

In this issue

The first article is a contribution by an expert of new-strategical school Juraj Brabec. He has reacted to my introduction of reciprocal change of mates in some of the earlier issues, pointing a few other basic reciprocal changes in wider sense of the word, within the framework of the new-strategical school. Thanks, Juraj, for the article!

Then, as his article contains some details worth of explanation, I have added a few words about them. Lastly, I have selected a few problems from the recent issue of PAT A MAT. I hope you will find something of interest in this issue. Let me know, please, if you do.

Juraj Lörinc

A few words about the reciprocal change

The 3rd and 4th issue of Conflictio, started to be published by Juraj Lörinc, were dedicated to the reciprocal change. I was glad that Juraj started such creditable publishing work and I was also delighted by choice of this theme. In the chess composition there are many elements that can be reciprocally exchanged, and in this way provoke positive emotional response.

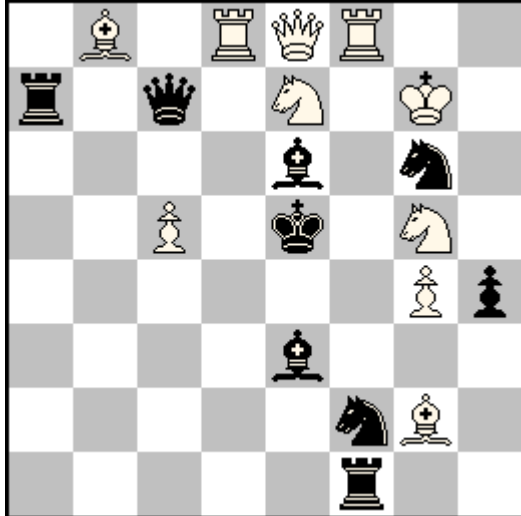
In the area of change of play it is possible to reciprocally change only two same elements – two mates (or defences) in the same variations of two phases. In this way we get the simplest change with total variation repetition – reciprocal change of mates. In the area of change of move functions this element (mate) can be joined by other two different elements –

key and threat. They can be exchanged between themselves (as in **26** in Conflictio No 3) as well as with a variation mate (reciprocal change of threat and mate – „le Grand“, reciprocal change of key and mate – „Salazar“). These three basic types of reciprocal changes can then be combined with other new-strategical or compositional elements, additional variations or phases. They can be applied also to other new-strategical areas (change of black corrections, defence and harmful motifs, their forms, squares, etc.).

I would like to show other examples of compositions in two moves, in addition to Juraj's.

137 is the first known reciprocal change of mates.

137 - Guido Cristoffanini
3rd Prize L'Italia Scacchistica 1927



#2 (10+9) C+

- 1...Bd7 **a** 2.Sc6# **A**
 1...Bf7 **b** 2.S×g6# **B**
1.Qa4! [2.Sf3#]
 1...Bd7 **a** 2.S×g6# **B**
 1...Bf7 **b** 2.Sc6# **A**

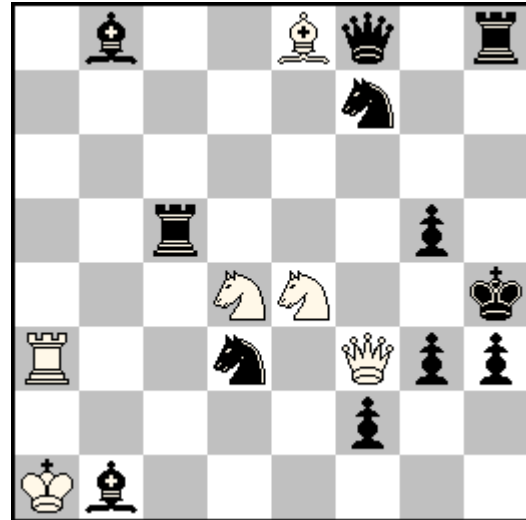
Z-22-22 - (RR)

	a	b
	A	B
	B	A

Any moves of Be6 in the set play are met by 2.Rd5# and 2.Rf5#, but corrections with unpin of Se7 and unguarding of flights d4, f4 lead to thematic mates 2.Sc6# and 2.S×g6#. They take advantage of the fact that knight checks are doublechecks, thus they can take place on the squares guarded by bB. The key destroys the masked battery, but square d4 and f4 are now guarded, so that the thematic mates can be exchanged.

The reciprocal change in **138** is very rich.

138 - Siegfried Brehmer
dedicated to H. Albrecht
1st Prize Schach 1952



#2 (6+12) C+

- 1...Sfe5 **a** 2.Q×g3# **A**
 1...Sde5 **b** 2.Sf5# **B**
1.Sf6! [2.Qg4#]
 1...Sfe5 **a** 2.Sf5# **B**
 1...Sde5 **b** 2.Q×g3# **A**
 1...Sh6 2.Qh5#

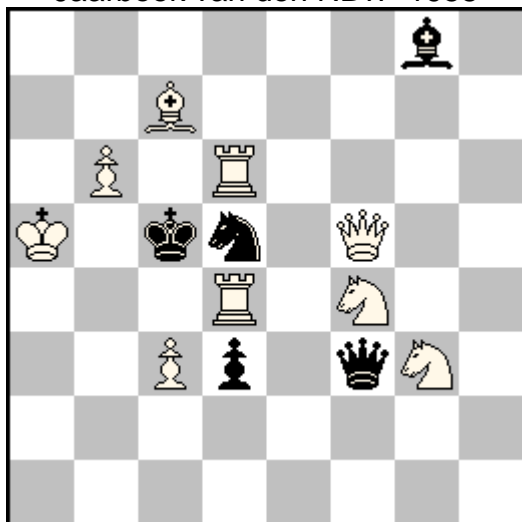
Z-22-22 - (RR)

	a	b
	A	B
	B	A

Mutual interference of Bb8 and Rc5 at e5 (Grimshaw) does not yield anything, but moves of black knights there add one more error to the interference – additional guardings of the potential flight by line openings. This allows mates 2.Q×g3# and 2.Sf5#, with some dual avoidance involved. The key with elegant new-strategical motivation turns the tables.

139 is the first composition showing reciprocal threat paradox – le Grand theme.

139 - Henk Le Grand & Piet Le Grand
Jaarboek van den NBvP 1958



#2 (9+5) C+

1.Qe4? [2.Rc4# **A**]
1...S~ **a** 2.Rc6# **B**
1...Se7!

1.Qe6! [2.Rc6# **B**]
1...S~ **a** 2.Rc4# **A**
(1...Sb4 2.cxb4,Rc4#)

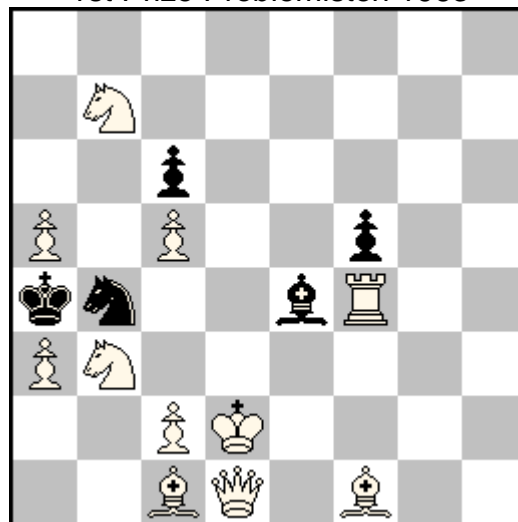
ZF-22-12 - (DD)

		a
A	B	
B	A	

The move 1...S~ defends 2.Rc4# in the first phase, but allows it in the solution, while checkmate 2.Rc6# moves in the opposite way – from variation mate allowed by 1...S~ it becomes the threat of solution.

The reciprocal change of a key and variation checkmate was (probably) shown for the first time in **140**.

140 - John M. Rice
1st Prize Problemisten 1963



#2 (11+5) C+

1.c3? **A** zz
1...S~ **a** 2.Sa1# **B**
1...Sd3! **b** 2.Sd4# **C**
1...Sc2!

1.Sa1! **B** zz
1...S~ **a** 2.c3# **A**
1...Sd3! **b** 2.c4# **D**

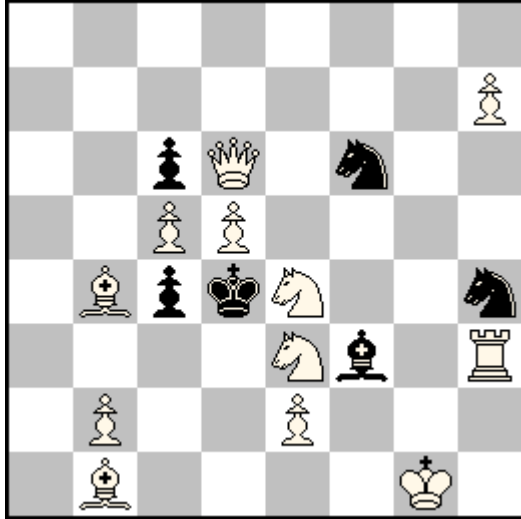
Z-22-24 + (AA)

		a	B
A		B	C
B		A	D

In spite of the fact that Salazar has published his known prototype only 5 years later, it is called „Salazar theme“ or simply „Salazar“. The play of white halbattery corresponds very well with black halfpin and with the black correction with additional change of mate.

Next three diagrams show combinations of three types of reciprocal themes. **141** shows combination of le Grand theme and reciprocal change.

141 - Peter Gvozdják
1st Prize F. Hoffmann 70 JT 2003



#2 (12+6) C+

- 1.Bd2? [2.Qxf6# **A**]
 1...Bxe4 **a** 2.Bc3# **B**
 1...Sxd5 **c** 2.h8=Q# **C**
 1...Sxe4 **d** 2.Sc2# **D**
 1...Se8!

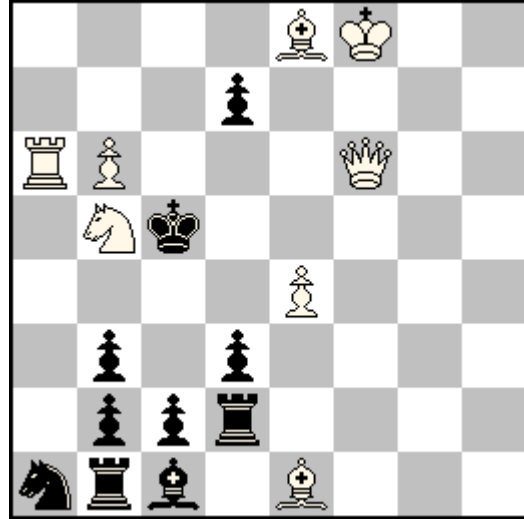
- 1.Qf4!** [2.Bc3# **B**]
 1...Bxe4 **a** 2.Qxf6# **A**
 1...Sxd5 **b** 2.Sc2# **D**
 1...Sxe4 **c** 2.h8=Q# **C**

ZF-24-24 - (DD)(RR)

		a	b	c
	A	B	C	D
	B	A	D	C

142 contains reciprocal change as well as Salazar.

142 - Miroslav Kasár & Zoltán Labai
1st Honourable Mention Práca 1998



#2 (8+10) C+

- 1.Sa3? **A** zz
 1...Rd~ **a** 2.Ra5# **B**
 1...d6 **b** 2.Qc3# **C**
 1...Kb4 **c** 2.Qd4# **D**
 1...d5!

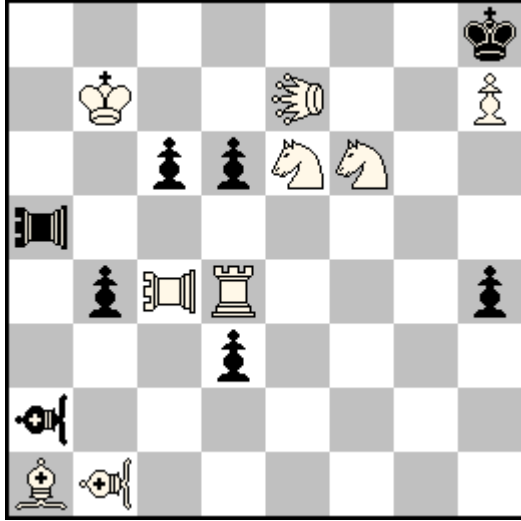
- 1.Ra5!** **B** zz
 1...Rd~ **a** 2.Sa3# **A**
 1...d~ **b** 2.Qd4# **D**
 1...Kb4 **c** 2.Qc3# **C**

ZF-24-24 - (AA)(RR)

		a	b	c
A		B	C	D
B		A	D	C

143 blends Salazar and le Grand theme, this is called also Lender combination by the name of its inventor.

143 - Vasil Ďačuk & Juraj Brabec
feenschach 2012



#2 (9+8) C+
 ♙ = leo, ♖♗ = pao, ♘♙ = vao

- 1.Sd5? **A** [2.PA×h4# **B**]
 1...VA×d5+ **a** 2.R×d5# **C**
 1...h3 **b** 2.LEh4# **D**
 1...d2!

- 1.Rd5!** **C** [2.LE×h4# **D**]
 1...VA×d5+ **a** 2.S×d5# **A**
 1...h3 **b** 2.PAh4# **B**

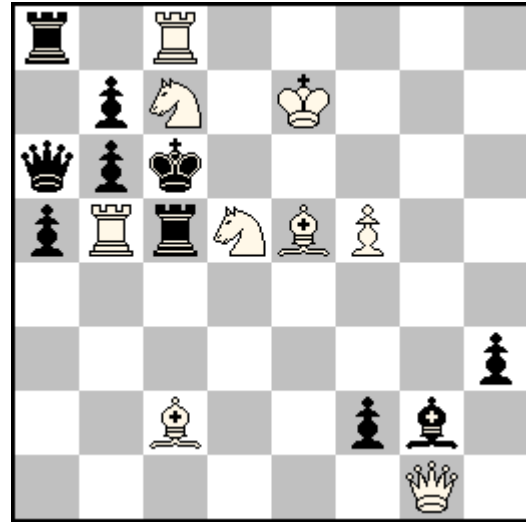
ZF-24-24 - (AA)(DD)

		a	b
A	B	C	D
C	D	A	B

This fairy twomover also confirms that ortho and fairy twomovers differ only in motivation.

144 is a change in three phases, combining reciprocal change and two Salazars.

144 - Aaron Hirschenson
3rd Prize Olympic Tourney
Tel Aviv 1964



#2 (9+10) C+

- 1.Qc1? **C** [2.Qh6#]
 1...R×d5 **a** 2.Be4# **A**
 1...R×b5 **b** 2.Ba4# **B**
 1...B×d5!

- 1.Ba4? **B** [2.R×b6#]
 1...R×d5 **a** 2.S×a8# **K**
 1...R×b5 **b** 2.Qc1# **C**
 1...Q×b5!

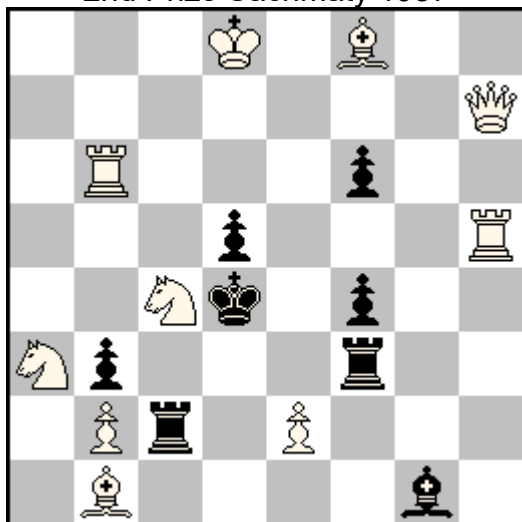
- 1.Be4!** **A** [2.Sb4#]
 1...R×d5 **a** 2.Qc1# **C**
 1...R×b5 **b** 2.S×a8# **K**
 1...B×e4 2.Qg6#

ZF-36-23 - {(AA)-(AA)-(RR)}

		a	b
C		A	B
B		K	C
A		C	K

145 is even richer change in three phases.

145 - Jakov Rossomacho
2nd Prize Šachmaty 1987



#2 (10+8) C+

1.Rb4? **A** [2.Sb5# **B**] Rxc4 **a** 2.Qa7# **C**
1...f5!

1.Re6? **D** [2.Qa7# **C**] Rxc4 **a** 2.Sb5# **B**
1...Rxb2!

1.Qa7! **C** [2.Re6# **D**] Rxc4 **a** 2.Rb4# **A**
1...Rxb2 2.Rxb3#, 1...Ke4 2.Re6#

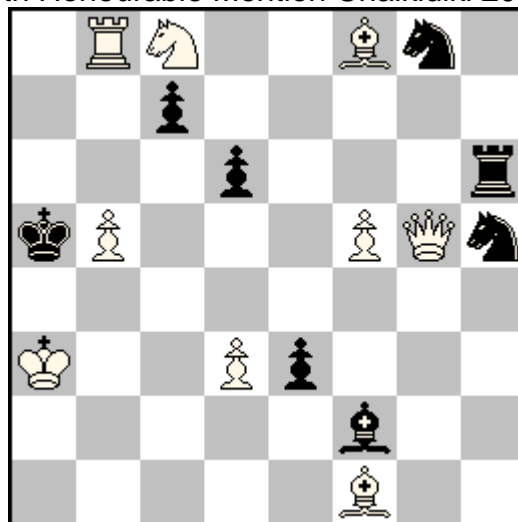
ZF-36-14 - {(PP)-(AA)-(DD)}

		a
A	B	C
D	C	B
C	D	A

145 does not include reciprocal change of mates, but there are all three reciprocal changes of move functions: key and threat, threat and checkmate (le Grand) and key and checkmate (Salazar). And this with the same defence in all phases.

Finally, **146** is an example from other area of new-strategical school – reciprocal change of defence motifs with dual motif avoidance (attention! – not usual dual avoidance) against the same threat and without change of mates.

146 - Juraj Brabec
5th Honourable Mention Chalkidiki 2004



#2 (9+8) C+

1.f6? [2.Ra8#]
1...e2 **A** (**B**?) 2.Qd2#
1...d5 **B** (**A**?) 2.Bb4#
1...c5!

1.d4! [2.Ra8#]
1...e2 **B** (**A**?) 2.Qd2#
1...d5 **A** (**B**?) 2.Bb4#

Defence motifs:

- **A** – guarding of mating line by line opening,
- **B** – unguarding of flight by line closing.

Avoidance of motivation duals in black defences is prepared by keys and motifs are change both from the content viewpoint (guarding, unguarding) as well as the form viewpoint (line closing, line opening). Errors are the same gtom both viewpoints – gate opening.

Juraj Brabec

(translation from SK to EN: Juraj Lörinc)

A few words about A few words

As you can see in the text, Juraj regularly uses multiple ways to describe formal content of the twomovers:

- Z-symbol,
- ZF-symbol,
- MOV pattern,
- PAD pattern,
- table of moves.

Of them, the clearest and the most understandable is the table, but it needs the most space and can be also awkward from typographical point of view.

On the other hand, Z-symbol is well known and widely used, thanks to its conciseness and long-time popularization. It however suffers from the fact that fairly different types of changes can be hidden under the same symbol – take e.g. Z-32-44. summarily describing actually 26 (!) different change themes in three phases. ZF-symbol is slightly more complicated but similar in nature, only moving from area of change of play into change of move functions.

Somewhere in the middle are the PAD and MOV patterns, the most difficult to grasp. They combine conciseness of Z-symbol with exactness of table, but at the cost of missing clarity and requiring proper theoretical preparations. I guess almost nobody knows what “P” stands for, although some readers might be able to guess that “D” stands for threat paradox in the honour of Alfreds Dombrovskis.

In my view, understanding MOV and PAD symbols could be interesting, but it would require very specific and perhaps long theoretical article. Would you be interested in it?

Finally, it should not be forgotten that despite very extensive symbolism used to describe formal content of compositions, Juraj puts in the first place the motivation behind formalism. His book reviewed in Conflictio No 9 is named like this and it probably requires reiteration. Motivation is the most important – it makes the formal change work and can be a source of beauty of problem in itself, even without listing the formal themes.

Yes, still today many people accuse Juraj and other new-strategical experts of undue emphasis on the formal themes. Is there any cure to this? How many articles, books, own compositions are needed to convince critics that high quality new strategy must be grounded in the high quality strategy?

Juraj Lörinc

**Published recently:
PAT A MAT 106**

Issue No 106 of Slovak magazine appeared in December. You can download selection from it on the [dedicated webpage](#). The selection includes 18 pages of 40 and contains:

- photos,
- originals, including the article with originals
- awards,
- announcements.

Other content is exclusive for PaM subscribers in the printed magazine only:

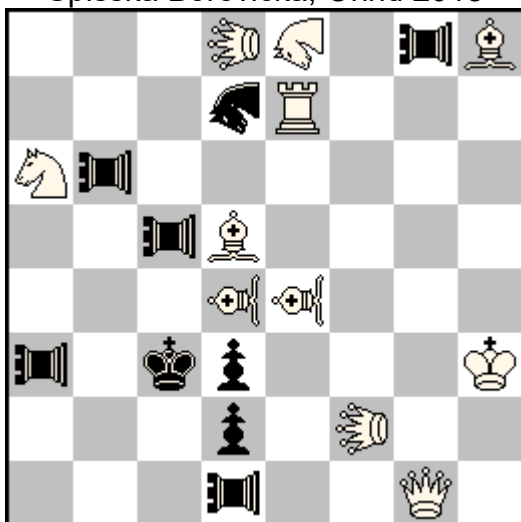
- information about Ohrid congress,
- selections,
- other articles.

Fairy twomover **147** is included in the report from Ohrid, among many other successes of Slovak authors there.

**147 - Ladislav Salai jr.
& Emil Klemanič & Ladislav Packa
& Michal Dragoun**

1st-3rd Prize e.a.

Spišská Borovička, Ohrid 2018



#2

(11+9) C+

♖ = pao, ♘♙ = nao, ♗♝ = vao, ♚♔ = leo

1.VAg7? [2.LEf6#]
1...Kd4+ a 2.LEg3# **A**
1...PAc4 b 2.LEf3# **B**
1...NSf3!

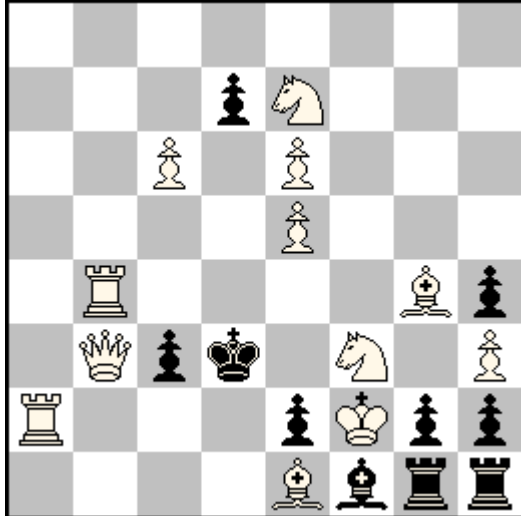
1.VAe5! [2.LEf6#]
1...Kd4+ a 2.LEf3# **B**
1...PAc4 b 2.LEg3# **A**
1...PAcc6 2.LEd4#
1...PA×e5 2.B×e5#
1...NSf6,PAf6 2.LE×f6#

Reciprocal change is clearly emphasized, but this was in fact quite far from the [theme of Spišská Borovička 2018](#). Peter Gvozdják had requested antagonistic problems in 2 moves with two related variations: in one the black king plays to a square neighbouring with a certain black piece, in the other variation, the same black piece plays to a neighbouring square of the black king.

About **147** Peter has written [in the award](#) the following: "Reciprocal changes mechanism based on switching the direct/indirect battery. This idea has been shown also in orthodox form. Here it is typically fairy, and the extra bonus is very good: flight giving try and key, checking king defence."

Orthodox selfmate **148** can be found among originals.

148 - Alexandr Sygurov
1219 PAT A MAT 106, XII 2018



s#4

(12+10) C+

1.Raa4! zz

1...dxc6 2.Re4 c5 3.Rad4+ cxd4 4.Re3+ dxe3#

1...dxe6 2.Bf5+ exf5 3.Sd5 f4 4.Se3 fx3#

1...d5 2.Qb1+ c2 3.Qc1 d4 4.Qe3+ dx3#

1...d6 2.Rf4 dxe5 3.Rae4 exf4 4.Re3+ fx3#

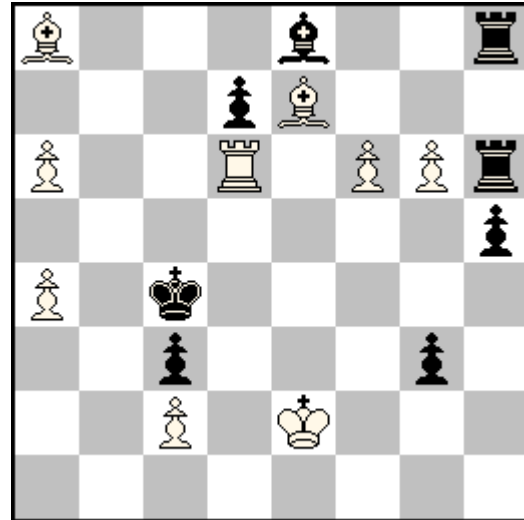
2...d5 3.Sf5 d4 4.Se3 dxe3#

Pickaninny in the 1st Black moves is blended with much less usual theme of the 4th White moves played on the same square (e3). Moreover, 4 different White pieces play in the 4th move there – Rb4, Se7, Qb3 and Ra4.

147 was included in the moremovers Selections (called Okienko do sveta – “Window into world”).

149 - Nikolaj Belčikov
& Vyačeslav Krasičonok

3rd Prize V. Volček 50 JT 2016



#7

(9+8) C+

1.Ke3! [2.Rd4#]

1...Kb4 2.Rd4+ Ka5 3.Bd8+ Kxa6 4.Rd5 [5.Ra5#] Ka7 5.Ra5+ Kb8 6.Bd5 [7.Ra8#]

1...Kc5 2.Rc6+ Kd5 3.Rc5+ Ke6 4.Bd5+ Kf5 5.Be4+ Kg4 6.Bf5+ Kg5,Kh4 7.f7#

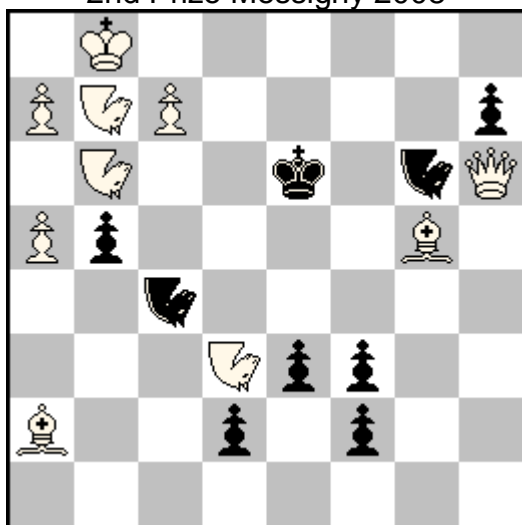
12 relevant black moves are played by the black King. With two variations in the sevenmover it means that White is basically hunting black King around, so why the third prize and selection into the column?

Model mates are the first reason. There are two, and especially the pawn battery mate 7.f7# is exclusive, absolutely unexpected in the initial position and quite rare sight.

The very good use of white material is the other. I liked the most the activity of Be7, without moving much affecting the whole relevant part of the board.

150 can be found in the fairy part of Selections.

150 - Bernd Ellinghoven & Hans Gruber & Hans Peter Rehm
2nd Prize Messigny 2008



semi-r#3 (10+9) C+

Circe

♞♞ = nightrider

1.a6! [2.Ka8 [3.Bb1 N×b6(Nb8)#]]
1...f1=Q 2.B×c4(Nc1)+ b×c4 3.Na8 Nce2#
1...d1=Q 2.Q×g6(Ng1)+ h×g6 3.Nc8 Ne2#

The strategy of this semireflex mate fully uses all fairy elements. The key unguards b6 and White threatens unpinning Nc4 that would capture Nb6 with self-blocking rebirth.

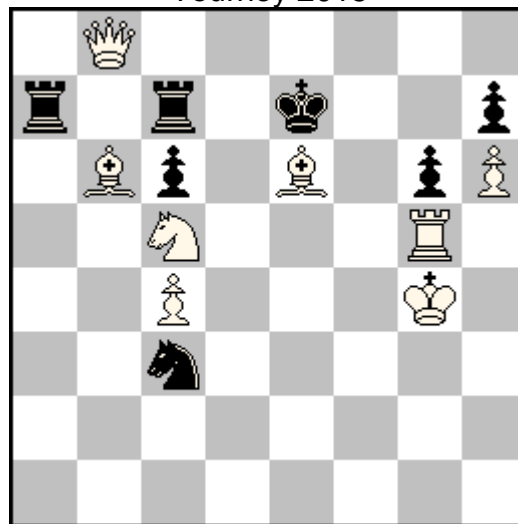
Both queen promotions defend the quiet threat by counter-threat to move to b1, preventing 3.Bb1 due to possible rebirth of bQ at d8.

The error of both defences is the same – they block f1 and d1, disabling rebirth of wB and wQ after pawn captures in the variation play. Black nightriders exchange functions of guarding and checkmating piece, while Nb6 again blocks, this time by moving to a8 or c8.

White material is well used, with pure guarding of bK flights and the quiet threat allows beautiful reflexmate defences.

The article about recent Slovak successes includes **151**.

151 - Štefan Sovík
1st Honourable Mention Moscow
Tourney 2018



#3 (8+7) C+

1...Kd6 **a** 2.Qf8+ **A** Re7 3.Qf4#
1...Kf6 **b** 2.Qd8+ **B** Re7 3.Qd4#

1.Bg8! [2.Re5+ Kd6,Kf6 3.Re6#]
1...Kd6 **a** 2.Qd8+ **B** Rd7 3.Qf6#
1...Kf6 **b** 2.Qf8+ **A** Rf7 3.Qd6#

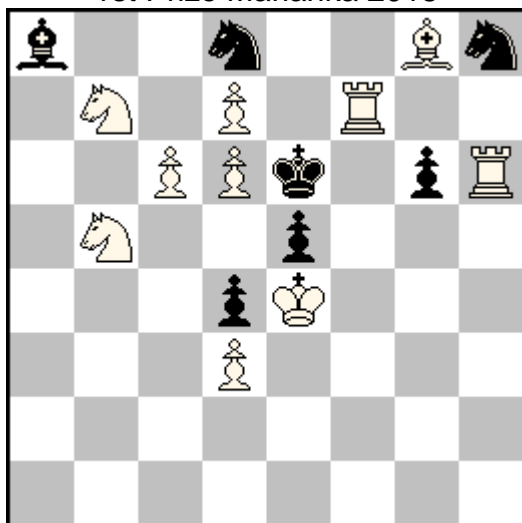
One more reciprocal change, this time in threemover. The only difference between phases is the placement of white lightsquared bishop. When he stands at e6 in the set play, White can lure Rc7 to e7 for a selfblock and checkmate from the 4th rank, with Be6 cutting the bR line.

In the solution wB makes way for the wR checkmating on e6 in the threat. Empty e6 prevents set play continuations, but allows checks from d6 to f6 and vice versa. Thus, the reciprocal change is

created in a typical threemover mechanism.

The next two diagrams **152** and **153** have won theme tourneys in Marianka 2018. (Another was shown in Conflictio No 8.)

152 - Michel Caillaud
1st Prize Marianka 2018



s#2 (10+7) C+

1.c7! zz

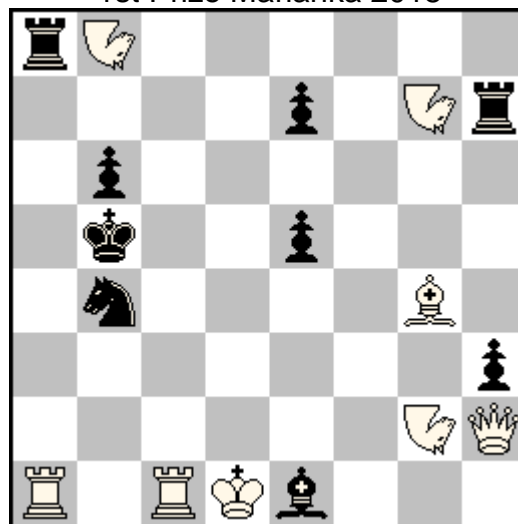
- 1...Sc6 2.Sd8+ S×d8#
- 1...S×b7 2.d8=S+ S×d8#
- 1...Sd×f7 2.d8=Q B×b7#
- 1...Sh×f7 2.c×d8=Q B×b7#

Orthodox selfmate tourney asked for s#2 where the 2nd White's moves are played to the departure square(s) of the 1st Black's moves.

152 was highly praised by the judge Jozef Havran. In all four variations White moves to d8, with 3 different pieces and three of variations are introduced by tempo departures of bS. If he creates the battery on the long diagonal (normal or masked), he is forced to return to d8 by a check. If any of knights selfpins on f7, it is important to re-guard squares previously guarded by Rf7, namely d7 and f6. That

is why promotions to wQ follow. Very good selfmate strategy, indeed.

153 - Peter Gvozdjak & Juraj Lörinc
after Milan Velimirović
1st Prize Marianka 2018



#2 (8+9) C+

☞ = nightrider

- 1.Rab1? [2.Q×e5# **A**
- 2.Bd7# **B**
- 2.Be2# **C**]
- 1...h×g2 **a** 2.Q×e5# **A**
- 1...R×g7 **b** 2.Bd7# **B**
- 1...R×b8 **c** 2.Be2# **C**
- 1...e6!

- 1.Rcb1!** [2.Q×e5# **A**
- 2.Bd7# **B**
- 2.Be2# **C**]
- 1...h×g2 **a** 2.Be2# **C**
- 1...R×g7 **b** 2.Q×e5# **A**
- 1...R×b8 **c** 2.Bd7# **B**

The fairy tourney limited applicable fairy elements to nightriders and roses, without using any fairy conditions. This sounds like an almost orthodox tourney. Peter Gvozdjak tried to compose something and I had some good luck in being present and helping a small bit. **153** shows Lačný cycle in the Fleck form based on the six potential flights a4, a5,

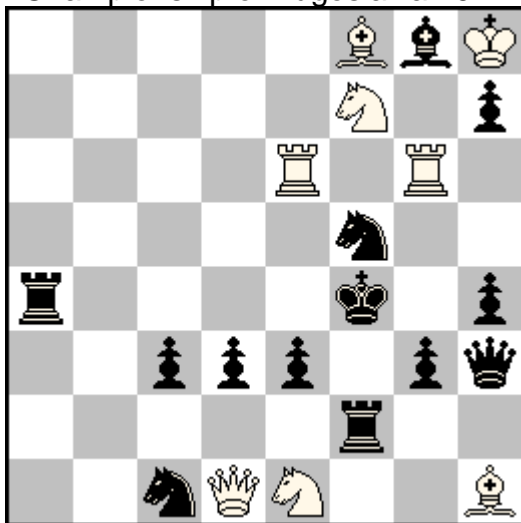
a6, c4, c5, c6. Rook keys pin Sb4 and thus carry three threats, these are separated by unified captures of white nightriders, providing suddenly always one specific flight and thus determining the checkmate.

It is worth comparing our “after” problem with the original Milan’s orthodox twomover **154** (that is not reprinted in PAM).

154 - Milan Velimirović

3rd Place

Championship of Yugoslavia 1972



#2

(8+13) C+

1.Rg6? [2.Q×a4# **A**

2. Bh6# **B**

2.,Bd6# **C]**

1...e2 **a** 2.Q×a4# **A**

1...B×f7 **b** 2.Bh6# **B**

1...g2 **c** 2.Bd6# **C**

1...Se2!

1.Ref6! [2.Q×a4# **A**

2. Bh6# **B**

2.,Bd6# **C]**

1...e2 **a** 2.Bh6# **B**

1...B×f7 **b** 2.Bd6# **C**

1...g2 **c** 2.Q×a4# **A**

(1...Q×h1 2.Rg4#, Qg4#)

As you can see, the mechanism is almost the same. Small geometrical differences aside there is just one important change – two Milan’s pawn defences unblock and close lines instead of unified capture of line guardians in **153**. Of course, in the orthodox form the nightrider line is not available – but that is precisely why we have tried to show the content with nightriders only. Also the refutations of try are very similar: Milan’s 1...Se2! corrects pawn thematical defence by providing a guard on the 4th rank in addition to the flight g4. Our 1...e6! corrects by gate closing for the mating move potentially guarding provided flight a4.

Overall, the position of **153** is more airy that that of **154**. Four pieces less and pieces are more distributed without excessive clustering on the whole board.

And here come all the questions. Is such use of fairy element justified? Does the answer to previous question depend on the specific fairy element (taking into account that nightrider is almost orthodox)? Is **153** anticipated by **154**? Does the answer to previous question depend on the fact that two compositions are included in two different sections?

For the judge of Marianka tourney (Emil Klemanič), the answers were clear enough to award **153** with the first prize. But the answers surely aren’t universal. What is your view?

Juraj Lörinc

Conflictio is an e-zine dedicated to chess problems with antagonistic stipulations

Editor: Juraj Lörinc, juraj.lorinc+conflictio@gmail.com
