Julia's Fairies, Informal Tournament Fairy Chess 2020-II (1.7.2020-31.12.2020)

Judge: Hans Gruber, Germany

PARTICIPATING PROBLEMS

1522, 1523, 1525/1525.1/1525.2, 1526, 1528, 1529, 1530, 1531, 1533, 1534, 1535,1536, 1537, 1538, 1540/1540.1, 1541, 1542, 1543, 1544, 1545/1545.1, 1546, 1547, 1549, 1550, 1551/1551.1/1551.2/1551.3/1551.4, 1552/1552.1, 1553, 1554, 1555, 1556, 1557, 1559, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572 (cooked), 1573, 1574, 1575, 1576, 1577.

Congratulations to the Editor and to the composers – these 49 problems plus 9 versions constituted an excellent set of fairy problems with a rich diversity of styles, types, and complexities. While it was relatively easy to group the problems into the categories Prize, Honourable Mention and Commendation, it took many decisions to come up with the final ranking.

I leaned on Hans Peter Rehm's advice that it is the main task of a judge to select those problems which she or he considers to be worth to be studied once more by the general audience and to argue why those problems are considered excellent or beautiful (or both). This means that awards should focus, like the FIDE-Album, on the positive selection, and they should single out compositions, not composers. However, my sincere thanks to the composers who gave me the pleasure that I could study the following problems.

(see diagrams at the end of the Award or animated diagrams by the hyperlinks connected to the numbers)

1st Prize: 1576 Armin Geister & Daniel Papack

a) and b) 1.Qe3 [2.g4 3.Kg3#] (not 1.g4? Rbg3!), and now any move by the black knight b8 defends: 1.– Sc~! 2.g4? B(h7-c8)×g4! 3.Kg3+ Rh2! White potentially could counter by playing 2.Rc1 or 2.Re1, threatening 3.B(g6-f1)×g2# and capturing the black knight after the defence 2.– Sd2! (not 3.B(g6f1)×g2+ Sf1!). We must pay attention, however, to the fact that the capture by the Bg1 – thus checking with the white knight – might be recountered by capturing the knight. Similarly, the capture by the white king – thus checking with the white rook – might be recountered by capturing the rook or might even be illegal (due to a self-check). Fortunately, each possible move of the black knight c8 introduces a drawback. 1.– Sa7 interferes with the rook Marscirce line R(b3-a8)×a5,a2. Similarly, 1.– Sd6 interferes with the queen Marscirce line Q(e7-d8)×d4,d2. The twinning thus most subtly introduces a reciprocal change.

a) 1.– Sa7 2.Re1 [3.B(g6-f1)×g2#] Sd2 3.B(g1-c1)×d2# (not 2.Rc1? Sd2! 3.K(h2-e1)×d2?? illegal: 3.– Q(e7-d8)×d2!)

1.– Sd6 2.Rc1 [3.B(g6-f1)×g2#] Sd2 3.K(h2-e1)×d2# (not 2.Re1? Sd2! 3.B(g1-c1)×d2+ R(b3a8)×a5!)

b) 1.– Sa7 2.Rc1 [3.B(g6-f1)×g2#] Sd2 3.K(h2-e1)×d2# (not 2.Re1? Sd2! 3.B(g1-c1)×d2+ Q(e7d8)×d4!)

1.– Sd6 2.Re1 [3.B(g6-f1)×g2#] Sd2 3.B(g1-c1)×d2# (not 2.Rc1? Sd2! 3.K(h2-e1)×d2+ R(b3a8)×a2!)

Reciprocally changed continuations that make the impression that both twins are identical. They are not! How the differences are composed and implemented, is based on a most outstanding, deep, and rich concept. Every single part of the composition breathes the air of Marscirce, and everything is achieved with quiet moves and quiet threats. Such a dense collection of fairy effects is overwhelming, and their interplay is phantastic.

2nd Prize: 1577 Jean-Marc Loustau

The four potential white mates cannot immediately be played: 1.R×h4+? VAd8×h4! — 1.S×f2+?

CCR×f2! — 1.Se3+/Sf6+? illegal (pinned, thus self-check!)

* 1.– PAe7 2.R×h4#

1.RAe6? [2.R×h4/S×f2#] VAh4-f6 2.h×g8=RA#, but 1.– VAh4-g5! and 1.– VAh6-g5!

1.RAf3!? [2.Sf6/Se3#] (not 2.R×h4+? NA×h4!, not 2.S×f2+? PA×f2!) NA×d5/PAe7 2.R×h4/S×f2#, but 1.– VAd8-g5! and 1.– CCRh8-g5!

1.RAe4!! [2.RAa4#] (not 2.R×h4+/S×f2+/Sf6+/Se3+? Kg5!)

Any move to g5 unpins the CCRg6 and thus defends (2.RAa4+ CCR×a4!); after a random move to g5, VAd8 controls the mating square h4, CCRh8 controls the mating square f2, VAh4 controls the mating square f6, VAh6 controls the mating square e3. However, Black has to specify one of these four pieces to move to g5, and then exactly the moving piece does not control „its“ mating square!

1.– VAd8-g5/CCRh8-g5/VAh4-g5/VAh6-g5 2.R×h4/S×f2/Sf6/Se3#

1.– Kg5 2.R×g6# (2.RAa4+? e4!)

A big programme, with a double complete Tertiary Threat Correction with successive corrections of thematic double threats. In addition, the pattern of showing four variations by using the double refutations of the tries shows a doubled Hannelius. This is achieved by an elaborated anti-quadruple Stocchi solution with unpin. It is a nice add-on that the key provides a flight. Wonderful that such a design could be realised. Thirty-one pieces including fourteen fairy pieces from five different types – all from the same family, however! – and some less active pieces (the white knight f8 is only used to guard the rook when mating after the king's flight) show how many challenges had to be faced (and were successfully overcome).

3rd Prize: 1571 Torsten Linß

1.Ra3 Bb3 2.Bc4 Kc3 3.Kd5 Kd2 4.Ke4 Ke1 5.Kd3+ Kf1 6.Re1+ Kg2 7.Ke2 Kh2 8.Kf1 Kh1 9.Be2 Be6 10.Rh3+ B×h3#

So much fun, so much depth, so much strategy – a rare find in a miniature. Finding a potential mate is an easy job if one looks at the diagram: kings to f1 and h1, with the e-rook blocking e1, and it is already done. Both kings have to cross dangerous territory, however. To enable this, the three remaining pieces are involved in consecutive critical manoeuvres with line interferences, clearances, and finally switchbacks. It is helpful that the line e5-e1 has to be opened for the final purpose, and that the white bishop has to serve as a block.

4th Prize: 1549 Armin Geister & Daniel Papack

1.Bb1 e3 2.Re4 Rc1 3.Be1+ Rd1# — 1.Bd1 c2 2.Bc3 Rg1 3.Qe1+ Rf1#

This seems to be easy – just force the black rook to enter a light square to mate. There are two Marscirce batteries visible that could be used for that purpose: moving the queen checks via the light-squared bishop (we have to take care that Black does not respond Re2+), moving the dark-squared bishop checks via the queen. The black rook is forced to enter d1 respectively f1. Then, however, the white king becomes powerful and can capture the rook, thus escaping from the check! The only escape is that the third white move must end on the square e1 (not on any other square)! There is another Marscirce specific obstacle in each attempt – the white queen can capture the black rook when it ends up on square f1, and the white rooks can capture the black rook when it ends up on square d1. Thus, more effort has to be invested – by playing 1.Bb1, R(-a1)×d1 is prevented, analogously 1.Bd1 prevents 4.Q(d1)×f1. Things get more complicated, as the controls of the squares c2 and e3 are lost and have to be compensated for. The black moves 1.– e3 and 1.– c2, in turn, lose controls of the squares e4 and c3 and thus require the moves 2.Re4 and 2.Bc3.

Finally we get it done. In the discussions in *Julia's Fairies*, the question was raised about the purpose of the black bishop h1 – it serves the economy of aim as it guarantees the purity of 3.Be1+ which only prevents 4.K(-e1)×d1, but not also 4.R(-h1)×d1. Such purity is much more important than the plain number of pieces – one should count and compare numbers of pieces only when the quality of content is the same. Cutting the number of pieces is wrong when the content is reduced as well.

5th Prize: 1537 Chris Feather

1.Qa7 Qb2 2.Sa4 Q×a2# — 1.Qb6 Qg4 2.Sd6 Qe6#

Wonderful proactive queen moves (observing the own king and thus protecting him against queen attacks) in open territory to safeguard the final mates by the white queen after creating fairy-specific batteries with the queen as a front piece, thus unpinning a black knight which then is being spiked in the mate. This should be considered the reference composition for the Isardam condition, being elegant, comprehensible, beautiful and substantial.

6th Prize: 1546 Torsten Linß

1.Bh2 Bg2 2.Qd2 Kb7 3.Kc2 Kc6 4.Kd3 Kd5 5.Ke2+ Ke4 6.Kf2 Bf3 7.Kg3 Bh1 8.Kh3 Kf3 9.Qe1 Bg2#

Again a linear round trip (see 3rd Prize) with critical play at the core of the solution, but what makes this rendering so remarkable are, as Kjell Widlert rightly remarks, the most subtle moves 1.– Bg2! 2.Qd2! which are deeply rooted in the strategy and not only have positive reasons but also negative ones (do not disturb!).

1st Honourable Mention: **1522 Franz Pachl**

1.VA4g3? [2.R×e5#] Ke6! (2.VAd4+? Ke7!) — 1.g3? [2.R×e5#] Ke4! (2.NAd4+? Kf3!) — 1.VAeg3? [2.R×e5#] Kc5! (2.PAd4+? Kb4!)

1.Kg3! [2.R×e5#] Ke6/Ke4/Kc5 2.VAd4# (2.PAcd4+? K×f6!)/NAd4# (2.VAd4+? K×d3!)/PAd4# (2.NAd4+? K×b5!)

Good play in four phases in which the black king himself is a powerful defender. He counters three attempts in which pieces enter the square g3 to threaten the thematic mate, because the first moves would lose control over squares which the king can reach in the second move. Only the innocent white king can do the job without doing any harm. It is inherent to the scheme that some white fairy pieces are needed only in some variations.

2nd Honourable Mention: **1551.4 Dirk Borst**

1.Bf2 2.Kc3 3.K×d4 (+Pd7) 4.Ke3 5.Kf3 6.B×b6 (+Bf8) 7.Bd8 8.b6 9.b7 10.b8=Q 11.B×h4 12.Q×e8

(+Bc8) 13.Q×d7 14.Kg2 15.K×h2 (+Ph7) 16.g×h7 17.h8=S 18.Sf7 19.S×d6 20.Qh3 21.Qg2 22.Kh3

23.Se8+ Ke1#

The original version 1551 was published on October 27th, 2020. When the author submitted the correction 1551.4, Julia Vysotska and I discussed the issue and decided to include this correction in this tournament. This is a thrilling series-mover that plays with the very specific effects of the rex inclusiv condition, and although only White plays, both kings are intensively affected. The move sequence is rich with its many changes of the moving pieces, and the author tastily decided to let the black king mate.

3rd Honourable Mention: **1566 Franz Pachl**

a) 1.– B×d6+ 2.Kc4 Bc5 3.NAf1 Rc6 4.Bg3+ Q×f1#

b) 1.– R×c7+ 2.K×b4 Rc5 3.NAb2 Be7 4.Bf4+ Q×b2#

An airy setting of an orthogonal-diagonal transformation with excellent usage of the whole board and fine queen mates (although capturing). The diagonal of the white bishop is emptied through reciprocal manoeuvres of the black rook and the black bishop, first capturing one of the naos, then a critical move, and then an interference on the white king's diagram position. The second white nao prepares an antibattery with the bishop as a front piece and thus directs the black queen.

4th Honourable Mention: **1545.1 Ivo Tominić**

1.– B×f3 (+Pf7) 2.B×e6 (+Pe2) Bc3 3.B×d7 (+Pd2) Rg1#

1.– Bc3 2.Q×d5 (+Pd2) Rg1 3.Q×g5 (+Pg2) B×f3 (+Pf7)#

1.– Rg1 2.B×g5 (+Pg2) B×f3 (+Pf7) 3.B×e7 (+Pe2) Bc3#

This is an old-fashioned Circe cycle of white moves in a heavy construction – but an intellectual challenge with many critical moves and interferences by rebirth that are interestingly coordinated. The original version 1545 was published on September 25th, 2020, but the version is slightly superior.

5th Honourable Mention: **1574 Vitaly Medintsev & Aleksey Oganesjan**

a) 1.– c1=R+ 2.Kb6 Rc5 3.Qg5 g1=B 4.Qc1+ R×c1#

b) 1.– g1=B+ 2.Kc6 Bc5 3.Qg3 c1=R 4.Qa3+ B×a3#

Now follows (the order was not intentionally created in this way) a set of three remarkable and aesthetic orthodox helpselfmates. All three are elegant presentations of sufficiently complex ideas and show how

economically the two „mating nets“ for both kings can be created. This problem shows a fresh reciprocal Grimshaw; the original parts are that both thematic pieces are promoted pieces and that the interfering move on square c5 is played before the other piece is born. This is „really anticipatory“.

6th Honourable Mention: 1541 Petko Petkov & Geoff Foster

a) 1.– Qg8 2.Be6 Bb5 3.Bb3 Sf7++ 4.Ke6+ Sd6#

b) 1.– Be8 2.Bd7 Qb3 3.Bb5 Sd7+ 4.Kc6+ Sc5#

Two fine Indian manoeuvres with changed functions of the black queen and the black bishop c6, and a skilful usage of the white royal battery. It is remarkable that the critical moves are also used by the white bishop g4, thus the order of black moves is determined.

7th Honourable Mention: 1554 Vitaly Medintsev

1.Bd7 Sd1 2.Ke6 Sde3 3.R×f5+ S×f5 4.Q×c4+ B×c4#

1.Rc6 Se3+ 2.Kc5 Sc2 3.B×c4+ S×c4 4.Q×f5+ R×f5#

An elegant rendering of the orthogonal-diagonal transformation of the thematic play, with paradoxical destruction of powerful (as the respective other solution shows) batteries.

1st Commendation: 1534 Ladislav Salai jr., Emil Klemanič & Michal Dragoun

1.K×e5+ LE6d5 2.VA×d5 LEe2# — 1.K×c6+ LE4d5 2.PAf×d5 LEe6# — 1.K×c4+ LE5d5 2.PAa×d5

LEa6#

The three solutions show a perfect cycle of functions of the three leos, introduced by royal captures, then by a move to the square d5 and then a second capture there. The busy traffic from and to d5 distracts from the many black fairy pieces that were necessary to implement the cycle.

2nd Commendation: 1536 Julia Vysotska & Daniel Papack

1.nR×f1→h2 nR×h4→f5 2.nR×g5→d8 nR×d5→g5#

1.nB×h4→g2 nB×f1→d2 2.nB×e1→a1 nB×c3→e1#

An entertaining neutral Zilahi with the neutral pieces ending at the diagram squares of the respective other one. I clearly prefer this version with neutral knights to the one mentioned in the solution (with one white and one black knight and twinning). Although many pawns were needed to safe soundness, the thematic play arises in a crystal-clear manner.

3rd Commendation: 1533 Torsten Linß

1.– Ba1 2.f4 Kb2 3.Kf6 Kb3+ 4.Kg5 Bd4 5.f5 Kc4 6.f6 Kd5 7.f7 Be5 8.f8=Q Ke6 9.Qc5 Kf7 10.h7 Bh8 11.Kh6 Kf6 12.Qh5 Bg7#

Intensive play along the diagonal, the critical move of the black bishop is the kick-off to an Indian manoeuvre and, remarkably, to the funny attempt of the bishop to conquer almost all squares of the diagonal („5-move linear round trip“, as the author says).

4th Commendation: 1565 Thomas Maeder

1.R×c3 [-Bd8] Sh5 2.Rg2 R×g2 [-Rc3]# — 1.Rd2 Sh4+ 2.R×a2 [-Re5]+ B×d2 [-Ra2]#

Breton adverse could also be called „Breton brutal“ – when you capture, you remove two pieces of the other side. This is a phantastically elegant example how unwanted own checks can be avoided with thematic captures.

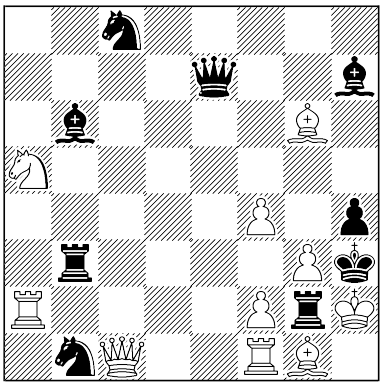
5th Commendation: 1528 Borislav Gadjanski

* 1.– – 2.LI×d3→b5 LIa7 3.G×g3→a3+ S×f4→a4+ 4.K×a2→a1 LI×a3→a5#

1.– a1=LI 2.LI×d3→h7 LIb7 3.G×g3→g2+ S×f4→f3 4.K×a1→h1 LI×g2→e4#

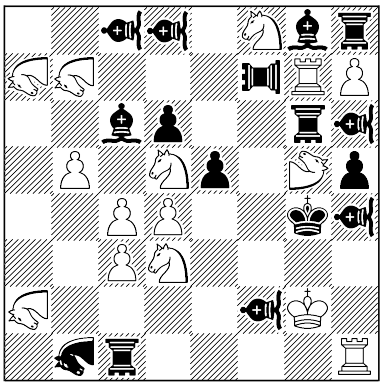
This is a clumsy (many captures) presentation of orthogonal-diagonal echo mates that however provides a lively impression. Using a set-play contributed to the paradoxical radical changes of the final zugzwang in two phases.

1st Prize: 1576
Armin Geister
Daniel Papack
Julia's Fairies 31.XII.2020



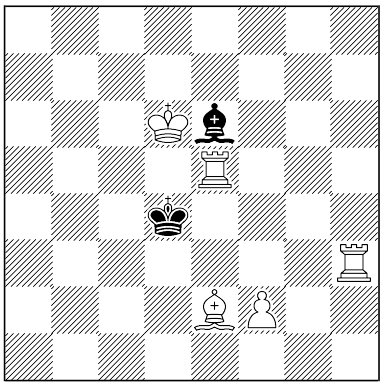
#3 b) ♘a5→d4 C+ 10+9
Marscirce

2nd Prize: 1577
Jean-Marc Loustau
Julia's Fairies 31.XII.2020



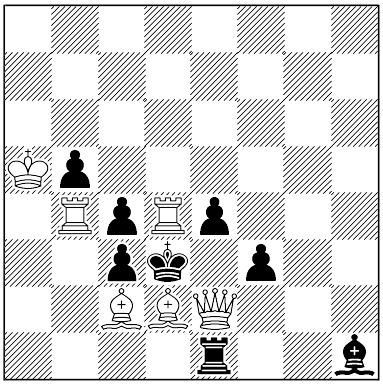
#2*vv C+ 15+16
= Pao
= Chinese Camelrider
= Vao
= Nao
= Rao

3rd Prize: 1571
Torsten Linß
Julia's Fairies 26.XII.2020



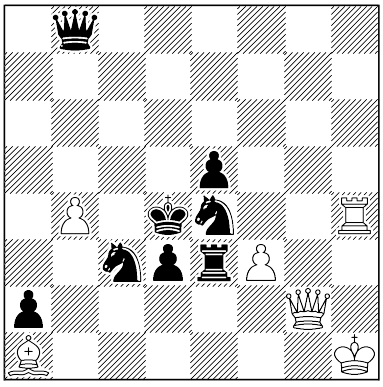
HS#10 C+ 5+2

4th Prize: 1549
Armin Geister
Daniel Papack
Inspired by Rolf Kohring
Julia's Fairies 19.X.2020



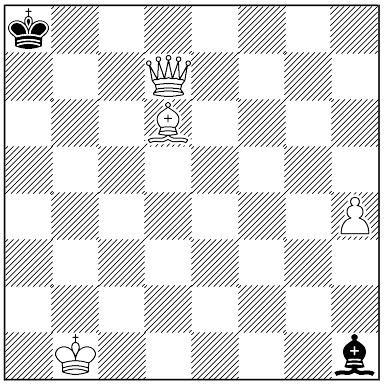
HS#3 2 solutions C+ 6+8
Marscirce

5th Prize: 1537
Chris Feather
Dedicated to Petko Petkov
Julia's Fairies 8.IX.2020



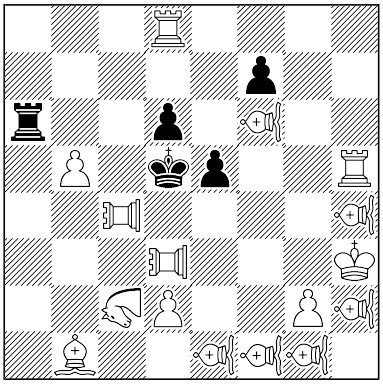
H#2 2.1;1.1 C+ 6+8
Isardam

6th Prize: 1546
Torsten Linß
Dedicated to Arno Tüngler
Julia's Fairies 30.IX.2020



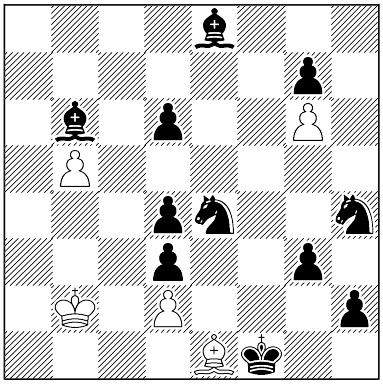
HS#9 C+ 4+2

1st Honourable Mention:
1522
Franz Pachl
Julia's Fairies 20.VII.2020



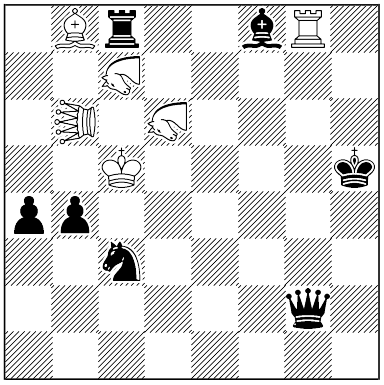
#2vvv C+ 16+5
= Pao
= Vao
= Nao

2nd Honourable Mention:
1551.4
Dirk Borst
Dedicated to Arno Tüngler
Julia's Fairies 17.I.2022



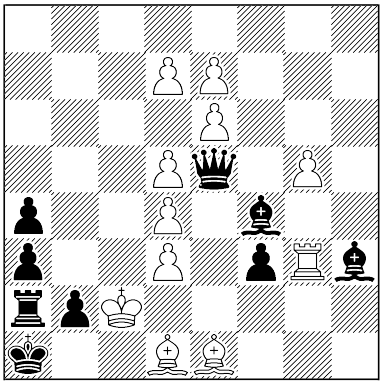
Ser-S#23 5+11
Circe rex inclusiv

3rd Honourable Mention:
1566
Franz Pachl
Julia's Fairies 25.XII.2020



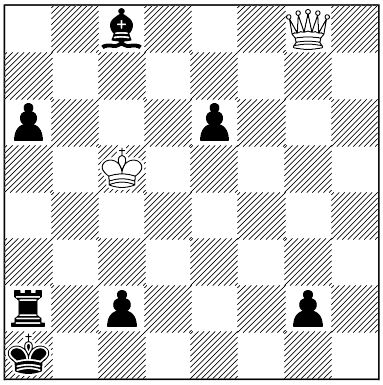
HS#3.5 C+ 6+7
b) b6→d8
= Leo
= Nao

4th Honourable Mention:
1545.1
Ivo Tominić
Julia's Fairies 13.X.2020



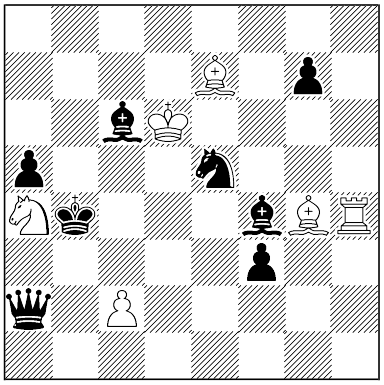
H#2.5 3;1.1;1.1 C+ 11+9
Circe

5th Honourable Mention:
1574
Vitaly Medintsev
Aleksey Oganesjan
Julia's Fairies 26.XII.2020



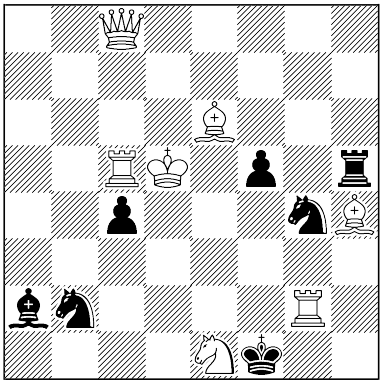
HS#3.5 C+ 2+7
b) a2→b1

6th Honourable Mention:
1541
Petko Petkov
Geoff Foster
Dedicated to Julia Vysotska
Julia's Fairies 16.IX.2020



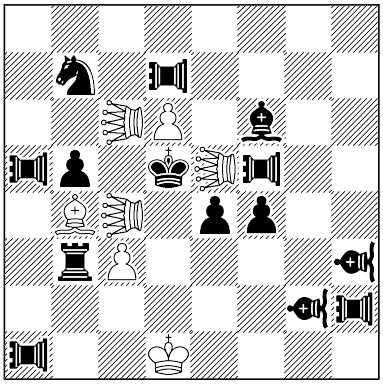
HS#3.5 C+ 6+8
b) c2→b6

7th Honourable Mention: 1554
Vitaly Medintsev
Julia's Fairies 2.XI.2020



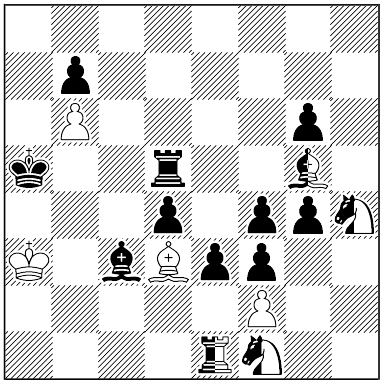
HS#4 2 solutions C+ 7+7

1st Commendation: 1534
Ladislav Salai jr.
Emil Klemanič
Michal Dragoun
Julia's Fairies 5.IX.2020



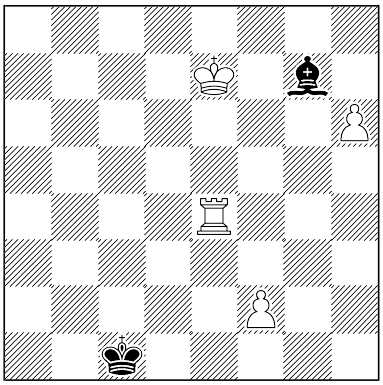
H#2 3.1;1.1 C+ 7+14
= Leo
= Pao
= Vao

2nd Commendation: 1536
Julia Vysotska
Daniel Papack
Julia's Fairies 8.IX.2020



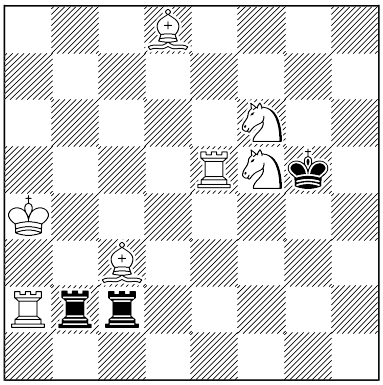
H#2 2.1;1.1 C+ 4+10+4
Take & Make

3rd Commendation: 1533
Torsten Linß
Julia's Fairies 29.VIII.2020



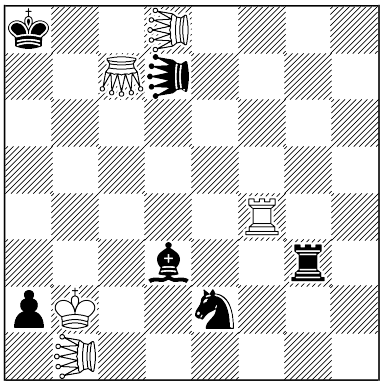
HS#11.5 C+ 4+2

4th Commendation: 1565
Thomas Maeder
Julia's Fairies 25.XII.2020



H#2 2.1;1.1 C+ 7+3
Breton adverse

5th Commendation: 1528
Borislav Gadjanski
Julia's Fairies 5.VIII.2020



HS#3.5* C+ 5+6
Take & Make
= Grasshopper
= Lion