

# Israel Ring Tourney – Two-movers 2009

*Judge: Christopher Reeves (Great Britain)*

I was sent a total of 28 originals to judge by Paz Einat on anonymous diagrams. From my selected shortlist two problems had to be eliminated due to anticipation. These were # 1937, anticipated both by A. Piatasi (3<sup>rd</sup> Prize Stella Polaris 1967) and by M. Guida (2<sup>nd</sup> Prize diagrammes 1986), and # 2000, anticipated by F. Kaputsin 4<sup>th</sup> Prize Indust. Zaporozhe 1997).

The overall standard was reasonable for an informal tourney, without there being any entry that was outstanding from every point of view. In a number of instances the construction could have been improved. Problems to which this observation applies included some on my shortlist. From my perspective as a 2# column editor as well as a judge, I have the impression that composers are perhaps too often inclined nowadays towards the pursuit of novelty at the expense of established constructional and aesthetic standards, and I regard this as a regrettable trend. Whether or not this is generally the case, I have only awarded top honours here to problems which I feel are exempt from this criticism.

## **Prize: Vm 1932 Menachem Witztum & Emanuel Navon**

A beautifully stylish and well crafted problem showing the theme for the composing tourney set to coincide with the 2009 European Solving Championship in Subotica, and since then widely referred to as ‘paradoxical White Correction’. In this economical rendering the set mate following 1..Rdd4 becomes the threat following random moves by the WS on c4, only defeated by the same defence that had allowed the mate in the set play. White then corrects by creating a new threat, in the process releasing the dR from its semi-pin. When in the variation play this Rook interferes on the same d4 square, the Se6 mate reappears, while the dR interference leads to a replacement mate. What makes this an impressive problem is not the intensity of the thematic play, but the way in which virtually everything in the try and post-key phases are unified around the ideas of pinning and unpinning, black self interference and white anticipatory interference.

1...♖ed4 a 2.♗e6 A # 1.♗4~? [2.♗e6 A#] 1...♗xb8/♗d5 2.♖xe4 C/Scxd5# but 1...♖ed4 a! 1.♗e5! [2.e3#] 1...♖ed4 a/♖dd4 b/♗a7 d/dxe2 2.♗xd3 B/♗e6 A/♖xe4 C/♖f3#

## **1<sup>st</sup> Hon. Mention: Vm 1934 Yosi Retter**

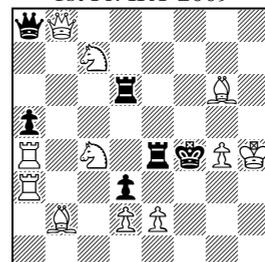
A most pleasing example of Tertiary Threat Correction, the corrections in this case being triggered by the retreating WR interfering with each of the WBs in turn, leading to BK flights with cross checks with switchbacks by the thematic piece. All the desirable ingredients for this complex theme are in place – the return of the original random threat in the variation play after both correction try and key, and the fact that it is precisely the refutation move of the correction try (1...Bd3) that triggers its return in the actual play. The only drawback is that the matrix is not new, having been already employed to good effect by Chepizhny on at least two occasions (1<sup>st</sup> Prize Shakhmaty v SSSR JT 1965/7 and 2<sup>nd</sup> H.M. The Problemist 2000), though admittedly without showing, as here, the full TTC theme.

1.♖d~? [2.♗d6 A#] 1...♖c6(d8) 2.♖xc6 B# but 1...♖xa6! 1.♖f6? [2.♖f4#] 1...♗d4+/♗xd5/♖f8(e8) 2.♖c6 B/♗d6 A/♖c6# but 1...♗d3 a!  
1.♖g6! [2.♖g4#] 1...♗d3+/♗xd5/♗d3/♖f8(e8) 2.♖c6 B/♗d4/♗d6 A /♖c6#

**Menachem Witztum**

**Emanuel Navon**

1st Pr. IRT 2009

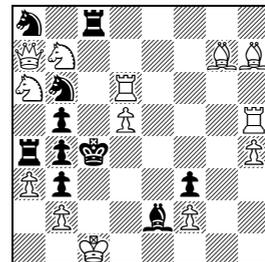


#2

11+6

**Yosi Retter**

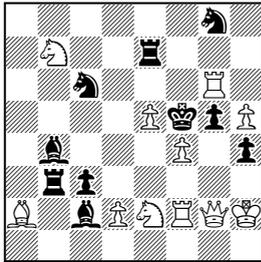
1st HM IRT 2009



#2

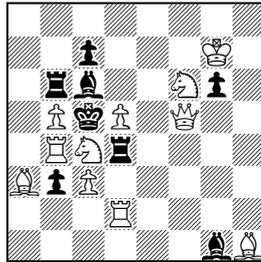
13+10

Uri Avner  
Emanuel Navon  
2<sup>nd</sup> HM IRT 2009



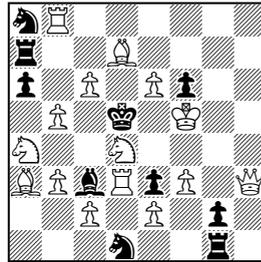
#2 11+10

Aaron Hirschenson  
Com. IRT 2009



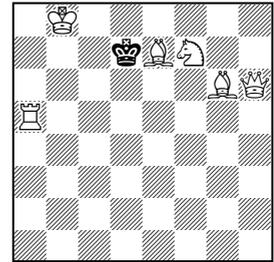
#2 11+8

Evgeny Bourd  
Arieh Grinblat  
Com. IRT 2009



#2 15+10

Robert Lincoln  
Com. IRT 2009



#2 6+1

**2<sup>nd</sup> Hon. Mention: Vm 1992 Uri Avner & Emanuel Navon**

A cyclic pseudo-Le Grand with the added embellishment that all the threat/variation mates occur on the same square. This last feature was an idea used by John Rice as the theme for a 'composing challenge' in the Problemist Supplement in 2009, one where the matrix to be employed for the purpose was also stipulated. This setting employs a slightly different matrix, though I suspect that the composer was probably aware of, and influenced by, the aforementioned challenge. Here these ingredients of cyclicity and uniformity of target square make for an agreeable composition, despite the drawback that the outlying BR(b3) and WB(a2) have to wait until the post key play before becoming operational.

1.♠d8? [2.♖xg5 A#] 1...♗xe5 2.fxg5 B# but 1...♗g7 ! 1.d4? [2.fxg5 B#] 1...♗e4 2.♖xg5 C# but 1...g4 ! 1.♠xc3! [2.♖xg5 C] 1...♗xc3 2.♖xg5 A# 1...♗xc3 2.♠d6# 1...g4 2.♖xg4# 1...♠f6 2.♖xf6#

**Commended: Vm 1875 Aaron Hirschenson**

Reciprocal change of random and correction mates between virtual and actual play involving a good white battery opening. It is a pity that try and key moves could not be reversed, as the latter constrains the BB more than the former. The BP on b3 seems to be completely redundant.

1.♖e6? [2.♖e7#] but 1...♗e8 ! 1...♗c~ 2.♠d7# 1...♗xb5 2.♖a4#  
1.♖d7! [2.♖e7#] 1...♗xd5 2.♠e4# 1...♗c~ 2.♖a4# 1...♗h2 2.cxd4# 1...♗xd7 2.♠xd7#

**Commended: Vm 1936 Evgeny Bourd & Arieh Grinblat**

No shortage of aspiration, but some shortage of inspiration in this task showing six changes of mate in answer to 1...Bb4. The tries all lead to different threats, which is undoubtedly a plus factor, but some of the refutations are banal, and two are repeated. Whether knowingly or not though, the set-up the composer has chosen for his ambitious scheme, with a WR/WS battery and the WPs and WK making room for it to fire four times, bears more than a passing resemblance to the one employed by Mansfield's in his mammoth task (4<sup>th</sup> Prize The Problemist 1970) showing a full WS wheel of tries – that being a true marriage of aspiration and inspiration. Nevertheless, the composer of this problem deserves credit for his endeavour. 1.c7? [2.♗c6#] 1...♗b4 a 2.♠c6# 1...♗xc7! 1.bxa6? [2.♖b5#] 1...♗b4 a/♠b6(♠c7) 2.♠b5/♠xb6# 1...♖b7! 1.f4? [2.♖f3#] 1...♗b4 a/♠f2 2.♠f3/♠xc3# 1...♖f1! 1.e7? [2.♗e6#] 1...♗b4 a 2.♠e6# 1...♖xd7! 1.♖g3? [2.♖d6#] 1...♗b4 a 2.c4# 1...♖xd7! 1.♖~?/♖xf6? ♗b4 a!/♗xd4+! 1.♖f4! [2.♖f5#] 1...♗b4 a 2.♠f5#

**Commended: Vm 1993 Robert Lincoln** A *Rex Solus* miniature, with three mates occurring after Ke8 and Kc6, and two after Ke6 – not a bad tally and, as such, an achievement to recognise. Of course, given that there's such an unequal struggle going on, the play is distinctly unsubtle, even messy - the harrying of a hapless monarch abandoned and on the run. A case of art imitating life perhaps? 1.♠f5+ 1...♖e8 a 2.♖f8 A# but 1...♖xe7 ! 1.♖g5? 1...♖c6 b 2.♖b5 B# but 1...♖e6 ! 1.♖f8? 1...♖e6 c 2.♠f5 C# but 1...♖c6 ! 1.♠d2+? 1...♖e8 a 2.♠d8 D# 1...♖c6 b 2.♠d6 E# but 1...♖xe7 ! 1.♠h4? 1...♖e8 2.♠e5# but 1...♖e6! 1.♠g5! 1...♖e8 a 2.♠e5 G# 1...♖c6 b 2.♠f5 H# 1...♖e6 c 2.♖h3 I#

My thanks go to Uri Avner for inviting me to judge this tourney and to Paz Einat for sending the diagrams and checking anticipations.