>	<b>21,44,50,51*</b>
<b>Milewski, Stefan</b>	<b>38</b>
<b>Navon, Emanuel</b>	<b>33*</b>
<b>Pitton, Pietro</b>	<b>04,16</b>
<b>Ruppin, Raffi</b>	<b>13,15</b>
<b>Shamir, Shaul</b>	<b>35*,39*</b>
<b>Simoni, Francesco</b>	<b>43</b>
<b>Skripnik, Anatoly</b>	<b>23,51*</b>
<b>Tritten, Pierre</b>	<b>01,02,05*,07*,10*,27*,29*,32*,37*,40*</b>
<b>Witztum, Menachem</b>	<b>09,19,25,33*,45,49*,53</b>

It is an honor to judge this jubilee tourney, I wish Almiro Zarur happiness and health.

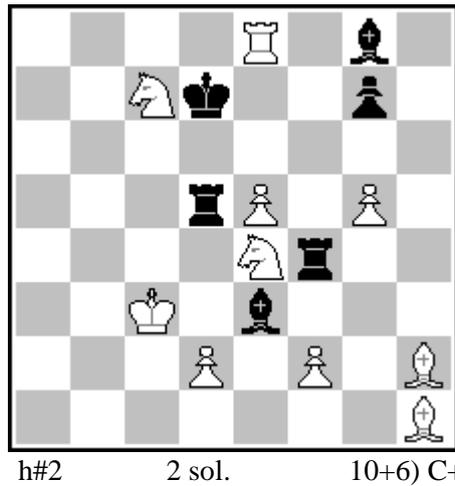
I received 53 problems of good overall quality for evaluation. The thematic requirement asked for the white piece, which mates in one solution, to be dispensable in the mating position of another solution, but to influence it. Evidently, the ideal way to show the theme is to have the mating pieces of all solutions to be dispensable in the mating position of a solution in which they do not mate. Only in special cases I included in the award problems showing the thematic element only in one solution.

It is expected that the thematic element will make only part of the content of the problem and, when evaluating the problems, I looked at the way it is integrated with the entire content. However, I did look for those cases in which the theme was shown in special ways.

In the helpmate genre, especially in 2 moves, the issue of anticipations must be discussed. The theme actually enables situations in which a problem can differ from a predecessor only in one move – the one fulfilling the thematic requirement. I encountered this in several good problems and the evaluation is not easy. My main criteria involved the strength of the thematic element and how it enhances the general artistic content, especially in problems with more than two solutions where the overall impression becomes stronger.

Ranking the problems proved difficult, the differences between the top problems being small, and, as is often the case in the helpmate genre, another judge would have ranked the problems differently. My award is as follows:

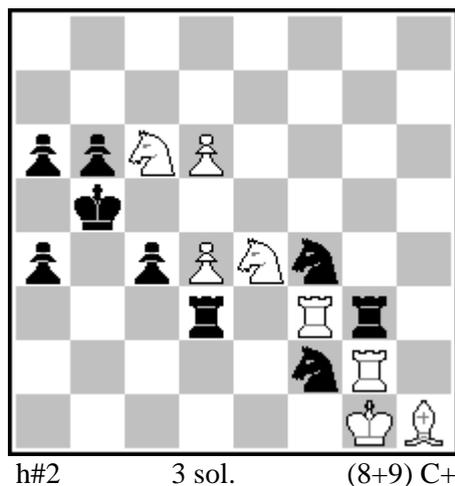
**1<sup>st</sup> Prize**  
**Ricardo de Mattos Vieira**



1.Rf6 exf6 2.Rd4 Sc5#  
1.Rxd2 Sxd2 2.Rf7 e6#

A complex idea with black assisting white to make the thematic moves by sacrifices. The two white lines of the bishops at h1 and h2 must be opened to guard c6, c7 & d6. One line is opened on W1 and the second on W2. Opening of the Bh2 line in the first solution must be by a sacrifice on f6 since 1...e6+ must be avoided. Similarly, in the second solution, when opening the Bh1 line, the checks by WSe4 and its move to d6 (blocking Bh2 guard on c7) must be avoided. Thus, black makes a sacrifice on d2 to enable 1...Sxd2. The additional interference on B2 by the non-sacrificing BR is an important addition with exchange of roles by the BR's. Also, both BR's participate in the line openings. The problem is rich, the thematic element is unique, and the construction is very good.

**2<sup>nd</sup> Prize**  
**Pierre Tritten, Michel Caillaud**



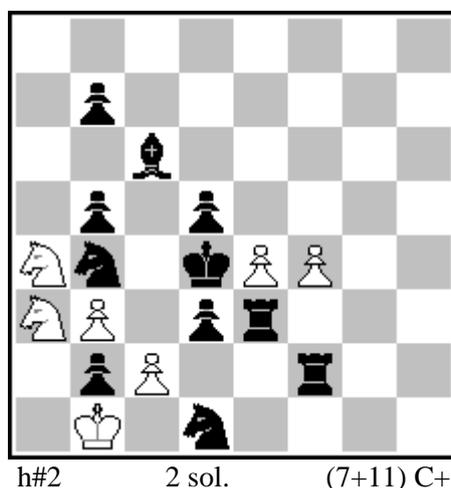
1.Sxe4 Rfxg3 2.Sc3 Rb2#  
1.Sxg2 Sxg3 2.Se1 Rf5#  
1.Rdxf3 Rxc3 2.Rc3 Sxc3#

Awarding this problem with such high place in the tourney was not an easy decision. Firstly, this type of cyclic Zilahi, involving evacuation of three white pieces to open a white line, is known and I found 27 predecessors (few of them involving two white lines). Importantly, none of the predecessors fulfill the thematic requirement, so the question is how that element distances the problem from the predecessors. There are actually two more such problems in the tourney (1<sup>st</sup> Com. & 2<sup>nd</sup> Com.) and examples of predecessors can be found in my comments there. Secondly, in a field dominated by problems showing desired high unity and harmony between the solutions, it is unusual to grant such a high place to a problem deviating from this accepted perception.

The artistic goal of the composer(s) was to have the thematic W1 move on the same square, g3. To achieve this goal within the cyclic Zilahi framework, different means had to be used. In the first solution (1.Sxe4) the capture on g3 unpins WRg2 that mates. In the second solution (1.Sxg2) the aim is to prevent a check, and in the third solution (Rdxf3) it is the only available move for WRg2 but it also unguards c3 for the mate. To get things to work, B2 also had to use varying effects. In the first solution it makes a self-interference, hideaway in the second solution, and sacrifice in the third.

In terms of originality, none of the predecessors had all W1 moves to the same square. Here it is the central and thematic part of the problem. Concerning the varying elements, W1 move have one unified aim of line opening and three different reasons for making that move to g3. Similarly, B1 is an inherent line opening move with three different reasons for the destination square. My general approach to such variability is to determine if it weakens or enhances the problem. Here, especially for the thematic W1, I see strong enhancement of the content and the artistic impression.

**3<sup>rd</sup> Prize**  
**Jean Haymann, Shaul Shamir**

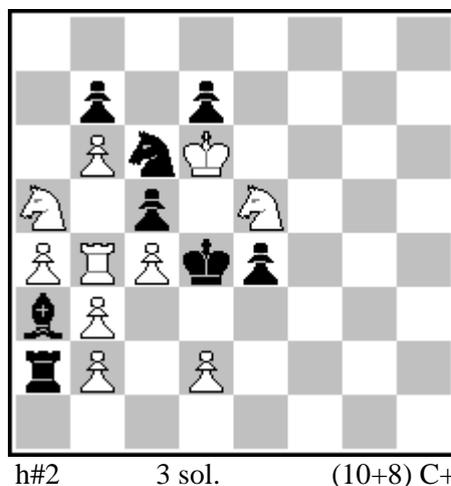


- 1.dxe4 c4 2.Bd5 Sxb5#
- 1.Rxe4 Sc4 2.Se3 c3#

A unique interpretation of the theme! Black needs to unguard the mating squares b5 and c3 and also to block e4. As the unguarding piece cannot reach e4, and is unable to unguard in one move, BPd5 or BRe3 evacuate a square for BBc6 or BSd1, respectively, while making the selfblock. White, in turn, is ready to mate and must make a waiting move that, due to the zugzwang position, must be made by the thematic pieces c2 or Sa3. Paradoxically, while the

white 1<sup>st</sup> move guards the unblocked square, the unguarding move on B2 re-blocks that square rendering the white piece unused. Excellent and not easy to realize!

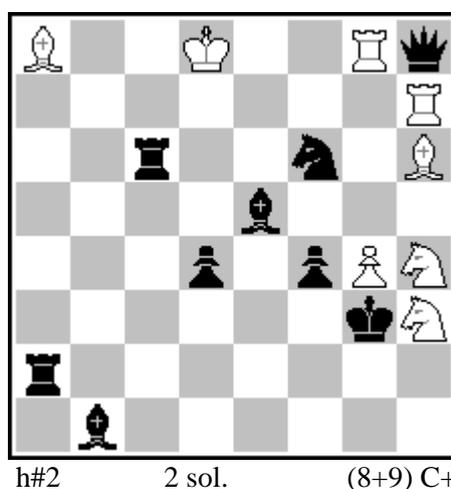
**4<sup>th</sup> Prize**  
**Menachem Witztum, Ricardo de Mattos Vieira**



- 1.Rxb2 Rb5 2.Rxb3 Sxb3#
- 1.Bxb4 Sxb7 2.Bc3 bxc3#
- 1.Sxa5 bxa3 2.Sxc4+ Rxc4#

In this cyclic Zilahi, in each solution a black piece makes two moves for being captured on W2, while capturing a white thematic piece along the way. There are several cyclic Zilahi predecessors showing this element; the Parrinello problem (A in the appendix) is shown as an example, but in all of these problems white's mating piece makes two moves in each solution. Here, the mating piece is already in place and white needs to make a tempo move on W1. Actually, only one of the three thematic pieces is active, giving the mate. One of the other two is captured on B1 (as in the predecessors) and the other makes the thematic tempo move. This cyclic Zilahi mechanism is different enough, and with the unique tempo play the problem is prize worthy.

**5<sup>th</sup> Prize**  
**Jean Haymann**

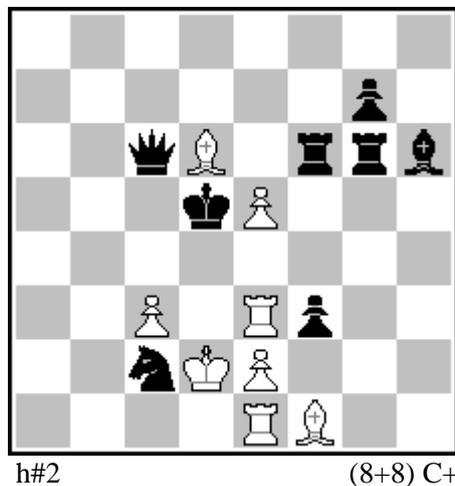


- 1.Bb8 Sg2 (Sf3? Sg6?) 2.Rc7 Bxf4#
- 1.Rh2 Bf8 (Bg5? Bg7?) 2.Rcc2 Sf5#

The thematic strategy involves line opening and hideaway of the thematic pieces with good dual avoidance. The term “hideaway” is usually applied to a black piece that moves away to allow the mate, often avoiding squares on which it will interfere with the mate (by checks, interferences etc.). Here, and in various other problems in the tourney, a thematic white piece moves to open a line and, as it will be dispensable in the mating position, the focus is in its avoiding landing on harmful squares.

On the black side, there are interferences by BRc6, which opens the line to WBa8, but B2 move must be discussed: in the first solution BRc6 cannot move first (1.R~) as BBe5 will have nowhere to go, so a critical move 1.Bb8 must be played first. In the 2nd solution black cannot play 1.Rcc2? as BRa2 is blocked and cannot make the selfblock on h2. So, in both cases we have critical moves, although the reasoning is different. In light of the general concept, and combination of elements, this difference in reasoning has a positive effect!

**6<sup>th</sup> Prize**  
**Jean Haymann, Shaul Shamir**



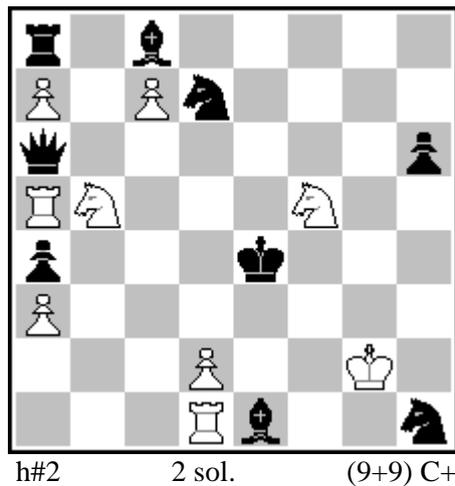
b) ♖e5

a) 1.Rg5 (Rf4?) Rxf3 2.Re6 e4#

b) 1.Rf4 (Rg5?) exf3 2.Rxd6 Rxe5#

Both thematic W1 moves are line evacuations to f3. In the first solution the WR evacuates the line for the WP mating move, which opens the line of WBf1 as well as that of WRe1 that supports the WP mate. In the second solution, the WP opens the line first with WRe1 now supporting WRe3 for the mate. This unified combination is preceded by black unpins on B1, with pleasing dual avoidance. The problem is further enhanced by the exchange of roles of the BRs in unpinning and self-blocking.

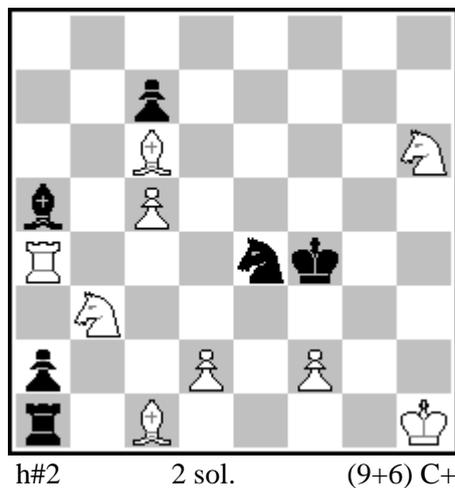
**7<sup>th</sup> Prize**  
**Vitaly V. Medintsev**



- 1.Qd6 Sbd4 (d4?) 2.Qf4 d3#  
1.Bg3 d4 (Sbd4) 2.Bf4 Sc3#

Very elegant dual avoidance created by line opening of the thematic moves. White makes line opening hideaway moves to d4 on W1, and Black moves either the Q or the Be1 to selfblock f4. After 1.Qd6 white cannot play 1...d4 as BBe1 guards c3 and prevents the WS mate on this square. Similarly, after 1.Bg3 white cannot play 1...Sd4 as the BQ guards d3 and prevents the WP mate on this square. Notably, W1 moves open two lines: a white line for guarding and a black line for dual avoidance. A good and complex concept very nicely executed!

**1<sup>st</sup> Honorable Mention**  
**Ricardo de Mattos Vieira**

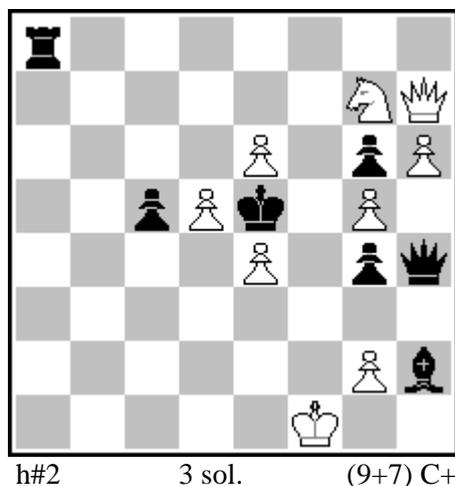


- 1.Bb6 Sd4 2.Sxd2 Sf3#  
1.Bb4 Sxa1 2.Sc3 d4#

WRa4 & WSb3 make a battery in the first solution with the WS making the mating move and the WR giving the mate. Thus, according to my interpretation of the theme, both can be regarded as thematic. In this solution, we see a selfpin of the BS on d2. In the second solution, both the WR and WS become dispensable in the mating position and both influence the solution: The pin by WRa4 necessitates B1 and the capture by the WS on a1 unguards WBc1. In this solution black makes a Goethart interference on c3 as the mating move unpins

the BB. This is the only entry to show such thematic concept! The unifying battery play, with smart cover of e5 & g5 and pin-unpin play completes a pleasing composition.

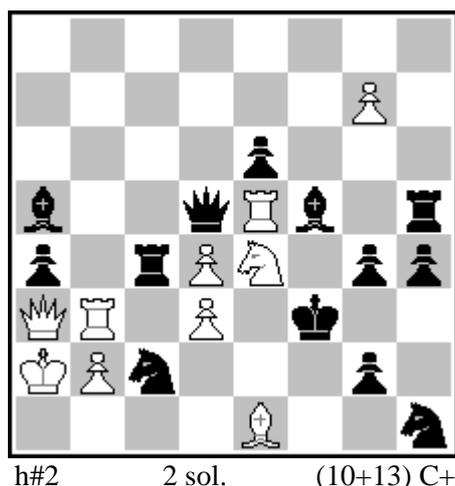
**2<sup>nd</sup> Honorable Mention**  
**Francesco Simoni**



- 1.Kf4 Se8 (Sh5? Sf5?) 2.Kg3 Qc7#  
 1.Kd6 Sh5 (Sf5? Se8?) 2.Be5 Qd7#  
 1.Qxg5 Sf5 (Se8? Sh5?) 2.Kf6 Qg7#

The WS has three available squares and must open the line (or evacuate the g7 square) for the WQ. In each solution it must avoid guarding the arrival square of the BK! Very good concept and the varied black play is acceptable in light of the achievement. A significant weakness is that WPh6 can be replaced with BPh5 with the solutions remaining the same and the WS supporting the WQ on g7.

**3<sup>rd</sup> Honorable Mention**  
**Vitaly V. Medintsev, Anatoly Skripnik**

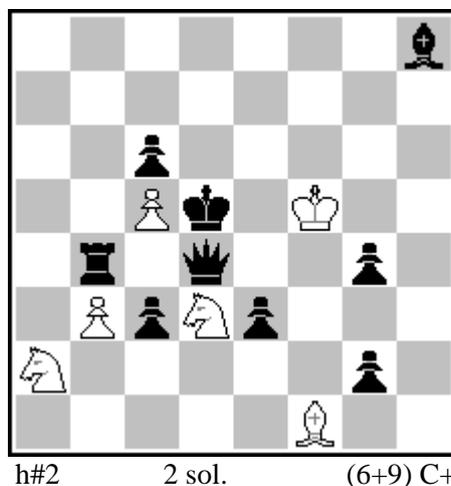


- 1.Rh7 Sg3 2.Bxd3 Qf8#  
 1.Rxd4 Qb4 2.Rxd3 Sd2#

Only one thematic piece, WSe4, but all 8 squares are available for the hideaway move of the WS. Moving to c5, d6 & f6 block the WQ lines, d2 & g5 are checks, c3 is an anticipatory unpin and f2 interferes with WBe1. So g3 remains the only hideaway option. A notable

achievement! The use of selfpins on d3 unifies the two solutions. In this case, the presence of the thematic element only in one solution is acceptable.

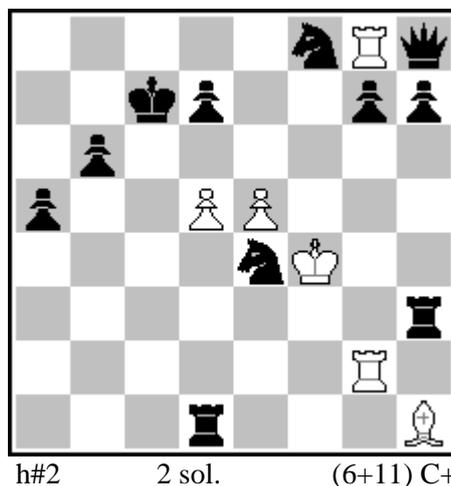
**4<sup>th</sup> Honorable Mention  
Menachem Witztum**



- 1.Qg7 Be2 2.Rd4 Sxc3#
- 1.Qc4 Sac1 2.Bd4 Bxg2#

Thematically, W1 is a tempo move as white is in zugzwang. Black makes a hideaway move by the queen as an essential interference and selfblock on d4 must be made. The BR & BB, making the B2 moves to d4, nicely restrict the movement of the BQ.

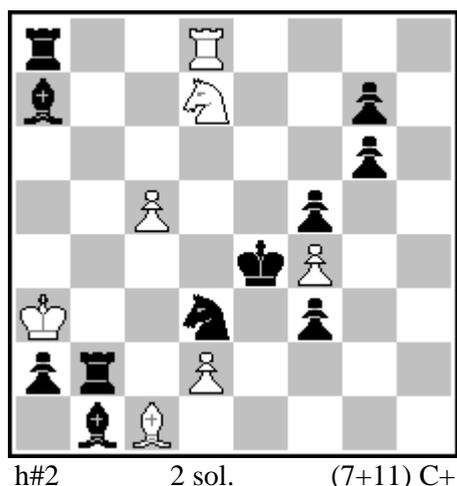
**5<sup>th</sup> Honorable Mention  
Ricardo de Mattos Vieira**



- 1.Se6+ dxe6 2.Sg3 Rc2#
- 1.Sg6+ Rxc6 2.Sd2 d6#

This problem has similar content to that of the first prize. Two white lines are opened one by black on B1 and the other by W1, B2 and W2. For mating with the WR the sacrifice on e6 is compulsory, but for the mate by the WP the unique move on W1 must be forced by a check, otherwise the WR can move almost anywhere. The unified interferences by the BS add charm to the problem.

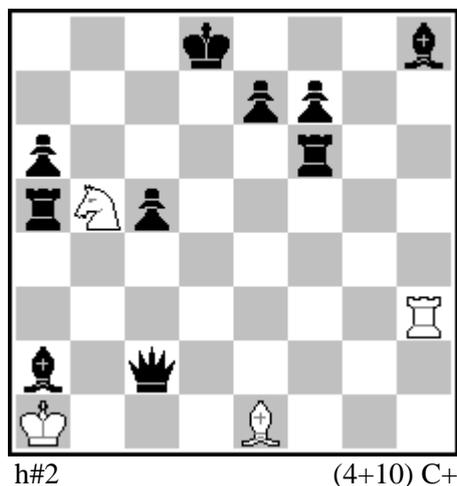
**6<sup>th</sup> Honorable Mention**  
**Ricardo de Mattos Vieira**



- 1.Se5 Sxe5 2.Rc2 d3#  
 1.Sxc5 d4 2.Rb6 Sxc5#

In both solutions the thematic element involves line opening and both white lines are opened in the two solutions. Moreover, in the first solution it has also an unguarded capture on e5, while in the second solution the WP move on W1 is a hideaway. Importantly, the BS is sacrificed also in the 2<sup>nd</sup> solution, captured on the mating move. I see this difference in BS elimination as an enhancing difference as it is interesting, leaving a pleasing artistic impression. The interferences by the BR are a good unifying addition.

**7<sup>th</sup> Honorable Mention**  
**Pierre Tritten, Michel Caillaud**



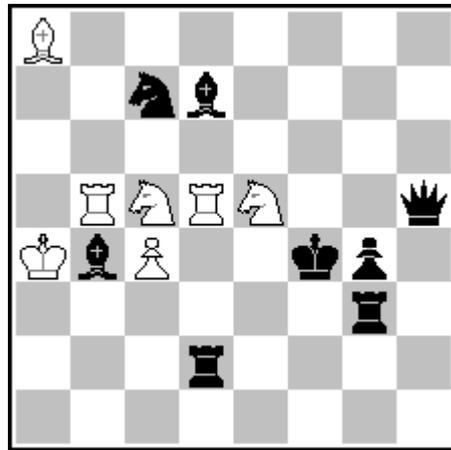
- b) ♖b5→d6  
 a) 1.Rd6+ Bc3 2.Rd7 Rxd8#  
 b) 1.Be6+ Ra3 2.Bd7 Bxa5#

A very nice thematic concept. Black checks on B1 forcing a white piece to move onto the checking line. However, the mating move captures the black checking piece rendering the white piece dispensable in the mating position.



The WP that makes a nice Albino along the four solutions is the sole thematic piece. In two solutions it mates and in the other two it opens the line for the WR. The rough twining devices used to show the idea are the reason for the relatively low place.

**1<sup>st</sup> Commendation**  
**Pierre Tritten, Michel Caillaud**

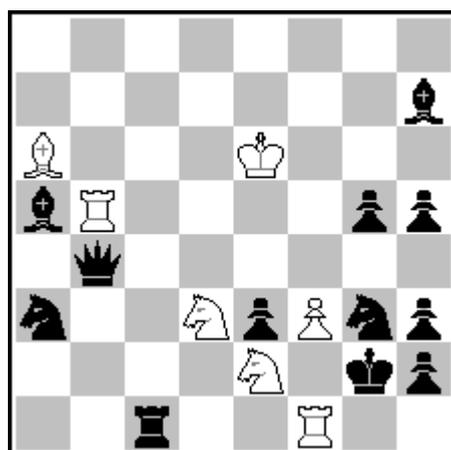


h#2      3 sol.      (7+8) C+

- 1.Qxe5 Sxd7 2.Qe3 Rf5#
- 1.Sxd5 Sexd7 2.Se3 Se6#
- 1.Bxc5 Rxd2 2.Be3 Sd3#

This cyclic Zilahi is too close to the Janevski predecessor (**B** in the appendix), which has the same order of white pieces along the line and also has three black selfblocks on the same square. The adaptation to the theme involves capture of black pieces guarding the mating squares. I would have ranked the problem at higher place if all the thematic white moves were on the same square.

**2<sup>nd</sup> Commendation**  
**Pierre Tritten, Michel Caillaud**

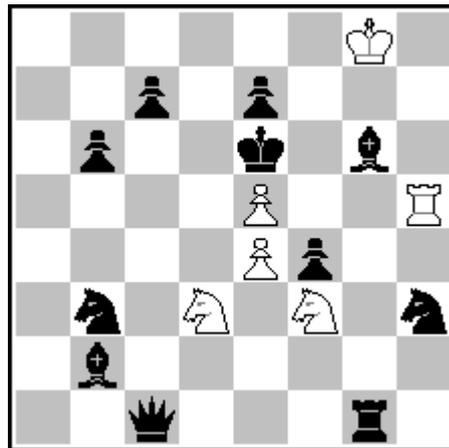


h#2      3 sol.      (7+12) C+

- 1.Bxd3 Rxg5 2.Be4 Sf4#
- 1.Sxe2 Sxb4 2.Sc3 Rxg5#
- 1.Sxb5 Sexc1 2.Sc3 Se1#

Same cyclic Zilahi mechanism as above, but with less unity. Close to **C** in the appendix.

**3<sup>rd</sup> Commendation**  
**Pierre Tritten, Michel Caillaud**

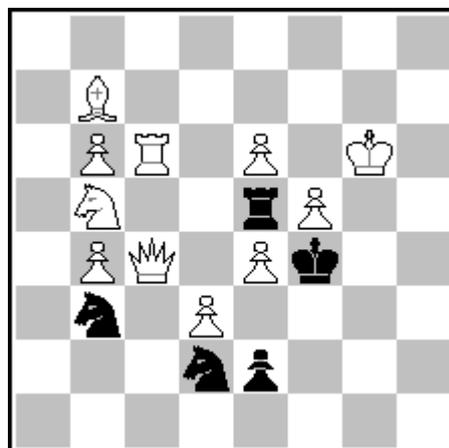


h#2            3 sol.            (6+11) C+

- 1.Sc5 Sxb2 2.Sd7 Sd4#
- 1.Be8+ Sxg1 2.Bd7 Rh6#
- 1.Qc6 Rxh3 2.Qd7 Sxf4#

Cyclic play: the three white pieces guard e5, one of them makes a thematic unguard capture, the second remains to guard e5 and the third mates. Nicely done with three different selfblocks on d7 motivated by unguards of the mating squares or line. However, the general impression is of simplicity.

**4<sup>th</sup> Commendation**  
**Fadil Abdurahmanovic, Marko Klasinc**

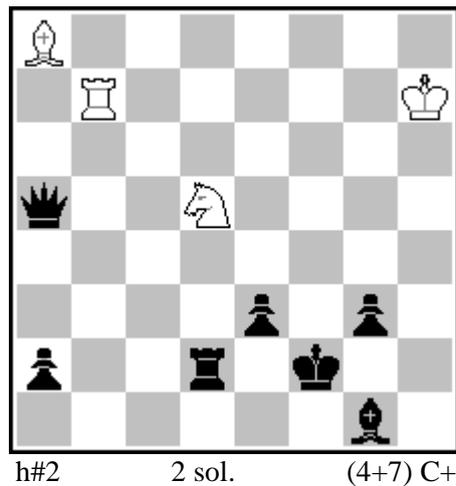


h#2            2 sol.            (11+5) C+

- 1.Ke3 Qc1! 2.Kxd3 Rc3#
- 1.Rxe4 Rc8! 2.Ke5 Qc7#

Nicely done Bristol hideaways! The WQ must be careful not to move to d5 and the WR must be careful not to move to d6; the reasons are different.

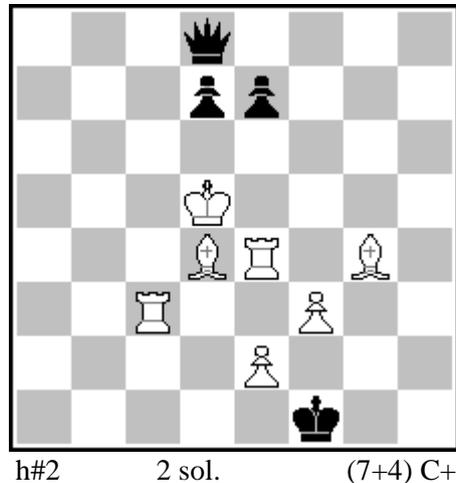
**5<sup>th</sup> Commendation**  
**Fadil Abdurahmanovic, Marko Klasinc**



- 1.Ke2 Rb1 2.Bf2 Sf4#  
 1.Re2 Sb6 2.Qe1 Rf7#

Like the 3<sup>rd</sup> Honorable Mention problem, the WS has all 8 squares available for a hideaway. Four squares will block lines for the WR, two for the BQ and one will provide a flight. Simpler and less unified than the 4<sup>th</sup> HM.

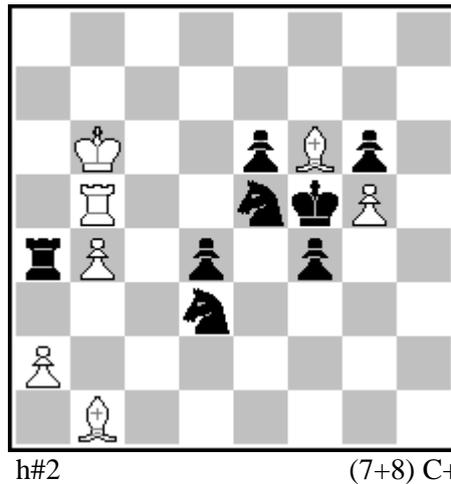
**6<sup>th</sup> Commendation**  
**Pierre Tritten, Michel Caillaud**



- 1.Qa5+ Rc5 2.Qe1 Bh3#  
 1.Qg8+ Be6 2.Qg2 Rc1#

On its way to selfblocks on e1 or g2, the BQ checks requiring the white piece, which opens the line for the 2<sup>nd</sup> BQ move, to close that checking line. After the BQ makes its second move that white piece remains idle.

**7<sup>th</sup> Commendation**  
**Jorge J. Lois, Jorge M. Kapros**



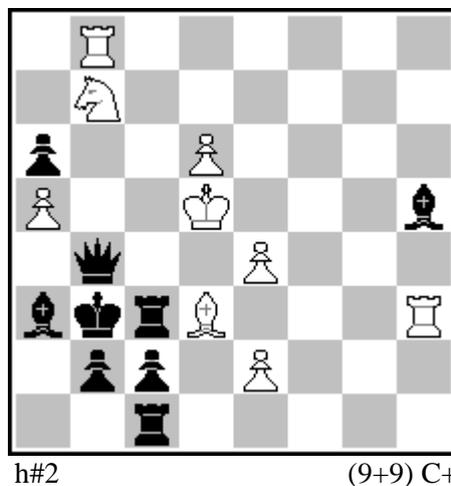
b) ♠ f4→g4

a) 1.Rxb4 Rxb4 2.Sg4 Bxd3#

b) 1.Rxa2 Bxa2 2.Sf4 Rxe5#

Black assists white to make the thematic unpin of a piece that has to make a selfblock.

**8<sup>th</sup> Commendation**  
**Menachem Witztum**

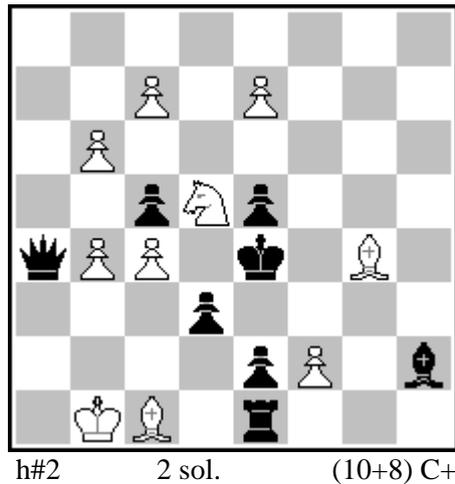


1.Be8 Sd8 2.Ba4 Bc4#

1.Ra1 Bxa6 2.Ra2 Sc5#

Opening pin-lines by the thematic pieces, coupled with double-pin mates and black selfblocks.

**9<sup>th</sup> Commendation**  
**Vitaly V. Medintsev**

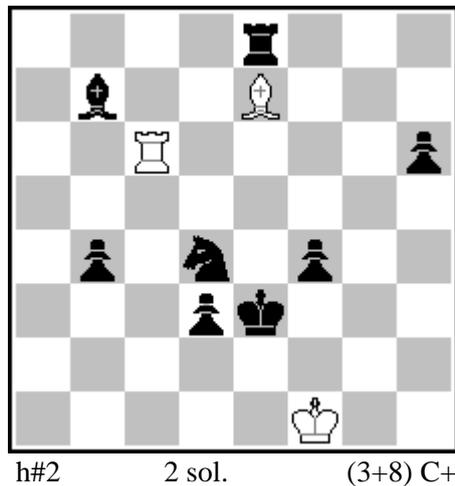


1.Qd7 Sf4 2.Qd4 f3#  
 1.Bg1 f4 2.Bd4 Sf6#

With d4 guarded, white can directly mate by 2...f3# and 2...Sf6#. The BQ and BB can make the selfblocks, but Ws5 or Wp2 must move away to enable the BQ and BB, respectively, to reach d4. W1 is a thematic line opening with the white pieces careful not to interfere. In order to make the WS move unique, four white pawns are required.

**COMMENDATIONS WITHOUT RANKING, IN THE ORDER RECEIVED**

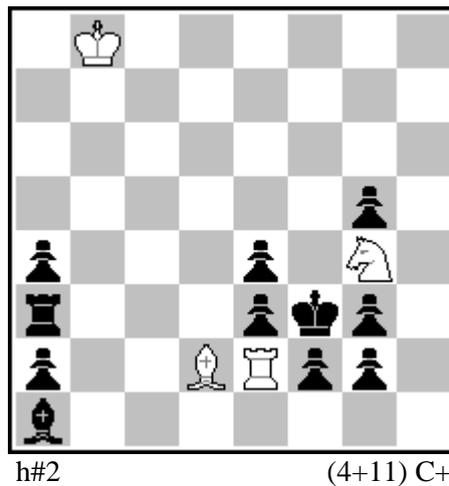
**Commendation**  
**Pierre Tritten**



1.d2 Bxb4 2.Re4 Rc3#  
 1.f3 Rxh6 2.Be4 Bg5#

The non-mating white piece makes an unguard capture of a black pawn. Line opening for black on W1 leading to selfblocks on e4.

**Commendation**  
**Jorge J. Lois, Jorge M. Kapros**



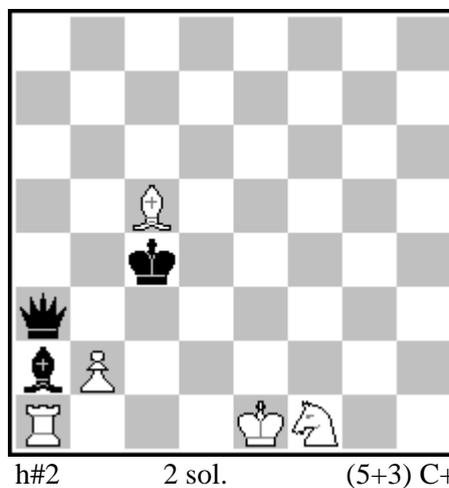
b) ♔d2→h6

a) 1.Rc3 Re1 2.e2 Se5#

b) 1.Bc3 Sf6 2.g4 Rxe3#

The thematic move allows line opening by a black pawn. The move limitation of the thematic pieces is nicely done.

**Commendation**  
**Pietro Pitton**

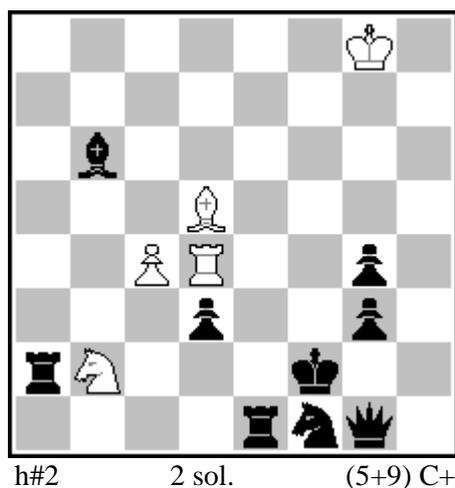


1.Kd3 Sg3 2.Bc4 0-0-0#

1.Kb3 0-0-0 2.Qa4 Sd2#

Only in the second solution we have a thematic move, but the use of castling, needed so the WK will guard both b2 & c2, is special.

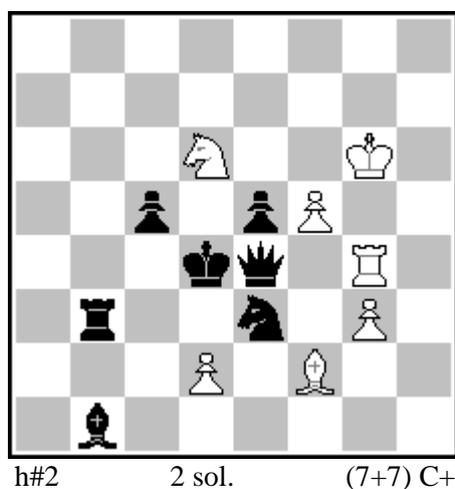
**Commendation  
Menachem Witztum**



- 1.Se3 Sa4 2.Rae2 Rf4#  
1.Re2 Rxc4 2.Be3 Sxd3#

Line opening by the thematic moves allowing a black piece to make an essential selfblock.  
Good control of the thematic pieces.

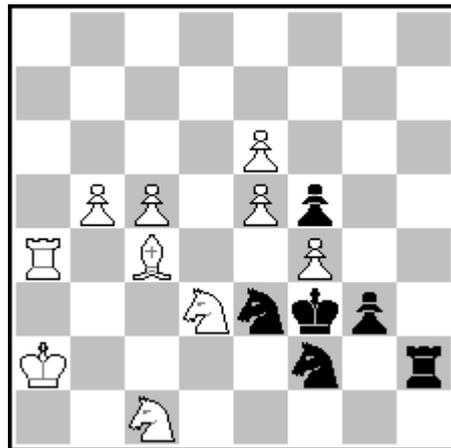
**Commendation  
Jorge J. Lois, Jorge M. Kapros**



- 1.Bd3 Rg5 2.Qd5 Bxe3#  
1.Rd3 Be1 2.Sd5 Rxe4#

Unpins by the thematic moves to allow selfblocks on d5. Versions with either white thematic moves to the same square or capturing black guarding pieces are possible with the same force.

**Commendation**  
**Fadil Abdurahmanovic, Marko Klasinc**

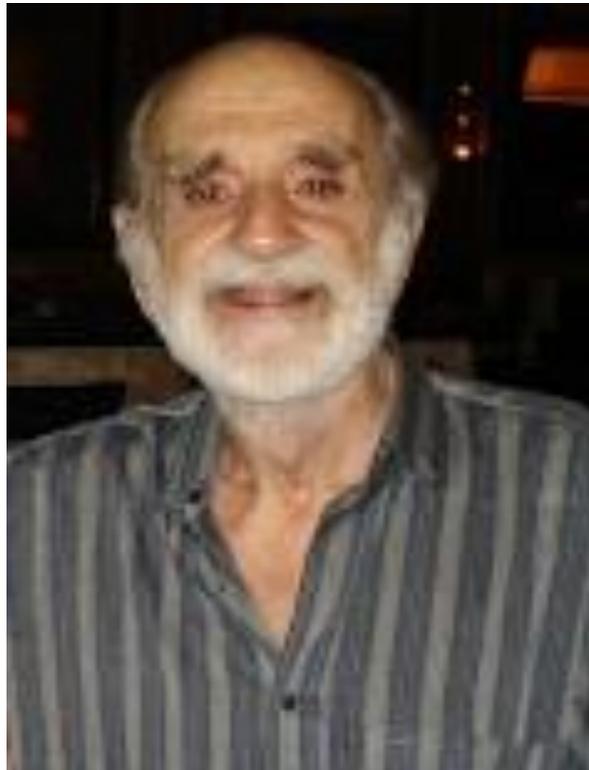


h#2\*

(10+6) C+

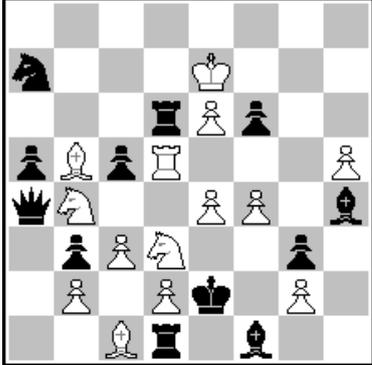
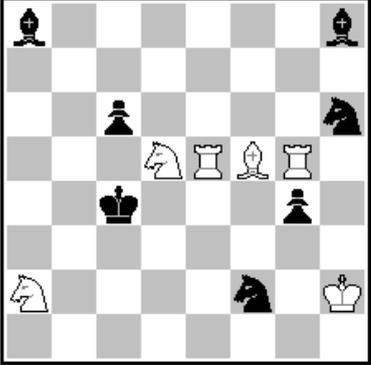
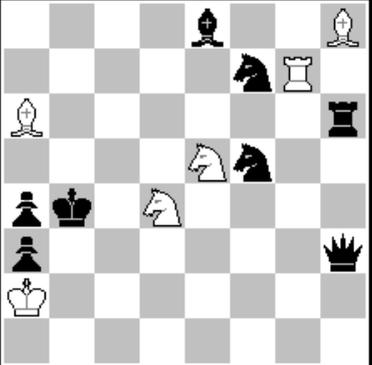
1...Sb2! 2.Rg2 Be2#  
1.Rh4 Bb3! 2.Rg4 Se1#

Nice rendition of the theme with set play. The line openings are well done. It is tempting to add a white rook on a3, changing e3 to a rook or queen, but it seems difficult to realize, maybe with 2 solutions and no set play mode.



2009

## APPENDIX TO SECTION B

<p><b>A.</b> Mario PARRINELLO Harmonie, 1996</p>  <p style="text-align: center;">h#2      3.1.1.1      (14+12)</p> <p>1.Rxd5 Be8 2.Rxh5 Bxh5# 1.Qxb4 Re5 2.Qxe4 Rxe4# 1.Sxb5 Sa2 2.Sxc3 Sxc3#</p>	<p><b>B.</b> Zivko JANEVSKI Contromossa, 1981 (v)</p>  <p style="text-align: center;">h#2      3.1.1.1      (6+7)</p> <p>1.Sxf5 Re3 2.Sd4 Sb6# 1.Bxe5+ Sf4 2.Bd4 Be6# 1.cxd5 Bc2 2.d4 Rc5#</p>	<p><b>C.</b> Norman A. MACLEOD 1<sup>st</sup> HM Thèmes-64, 1979</p>  <p style="text-align: center;">h#2      3.1.1.1      (6+8)</p> <p>1.Sxd4 Rg5 2.Sf3 Sd3# 1.Sxg7 Sd7 2.Se6 Sc6# 1.Sxe5 Sb3 2.Sc6 Rb7#</p>
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## ANNEX

(see <https://www.youtube.com/watch?v=EZvILMCRSt8>)

### NOITE DE SERESTA

De Almiro Zarur

No céu a Lua, tanta estrela,  
e eu aqui na solidão.  
Onde é que estão meus companheiros  
daquelas noites de seresta?  
A noite hoje tão bonita  
espera agora nossa festa.  
Não vem ninguém, estou sozinho,  
e triste fico a lembrar  
aquelas noites de esplendor:  
tanta poesia, tanto amor,  
momentos de felicidade.  
Saudade, saudade  
Das noites de antigamente.  
Vontade, vontade  
de uma seresta novamente.  
É tão saudosa a seresta  
pois, vistosa ou modesta,  
era sempre uma festa  
de união, sublimação.  
Com tantas vozes diferentes,  
uma voz sempre presente:  
era a voz do violão -  
dom, dom, dom...  
A Lua e suas companheiras  
estão esperando a seresta.  
Daquelas vozes seresteiras  
só uma agora resta.  
Porém, não estou sozinho:  
comigo está o violão,  
meu companheiro, meu irmão,  
em que eu encosto o coração.  
E assim unidos, nós cantamos,  
cantamos, embora  
somente nós, nós dois somente  
fazemos agora  
uma seresta novamente.  
Fazemos sim uma seresta,  
não faz mal a solidão, não,  
basta um céu assim de festa  
e uma voz, um violão:  
dom, dom, dom, dom!...

### SERENADE NIGHT

By Almiro Zarur

In the sky the Moon, so many stars,  
and I'm here in solitude.  
Where are my companions  
of those serenade nights?  
The night, so beautiful tonight,  
is waiting for our party now.  
No one comes, I'm alone,  
and sad I remember  
those splendid nights:  
so much poetry, so much love,  
moments of happiness.  
Longing, longing  
for the nights of yesteryear.  
Wish, wish  
for a serenade again.  
The serenade is so longed  
for, showy or modest,  
it was always a party  
of union, sublimation.  
With so many different voices,  
an ever present voice:  
it was the voice of the guitar -  
dom, dom, dom ...  
The Moon and its companions  
are waiting for the serenade.  
Of those serenade voices  
only one now remains.  
However, I am not alone:  
with me is the guitar,  
my companion, my brother  
where I touch the heart.  
And so united, we sing,  
we sing, though  
just us, us only  
we do now  
a serenade again.  
Yes, we do a serenade,  
solitude doesn't hurt, no,  
it's enough a party sky  
and a voice, a guitar:  
dom, dom, dom, dom! ...