bernd ellinghoven memorial tourney

WCCC Jūrmala 2024

Award by Kjell Widlert & Torsten Linß

The tourney asked for **helpplay problems** showing an **invisible Klasinc** in the sense of the following definition. Fairy pieces and conditions are allowed.

Piece **A** leaves square **x** to allow a second piece **B** to pass over square **x**. Then piece **B** (without having captured or changed) again passes over the square **x** in *opposite* direction. Thereafter the thematic piece **A** returns to square **x**. [So, after the manoeuvre it looks as if piece **B** has not crossed the thematic square **x** at all. Therefore the attribute "invisible".] Fairy pieces and conditions were allowed.

The theme raises the interesting question of why a line has to be opened for piece B, when the simple motivation of having to capture some piece isn't allowed. A natural motivation is to protect a king from check (in advance, or to parry a check). Another one is that piece B simply has to get out of the way for a while. With fairy pieces, you can motivate the manoeuver by piece B having to act as a hurdle for a hopper. But some composers found more unusual motivations. In addition, we have the normal Klasinc question of why piece A (which opens the line) has to go to a particular square before it returns home.

So the theme was quite demanding, and we were happily surprised by receiving 45 entries (including some in two versions). This probably speaks for the standing that bernd had in the problem world.
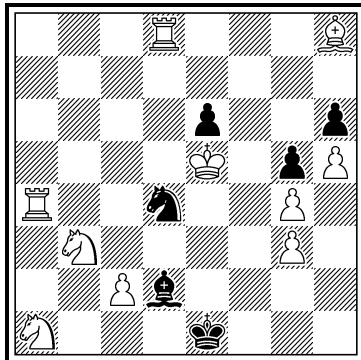
The majority of submittions featured helpselfmate (with or without fairy elements), followed by orthodox helpmates, proof games and series movers.
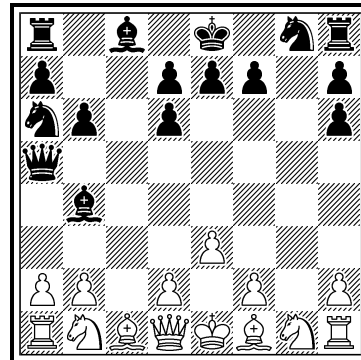
Vlaicu Crişan
Eric Huber
1st Prize
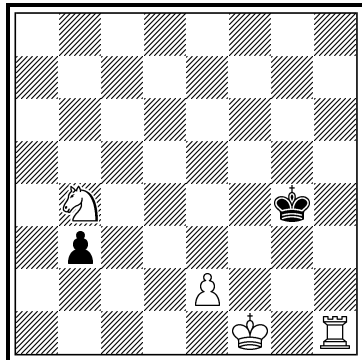
Valery Semenenko
2nd Prize

Michel Caillaud
3rd Prize

hs#6 C+ (4+2)	hs#6 C+ (10+6)	SPG 17.0 C+ (14+16)

1st Prize: no. 24 by Vlaicu Crişan and Eric Huber

Piece B (Rh1) has to clear the whole bottom rank in preparation for a Turton manoeuvre with a promoted black R, ending with a Maslar mate (Rh1:g1#) forced by Zugzwang. This is both spectacular and elegant, using only six pieces in a perfect setting. bernd would have loved this.

1.Kf2 b2 2.Ta1 b1=T 3.Sd3 Th1 4.Tg1+ Kh3 5.Kf1 Kh2 6.Sf2 T:g1#

2nd Prize: no. 30 by Valery Semenenko

Two pieces have to open the thematic line for piece B (Bh8) in preparation for a Turton leading to a Maslar mate. These two openings make things much harder for the composer – you must find reasons for both pieces to go to particular squares (and of course reasons for them to go back later). Here the move Ra4-e4 is crucial: this self-block forces Sd4 to go to e2 (for check-protection), and also leaves the single square d6 for Ke5. Then the move Ke1-d1 at the right moment allows Se2 to return to d4, completing the invisible Klasinc – and also a normal, visible Klasinc together with Ra4. Everything works like clockwork here.

1.Kd6! (Ke4?) Se2!! (S~?) 2.Lb2 Lc3 3.Te4 Lh8 4.Lg7 Kd1 5.Ke5 Sd4 6.Td6 L:g7#

3rd Prize: no. 3 by Michel Caillaud

The first doubling of an invisible Klasinc, both of them motivated by check protection from a promoting white queen. The proofgame form makes it easy to motivate why the 2+2 thematic pieces have to return to their original squares (so there was no doubling in an orthodox h# or hs#), but this is still an impressive achievement. The original queen is sacrificed on h6, and is replaced by g8=Q. This new Q is also sacrificed (on d6) = the Ceriani-Frolkin theme, and is replaced by c8=Q. This queen replaces the original queen on d1 = the Pronkin theme. The tempo move 2... Rb8 is a nice bonus.
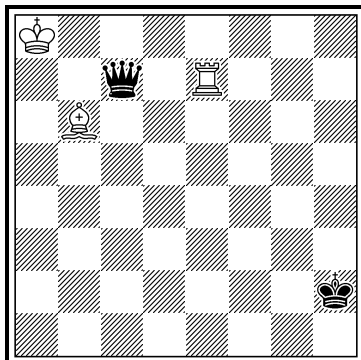
1.e3 Sa6 2.Dh5 Tb8! 3.Dh6 g:h6 4.g4 Lg7 5.g5 Lc3 6.g6 Sf6 7.g7 Tf8 8.g8=D Lb4 9.Dg3 Th8
10.Dd6 c:d6 11.c4 Da5 12.c5 b6 13.c6 Lb7 14.c7 Td8 15.c8=D Sg8 16.Dc2 Ta8 17.Dd1 Lc8
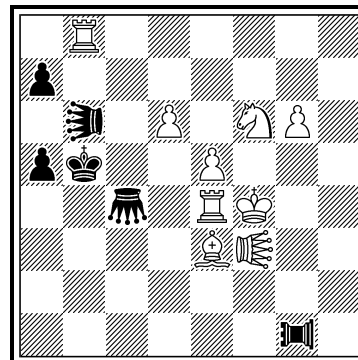
Valery Semenenko
1st Honourable Mention
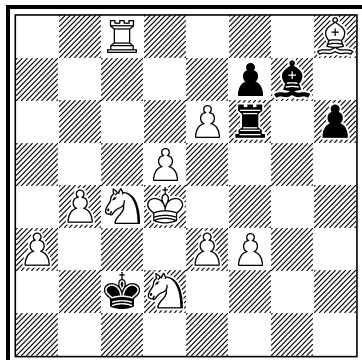
Dmitri Turevski
2nd Hon Mention ex aequo

Joost Michielsen
Hans Uitenbroek
2nd Hon Mention ex aequo

hs#5.5   C+ (11+5)

hs#7   C+ (3+2)

hs#4   C+ (9+6)
b) ♘f6→f2
⧫=Leo, ⧫=Lion,
⧫=Turmlion, ⧫=Senora

1st Honourable Mention: no. 31 by Valery Semenenko
Like the 2nd Prize, this shows a double opening for the thematic Bg7, whose switchback manoeuvre g7-a1-g7 is motivated by the need to clear the diagonal for Bh8-b2-c1. Rf6 must capture on e6 to prepare for the mating move, and Kd4 must go to c5 as e4 will walk him into a later check. Only because of this K move, Bg7-f8 becomes impossible so only Ba1 will do. Like in the 2nd Pr, there is an additional normal Klasinc (Rf6 opening for Pf7). This play is also spectacular, but seems a little bit more laboured than the play in the 2nd Pr.
1... T:e6+! (Lf8?) 2.Kc5 La1! 3.Lb2! f5! 4.Lc1 Lg7! 5.Sb2 Tf6 6.Kd4! Tc6#

2nd Honourable Mention ex aequo: no. 12 by Dmitri Turevski
This is an odd realization of the required theme. If looks like Qc7 opens a line so that Re7 can go to b7, but in fact it's almost the other way around: Qc7 goes to b6 in order to keep access to c6, and only because of that move, Re7 has to go to b7 to get check-protection for the white K. The initial clearing of b6 by Bb6-a5 is outside of the theme but fits in very well. The sophisticated play is shown with perfect economy.
*1.La5 Db6 2.Tb7 Kg3 3.Kb8 Kf4 4.Kc8 Ke5 5.Te7+ Kd6 6.Te5 Dc6+ 7.Lc7+ D:c7#*

2nd Honourable Mention ex aequo: no. 29 by Joost Michielsen & Hans Uitenbroek
A complex doubling of the theme. The central part of the play is to open for LEf3 to act as a hurdle for SE on d5 or d3. The opening moves also form a white Grimshaw, allowing the bK to walk into a battery which finally checks by a switchback move to force a mate from a battery that Black has built. The non-thematic try to use the wS as a hurdle for the SE instead of the wLE adds some interest. It is a pity that fairy pieces from three different families were needed to make this work.
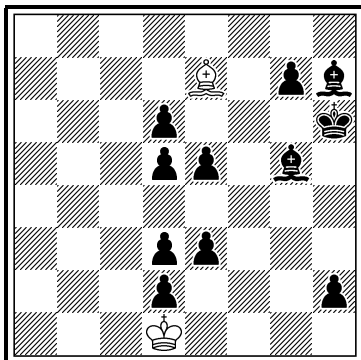*a) 1.Td4 Kc5 2.LEd5 SEf7 3.LEg2 LI:f6 4.Te4+ LId4# (2.Sd5? LIf6 3.LEg2 SEf7 4.Te4 Kc6!),*
b) 1.Ld4 Ka4 2.LEd3 SEf1 3.LEg3 LI:f2 4.Le3+ LId4# (2.Sd3? LIf2 3.LEg3 SEf1 4.Le3 Ka3!)
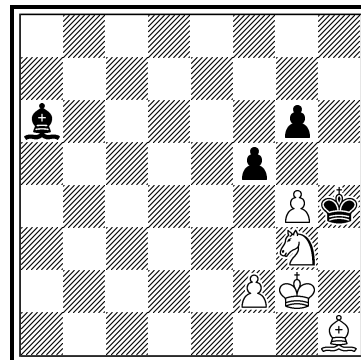
Valery Gurov
3rd Hon Mention ex aequo
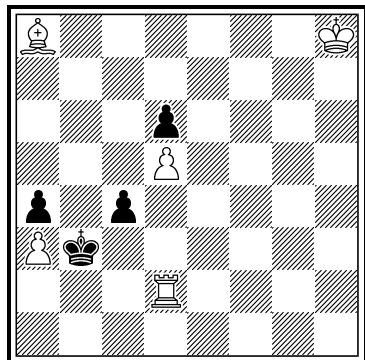
Fadil Abdurahmanović
Marko Klasinc
3rd Hon Mention ex aequo

Vlaicu Crişan
Eric Huber
4th Honourable Mention

h#5   C+ (5+4)

h#5   C+ (2+11)

hs#6.5   C+ (5+4)

3rd Honourable Mention ex aequo: no. 7 by Valery Gurov
Kb3-c4xd5 opens the b file for Rb2-b7. A very unusual feature is the fact that piece B (the wR)
doesn't even stand on the thematic line in the diagram.
1.c3 Tb2+ 2.Kc4 Tb7 3.K:d5 Tb2+ 4.Kc4 Ta2 5.Kb3 Ld5#

3rd Honourable Mention ex aequo: no. 18 by Fadil Abdurahmanović & Marko Klasinc
The setting is unusual in two respects: it is a normal h#, and piece B (Be7) doesn't use the
opening for a simple switchback manoeuvre but for a two-move walk to e1 (for check protection)
and back. Nobody can miss the idea here. The play required the full number of black Ps, but
they seem to be necessary.
*1.Lf4 Lh4 2.h1=T+ Le1 3.Th5 Lh4 4.g6 Le7 5.Lg5 Lf8#*

4th Honourable Mention: no. 25 by Vlaicu Crişan and Eric Huber
A brother of the 1st Prize, using the long diagonal instead of the first rank for the Turton ma-
noeuvre. The position is nowhere near as economical as that of the winner, and the pre-existing
Ba6 is more obvious than the promoted rook in the winner. The first three single moves do not
add to the thematic play and might have been omitted. Nonetheless, this is a very good problem
too.
1... g5 2.Kf3 Kh3 3.Ke3 Kh2 4.La8 Lb7 5.Se2 Lh1 6.Lg2 f4+ 7.Kf3 L:g2#
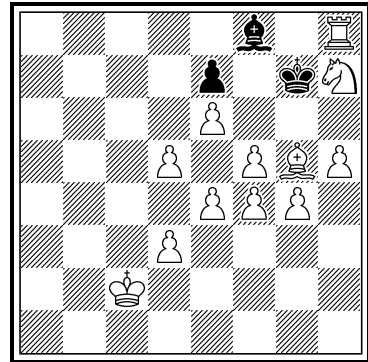
Dmitri Turevski
5th Honourable Mention
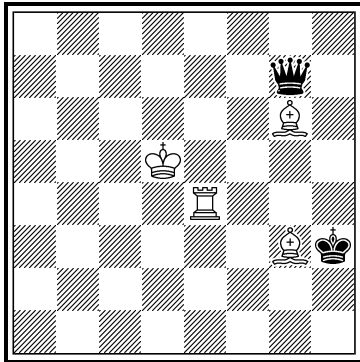
hs#6   C+ (4+2)

Aleksandr Semenenko
6th Honourable Mention

hs#7   C+ (12+3)

5th Honourable Mention: no. 14 by Dmitri Turevski
Subtle play in excellent economy with all pieces moving. Bg6 opens for Qg7-g4 which gives
check protection to the black K – but note that for different reasons, neither Bg6-f5? nor Bg6-
e8? will work. Later on, Qg4 returns to g7 – but not because it wants to stay there, but because
it's the only functioning way from g4 to h6 in two moves.
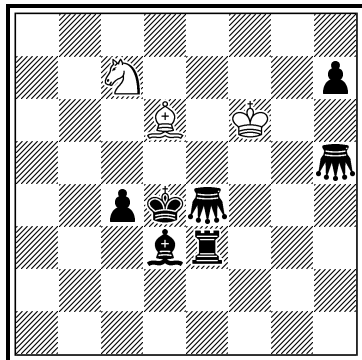*1.Lh7 Dg4 2.Le5 Kh4 3.Tf4 Kh5 4.Ke4 Dg7 5.Kf5 Dh6 6.Lg6+ D:g6#*

6th Honourable Mention: no. 29 by Aleksandr Semenenko
The problem is special in that the thematical switchback manoeuvre (Bf8-h6-f8) is played twice
in succession – simply motivated by zugzwang. So the strategy isn't deep, but the achievement
is noteworthy, even at the cost of eight white pawns.
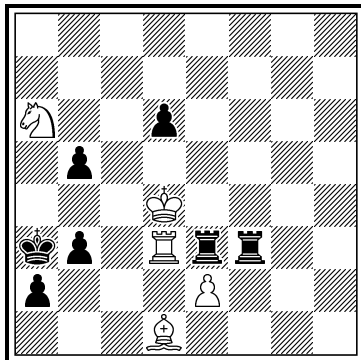*1.Tg8+ K:h7 2.Kc3 Lh6 3.Kd4 Lf8 4.Ke5 Lh6 5.d4 Lf8 6.Th8+ Kg7 7.Lf6 e:f6#*

Commends without ranking (in order of submission)
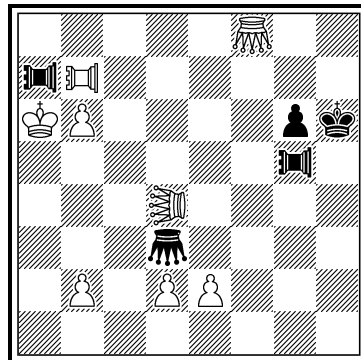
Sven Trommler
Michael Barth
Commend

Michael Barth
Sven Trommler
Commend

Mario Parrinello
Commend

ser-h#6   C+ (3+7)
2;1;1;...
♜=Grashopper-2

hs#4   C+ (5+7)

hs#3.5   C+ (8+5)
b) ♜d3→c3
♜♜=Grashopper,
♜=Lion, ♜♜=Rooklion

Commend: no. 1 by Sven Trommler & Michael Barth
A double invisible Klasinc, motivated by the need to provide a hurdle for the G2 on h5. The use of a G2 also determines where the thematic opening piece must go: G2 at e4 has only two legal moves.
1.G2b1 2.Lf5 3.G2d5 4.Lc2 5.G2e4 6.Ld3 Sb5#,
1.G2e1 2.Te5 3.G2c5 4.Te2 5.G2e4 6.Te3 Le5#

**Commend: no. 2 by Michael Barth & Sven Trommler**
The invisible Klasinc is motivated by the need to temporarily get Re3 out of the way for Pe2, so we have a visible Klasinc (with a tempo motif)
1.Td2 Tc3 2.e3 b2 3.e4 Tce3 4.Td3+ T:d3#

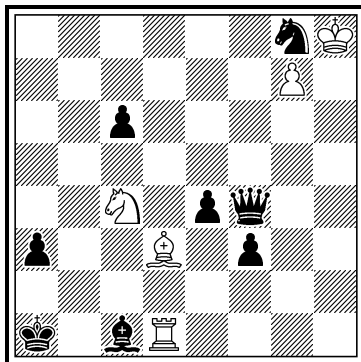**Commend: no. 9 by Mario Parrinello**
Another doubling of the invisible Klasinc theme, using hoppers to motivate the manoeuvres: Lid4 must retreat to the back row in order to advance to d5/e5.
a) 1... Gf1 2.LId1 TLe7 3.LId5 Gd3 4.Gd6+ G:d6#,
b) 1... Ge1 2.LIa1 TLf7 3.LIe5 Gc3 4.Gf6+ G:f6#
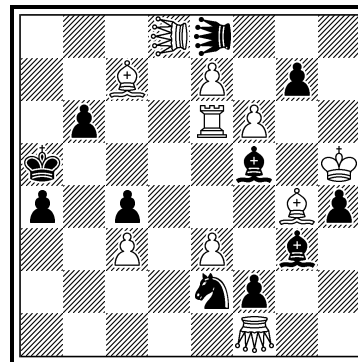
Dmitri Turevski
Commend
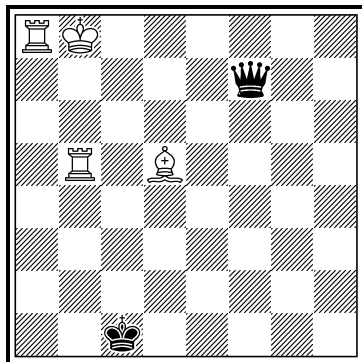
Theodoros Giakatis
Commend

**Theodoros Giakatis
Kostas Prentos**
Commend

hs#5   C+ (4+2)

hs#4   C+ (5+8)
Anticirce (Calvet)

hs#4   C+ (10+11)
Functionary Chess
⛊=Grashopper,
⛊⛊=Lion

Commend: no. 11 by Dmitri Turevski
A Bristol-type Klasinc where both piece A and piece B (Bd6/Qf7) close a white rook line to allow the black K to go to a1. Perfect economy.
1.La2 Db3 2.Ta6 Kb2 3.Ka8 Ka1 4.Tb8 De6 5.Ld5+ D:a6#

Commend: no. 21 by Theodoros Giakatis
Anticirce is used to give fresh motivations for the thematic play. Bd3-b1 (piece A) opens the d-file so that Rd1 can parry a check from the bQ (and also unpins Bc1). The original point is that at the end, after the wR has returned to d1 to prepare a battery, the wB must return to d3 in order to close the d-file again so that the wR cannot return to d8 (so 4.Bc2+? won't work). The composer had a similar entry without this point, but we preferred this setting.
1.Lb1 Dh4+ 2.Td8 Lh6 3.Td1 a2 4.Ld3+ Lc1#

**Commend: no. 37 by Theodoros Giakatis & Kostas Prentos**
The ambitious plan is to have two pieces use the opened thematic line (g4-c8) and then return. To make this work, the composers have had to use a whole bunch of Functionary Chess (Beamtenschach) tricks. The condition practically forces the two bishops to stay on the same diagonal so they will both stay mobile by observing each other. The moves to c8+d7 make it possible for LIe8 to move to b5; the return to g4+f5 observes Se2 again and lets LIb5 guard g5; 4.Re6+ keeps to wR observed to guard a6. The play finishes with an extraordinary cross check. The composers have had to pay a price in material used to make all this work; it's a pity a grasshopper had to be introduced just for a supporting function.
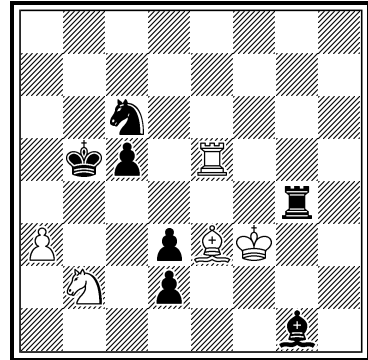*1.T:b6 Lc8 2.Ld7 LIb5 3.Lg4 Lf5+ 4.Te6+ Sf4#*
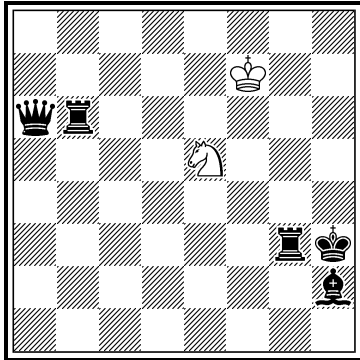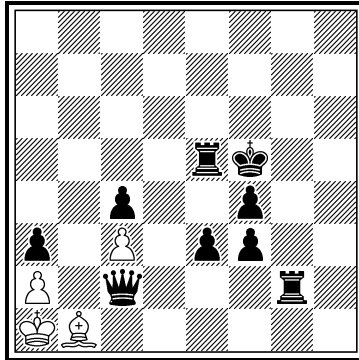
Viktoras Paliulionis	**Michel Caillaud**	**Zoran Gavrilovski**
Commend	*Commend*	*Commend*

h#4 C+ (2+5)	h#5 C+ (4+9)	hs#4 C+ (5+7)

Commend: no. 42 by Viktoras Paliulionis

Interesting choice of moves by the bR (1.Re3!) and the wS (1... Sd3!). The motivation for the play is simply to let the white K pass the 6th row.

1.Te3 (Tg3~?) Sd3 (Sg6?) 2.Ld6 Kg6 3.Lh2+ Kh5 4.Tg3 Sf4#

Commend: no. 43 by Michel Caillaud

It is clear that Pa2 must go to c4 via b3 to guard d5. The try 1.Rg8? ?? 2.Rb8 ?? 3.Rb3 shows the unique motivation for the invisible Klasinc: piece B (Bb1) must get tempo moves!

1.De4 Ld3 2.Tb2 Lb1 3.Tb3 a:b3 4.Dc2 b:c4 5.Ke4 L:c2#

Commend: no. 44 by Zoran Gavrilovski

This earns its place in the award by the try play in the last move: 4.Ba7+?, 4.Bd4+?, 4.Bf2+? all fail for different reasons.

1.L:c5 d1=D+ 2.Te2 Da4 3.Te5 Da6 4.Le3+ S:e5#