

Selected Chess Compositions

Piotr Ruszczyński

New Jersey

June 2024

Foreword

I met Piotr around 1969 at meetings of the Warsaw Problemists' Circle, which initially took place in the former apartment of Marian Wróbel and later at the headquarters of the Regional Chess Association. He was the soul of these meetings. He always brought some interesting problems, either his own or by other leading composers, and presented them very vividly and emotionally. He could describe and explain the problem like no one else.

His teaching talent was evident then, which is unsurprising since he has taught students for over 50 years, first in Poland at the Warsaw University of Technology, and since 1996 in the USA at Rutgers University. He is also an outstanding scientist - a professor of Operations Research and the author of several books.

As a chess composer, he started with two- and threemovers. From the very beginning, he created twomovers in a modern "multi-phase" style. Initially, he composed threemovers in the Bohemian style with model mates, but he always tried to add some interesting motif. They were (and still are) full of elegance. He quickly began to create typically strategic threemovers, without model mates, always with a deep, subtle idea. He also managed to combine strategy with model mates, which is extremely rare and very difficult.

He composed a few excellent moremovers, where he combined strategy with logical motifs.

He also had successes in studies, all based on original, unconventional play or positions. Two of them, which I had the pleasure of composing together with him (Piotr came up with the main idea in both), I consider among my most interesting works!

Piotr composed relatively little; his scientific and teaching work did not allow for more. Despite this, in 1988 he obtained the title of International Master of Chess Composition, and in 2022 the title of National Grandmaster of Composition. With such a small number of composed works, this is a great achievement.

From these few sentences, the profile of Piotr Rusczyński emerges as an excellent and versatile chess composer who created memorable works in every field. I am convinced that all readers of this collection will have immense pleasure viewing the included problems and studies. The first-rate comments, demonstrating his aforementioned teaching talent, will also contribute to this. In conclusion, let me quote what I once heard from the International Grandmaster Waldemar Tura: "When I want to lift my spirits, I look at Piotr Rusczyński's problems, all of which project extraordinary taste and charm."

Warszawa, June 2024

Jan Rusinek, International Grandmaster

Preface

I present to you a selection of 80 of my chess compositions. It includes almost all of the problems I have created throughout my life, except for a few incorrect ones and some with which I am not entirely satisfied. Some problems have been corrected for the purpose of this publication, and all have been computer-tested.

My interest in chess composition began during my teenage years, influenced by Marian Wróbel's *Tajemnice dwuchodówki* (*The Secrets of a Twomover*), a treatise that lays out the fundamental principles and ideas of orthodox two-move problems. Later, I connected with the Warsaw Circle of Chess Composers, led by Grzegorz Grzeban (Bagdasarian), a distinguished composer of studies. Through this group, I met the two-mover author Henryk Żuk, the grandmaster Jan Rusinek, the studies expert Marek Halski, and other colleagues. Occasionally, we were joined by other Polish chess problem authors, such as Eugeniusz Iwanow, the editor of *Problemista*; Władysław Rosolak, editor of the chess problem section of the monthly *Szachy*; international master Leopold Szwedowski; and grandmaster Waldemar Tura. This active group helped me learn modern ideas in chess composition and sharpen my skills.

Although my professional duties prevented me from dedicating extensive time to chess composition, it has always been an important part of my life. I enjoy following the results of chess competitions and still occasionally attempt to compose problems. However, as you can see, the number of my compositions has decreased over time, and I had a gap in my activity in the 1990's and early 2000's, due to emigration and demands of my professional career.

This booklet is a testament to my particular preferences in chess composition. You will find mainly orthodox problems that involve checkmating in a specific number of moves. In almost all of my problems, I have tried to incorporate strategic ideas to make them interesting for all readers and solvers, including those who are simply fans of chess and do not wish to delve into the intricacies of modern chess composition. Many problems feature a small number of pieces, but I aimed to make them challenging through the depth of their ideas, providing satisfaction to the solver upon discovery.

I am greatly indebted to Jan Rusinek, who motivated me to prepare this booklet and who provided many suggestions and remarks about the presentation of the solutions.

The Theme Index at the end provides a list of the ideas occurring in specific problems.

New Jersey, June 2024

Piotr Ruszczyński

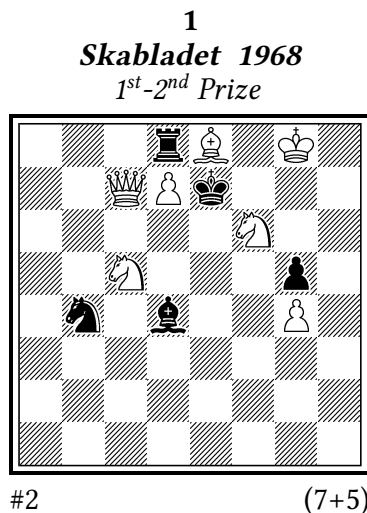
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Twomovers

My taste in the twomover genre was shaped by Marian Wróbel's book *The Secrets of a Twomover*, where he laid out the principles of chess composition of these most fundamental orthodox problems. Later, I learned a lot from Leopold Szwedowski and Waldemar Tura about modern topics of mate and defense change.

The problems in this section are ordered chronologically.



1. Mate change with pawn promotions.

In the initial position, several mates are prepared: 1. ... Ra8 2. e8Q#, 1. ... R×f8+ 2. e×f8N#, 1. ... Nb~ 2. Nd5#, 1. ... K×f6 2. Qd6#, 1. ... B×c5 Qe5#.

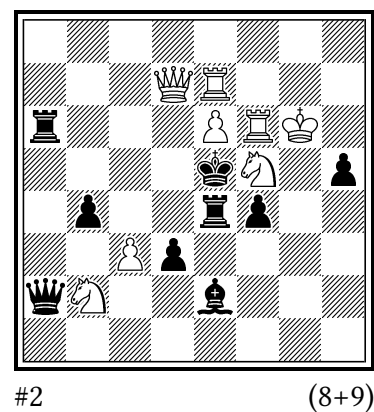
In the solution 1. Nce4! with the threat 2. Qd6#, two promotions change: 1. ... Ra8 2. e8N#, 1. ... R×f8+ 2. e×f8Q#. A lucky debut.

2. A white-to-play problem with King batteries and three changed mates. In

the initial position, 1. ... b5 2. Qc5#, 1. ... K×d5 2. Qd6#, 1. ... Ke3 2. Kc4#. There are no waiting moves, so 1. Qa2! with new variations: 1. ... b5 (threat) 2. Qd2#, 1. ... K×d5 2. Kc3#, 1. ... Ke3 2. Qf2#.



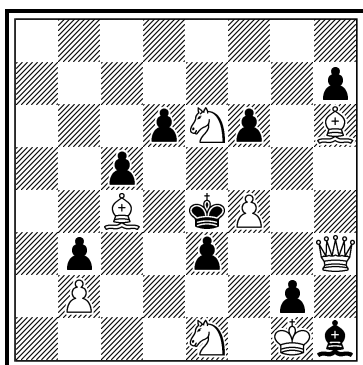
3
Leninske Plemya 1970
1st Honorable Mention



3. A three-phase change of two mates with self-pins of the black pieces: 1.

... R×e6 2. Qd6#, 1. ... Q×e6 2. Qb5#;
 1. Nd4? (threat 2. Rf5#) 1. ... R×e6
 2. Nc6#, 1. ... Q×e6 2. Nc4#, 1. ... Bg4
 2. N×d3#, 1. ... R×d4 2. Q×d4#, but
 1. ... Re3!; **1. Ne3!** (threat 2. Rf5#), 1.
 ... R×e6 2. Qc7#, 1. ... Q×e6 2. Qd5#,
 1. ... Bg4 2. N×d3#, 1. ... R×e3 (Rd4) 2.
 Qd4#, 1. ... Rc4 2. Qd5#.

4

Problemblad 19701st Commendation

#2

(8+9)

4. Another white-to-play problem, this time with several phases. In the initial position all mates are prepared: 1. ... f5 2. Qf3#, 1. ... d5 2. Bd3#, 1. ... e2 2. Qd3#, but there is no waiting move.

The try 1. Nd3? (waiting) changes two variations: 1. ... d5 2. N×c5#, 1. ... e2 2. Nf2#, but 1. ... f5!

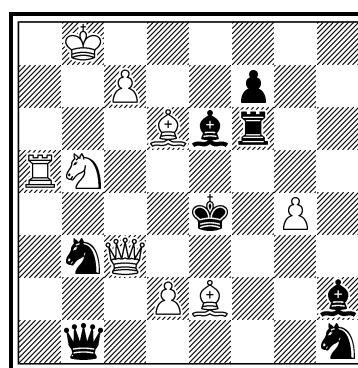
In another try, 1. Nc2? (waiting), 1. ... f5 2. Q×e3#, 1. ... d5 2. N×c5#, 1. ... e2 2. Qd3#, but 1. ... b×c2!

The solution is **1. Nf3!** (waiting), 1. ... f5 2. Nfg5#, 1. ... d5 2. N×c5#, 1. ... e2 2. Nd2#.

5. The key **1. Bf4!** intercepts Rf6 and Bh2 in the Nowotny combination.

The threats are 2. Qe5# and 2. Qf3#; however, the moves 2. Nd6 and 2. Bf3 are not threats, because the square f4 is not guarded any more. After Black captures on f4, both original threats are refuted, but the secondary pair activates: 1. ... R×f4 2. Nd6#, 1. ... B×f4 2. Bf3#.

5

Problemista 1971

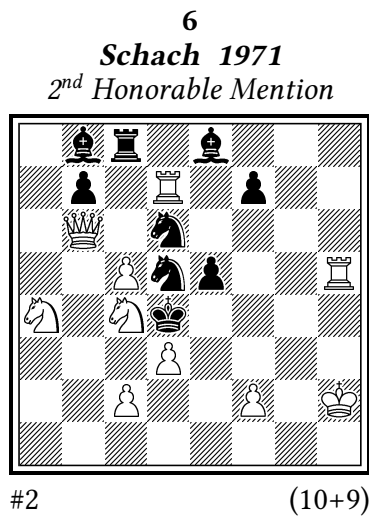
#2

(9+8)

Corrected in 2021

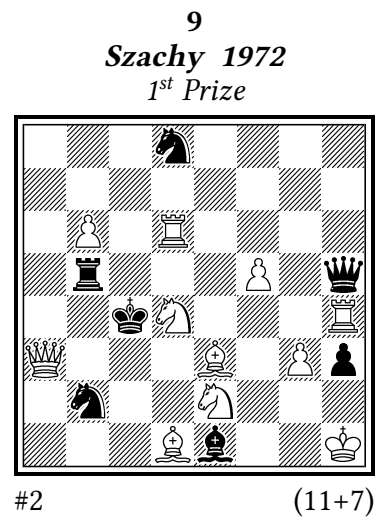
Additional variations occur after the moves of the King: 1. ... Kd5 2. Qc4#, 1. ... K×f4 2. Qe3#. Also, 1. ... Nd4 2. Q×d4#. The correction (+♞h1) is due to Marcin Banaszek.

6. The problem features quadruple dual avoidance in a half-pin setting. After the key **1. N×e5!**, any move of the black Nd6 pins Ne5 and defends from the threat 2. Nf3#. Four mates: 2. c6#, 2. c3#, 2. Qb4#, and Qb2#, become possible. However, each specific move of Nd6 allows only one of them: 1. ... Nb5 2. c6#, 1. ... Nc4 2. c3#, 1. ... Ne4 2. Qb4#, 1. ... Nf5 2. Qb2#.



7. In the initial position, three mates with self-blocks are prepared: 1. ... Bf6 2. Nc6#, 1. ... Rd7 2. Re6#, 1. ... Rxd8 2. Qf7#. The key **1. Ne6!** (with threat 2. Qf7#) intercepts the lines of the white Rook and Bishop and frees the squares d7 and f6 for the black King. The King then intercepts its long-distance pieces on these squares: 1. ... Kf6 2. Qg7#, 1. ... Kd7 2. Qd8#.

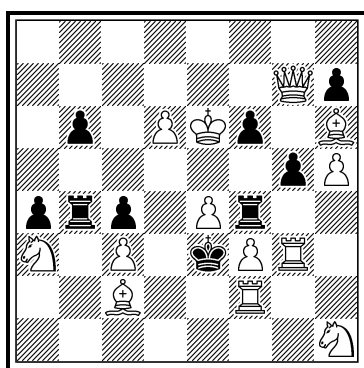
8. The try and the solution present mate change after unpinning of the white Queen. 1. Bb6? (threat 2. Nc5#), 1. ... Nb3 2. Qxe1#, 1. ... Nd3 2. Qd4#, 1. ... cxb6 2. Nd6#, but 1. ... Nf5!. **1. Bd6!**, 1. ... Nb3 2. Qe5#, 1. ... Nd3 2. Qc4#, 1. ... cxd6 2. Nd6#.



9. The key **1. Qa6!!** gives the black King three flight squares and threatens

2. $Q \times b5\#$. Black's defenses are followed by seven different battery mates: 1. ... $Kb4$ 2. $Nc6\#$, 1. ... $Kc5$ 2. $N \times b5\#$, 1. ... $Kd3$ 2. $Nc2\#$, 1. ... $Qe8$ 2. $Ne6\#$, 1. ... $Q \times f5$ 2. $N \times f5\#$, 1. ... $Q \times e2$ 2. $N \times e2\#$, 1. ... $Qf3+$ 2. $N \times f3\#$.

10
Probleemblad 1972
8th Honorable Mention



#2 (13+9)

10. Another white-to-play problem.

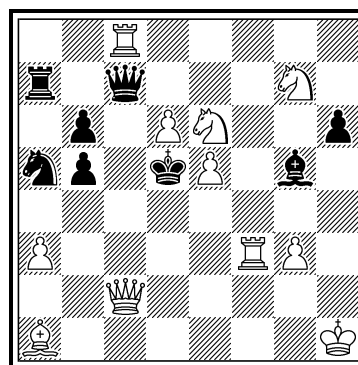
In the initial position, mates are set for all Black's moves: 1. ... $Rf5 / Rh4$ 2. $f4\#$, 1. ... $R \times e4+$ 2. $f \times e4\#$, 1. ... $Rg4$ 2. $f \times g4\#$, 1. ... $R \times f3$ 2. $Rg \times f3\#$, 1. ... $g4$ 2. $f \times g4\#$, 1. ... $Rb \sim$ 2. $N \times c4\#$, 1. ... $b5$ 2. $Qa7\#$, 1. ... $f5$ 2. $Qd4\#$, but there is no waiting move.

The key is 1. $R \times g5!$ with changed variations: 1. ... $Rf5$ 2. $R \times f5\#$, 1. ... $Rg4$ ($Rh4$) 2. $Rg4\#$, 1. ... $R \times e4+$ 2. $Re5\#$, 1. ... $R \times f3$ 2. $Rg3\#$.

11. The key 1. $Qg2!!$ gives three flight squares and threatens 2. $Rf4\#$. Then seven new battery mates arise: 1. ... $Ke4$ 2. $Rb3\#$, 1. ... $Kc4$ 2. $Rc3\#$, 1. ... $Kc6$ 2. $Rf7\#$, 1. ... $Qc4 / Qc2$ 2. $Rd3\#$, 1. ... $Qc3$ 2.

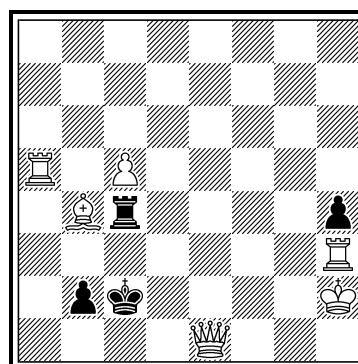
$Re3\#$, 1. ... $Qc1+$ 2. $Rf1\#$, 1. ... $Q \times g7$ 2. $Rf6\#$. A record number of eight battery mates.

11
Probleemblad 1973
Commendation



#2 (11+8)

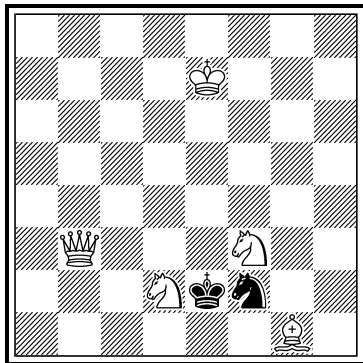
12
Hlas L'udu 1973



#2 (6+4)

12. A white-to-play Meredith. The set mates are: 1. ... $b1Q$ 2. $Qd2\#$, 1. ... $b1N$ 2. $Ra2\#$, 1. ... $R \sim$ 2. $Rc3\#$, 1. ... $R \times c5$ 2. $R \times c5\#$. After the key 1. $Ba3!$ (waiting) the mates after the promotions change: 1. ... $b1Q$ 2. $Qe2\#$, 1. ... $b1N$ 2. $Qc1\#$.

13
L'Italia Scacchistica
 1974
 Honorable Mention

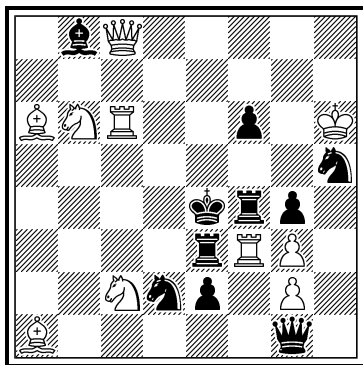


#2

(5+2)

13. The theme of the tourney was problems with pictorial diagrams. The diagram of this miniature depicts a sailboat. The solution **1. Qb1!** gives a flight square and puts Black in zugzwang: 1. ... N~ 2. Qf1#, 1. ... Nd1 2. Qb5#, 1. ... Ke3 2. Qe4#.

14
Die Schwalbe 1974
 4th Commendation



#2

(10+10)

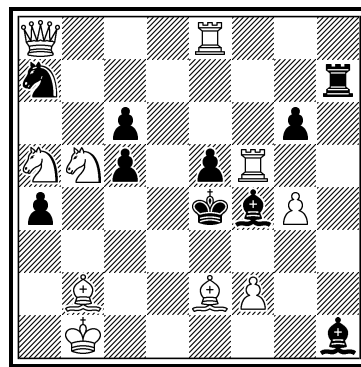
14. In the try and the solution, two similar systems of battery mates after

flight-giving keys arise.

Try: 1. Qb7? (threats 2. Rc5# / Rxf6#), 1. ... Rf5 2. Re6#, 1. ... Rd3 2. Bxd3#, 1. ... Kf5 2. Qh7#, but 1. ... Nc4!;

Solution: **1. Bb7!** (threat 2. Rd6#), 1. ... Rf5 2. Qxf5#, 1. ... Rd3 2. Rc4#, 1. ... Kd3 2. Rc3#, 1. ... Qxa1 2. Rxe3#, 1. ... Rc3 2. Rc5#.

15
British Chess Federation
 1975
 1st Prize



#2

(10+10)

15. In the try and in the solution, two analogous systems of variations occur, with mates from the newly-formed batteries.

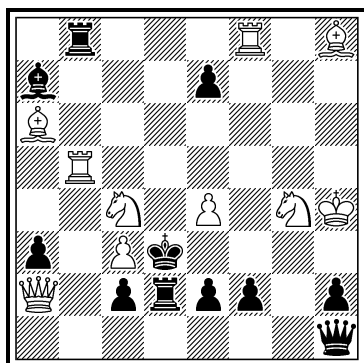
Try: 1. Bxe5? (threat 2. Nc3#), 1. ... Nxb5 2. Qxc6#, 1. ... Bd2 2. Bg7#, 1. ... Rh3 2. Bxf4#, 1. ... Bxe5 2. Rexe5#, but 1. ... Rb7!;

Solution: **1. Nxc6!** (threat 2. Nc3#), 1. ... Nxb5 2. Ne7#, 1. ... Bd2 2. Rexe5#, 1. ... Rh3 2. Nca7#, 1. ... Kd5 2. Nb4# 1. ... Nxc6 2. Qxc6#.

16. In the try and the solution, white chooses between two Nowotny interferences on b6, by pieces from the half-

battery on the diagonal a6-d3. This results in the change of four mates in two analogous systems with new batteries.

16
UV ČSTV 1975
3rd Prize



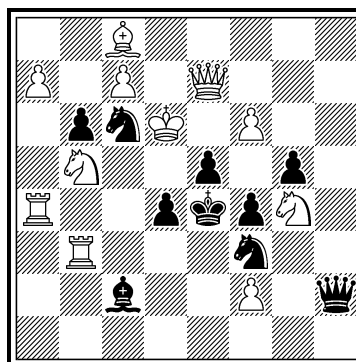
#2 (10+11)

Try: 1. Rb6? (threats 2. N×f2#, Nd6#), 1. ... R×b6 2. N×f2#, 1. ... B×b6 2. Nd6#, 1. ... K×e4 2. N×d2#, 1. ... Q×e4 2. Nb2# but 1. ... e5!

Solution: 1. **Nb6!** with threats 2. Qc4#, 2. Qd5#, 2. Rb4#; 1. ... R×b6 2. Qd5#, 1. ... B×b6 2. Rb4#, 1. ... K×e4 2. Re5#, 1. ... Q×e4 2. Rd5#, 1. ... e5 2. Qc4#.

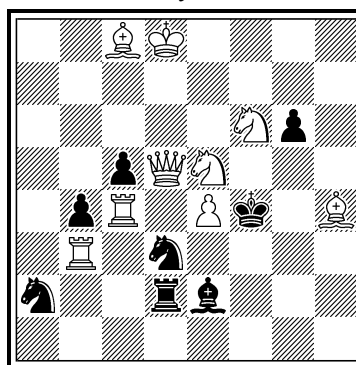
17. In the try and the solution, white forms two different batteries, which entails the occurrence of the same mates after different self-pins of the black Knights. Try: 1. N×d4? (threat 2. Bf5#), 1. ... Nc×d4 2. a8Q#, 1. ... Nf×d4 2. f3#, 1. ... N×e7 2. N×f3#, 1. ... Qh7 2. Q×h7#, but 1. ... Nb4!. Solution: 1. **N×e5!** (threat 2. Nc3#), 1. ... Nc×e5 2. a8Q#, 1. ... Nf×e5 2. f3#, 1. ... Nb4 2. N×f3#, 1. ... Q×f2 2. Qh7#. Rukhlis theme.

17
Szachy 1975
2nd Honorable Mention



#2 (11+10)

18
Szachy 1975

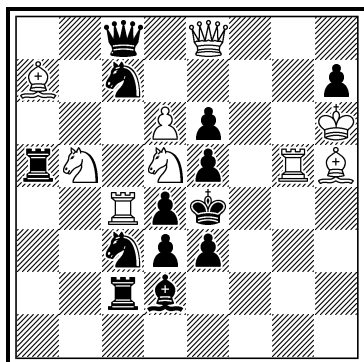


#2 (9+8)

Corrected in 2024

18. 1. Qd6? (threat 2. Nd5#), 1. ... N~ 2. N×g6#, 1. ... N×e5 2. Q×d2#, but 1. ... Nc3!. The key 1. **Qf7!** threatens 2. Nfg4#, but it gives a flight square to the King and allows for counterchecks: 1. ... Nd~ + 2. Nfd7#, 1. ... N×e5 + 2. Nd5#, 1. ... K×e5 2. Qc7#, 1. ... Ke3 2. Nd5#. In addition, we see the black correction theme.

19
Zjazd Problemistów
1976
1st-2nd Prize



#2 (9+13)

19. The theme of the competition was “defenses on the same square.” In the problem, seven different variations with defenses on d5 are presented.

In the try 1. B×d4? (threat 2. R×e5#), we have four variations: 1. ... N3×d5 2. Bc3#, 1. ... N7×d5 2. Bc5#, 1. ... K×d5 2. Qc6#, 1. ... e×d5 2. Q×e5#, and 1. ... e×d4 2. R×d4#, but 1. ... e2!

After the key 1. Nxd4! (threat 2. Bf3#), two variations change: 1. ... N3×d5 2. N×c2#, 1. ... N7×d5 2. Nc6#, and a new one appears: 1. ... R×d5 2. Rg4#. The other variations remain the same.

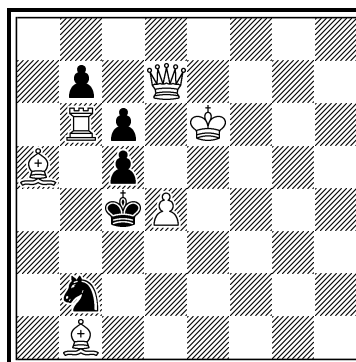
20. Mate change in three phases in a Meredith setting:

1. Qd6? (with the threat 2. Q×c5#), 1. ... Nd3 2. Ba2#, 1. ... c×d4 2. Qb4#, but 1. ... Na4!;

1. Qf7? (threat 2. Ke5#) 1. ... c×d4 2. Kd6#, 1. ... K×d4 2. Qf4#, but 1. ... Nd3!;

1. Qh7! waiting; 1. ... N~ 2. Qd3#, 1. ... c×d4 2. Qc2#, 1. ... K×d4 2. Qe4#.

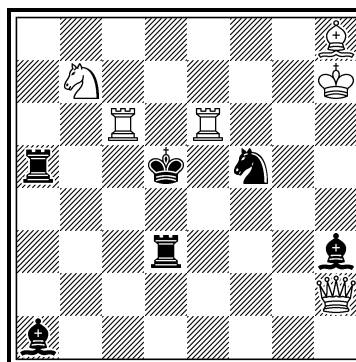
20
Chervonyi Girnyk 1979
4th Commendation



#2 (6+5)

The problem was not appreciated by the Soviet judge, but it later took the 10th place in the 1977-1979 championship of Poland in the twomover section.

21
Mieczysław Pfeiffer MT
1980
1st Honorable Mention



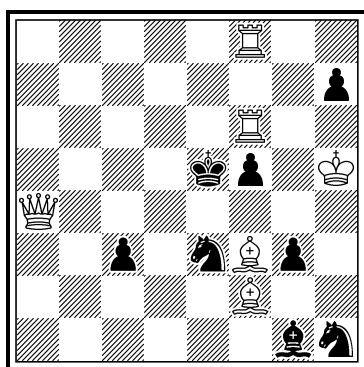
#2 (6+6)

21. The try and the solution feature two analogous systems of variations.

1. Qe2? (threat 2. Qe4#), 1. ... Ne3 2. Qf3#, 1. ... Ng3/Nd6 2. Red6#, 1. ... Rd4/Be5 2. Qe5#, 1. ... Re3 2. Qc4#,

1. ... Ra4 2. Rc5#, but 1. ... Bg2!;
1. Qc2! (threat 2. Qc4#), 1. ... Ne3 (Nd6) 2. Rcd6#, 1. ... Rd4 2. Re5#, 1. ... Rc3 2. Qe4#, 1. ... Ra4/Rc5 2. Qc5#, 1. ... Bc3 2. Qb3#.

22
Szachy 1980
 1st Honorable Mention



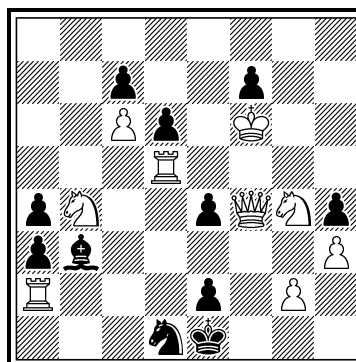
#2 (6+8)

22. In the try 1. Qh4? (with the threat 2. Re8#), the mates occur on the squares d4 and f4: 1. ... Nd5 2. Qd4#, 1. ... f4 2. Qxf4#, but 1. ... Ng4!. The key **1. Qc6!** frees these squares for the black King and threatens 2. Qd6#. Completely new variations arise after the King's moves: 1. ... Kd4 2. Qd5#, 1. ... Kf4 2. Qe4#. Additionally, 1. ... Nc4 2. Rxf5#.

23. A white-to-play problem exploring the theme of losing control of a square. The set mates are: 1. ... B~ 2. Nc2#, 1. ... N~ 2. Qf2#, 1. ... e3 2. Nd3#.

The focal square d2 is controlled by three white pieces. In the tries, white removes one control, the black defense eliminates the second control, and the mating move becomes impossible, because of losing the third control.

23
The Problemist TT 1980
 1st Prize

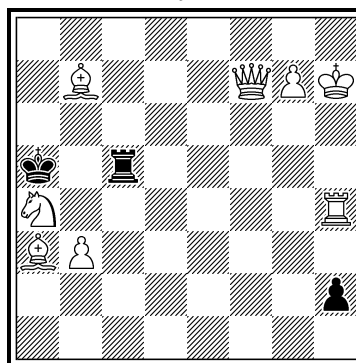


#2 (9+11)

1. Ra1? (threat 2. Qf2#) e3! and 2. Nd3? does not mate; 1. Rdd2? (threat 2. Rxe2#) Nb2! and 2. Qf2? does not mate; 1. Qf5? (waiting) Bxd5! and 2. Nc2? does not mate.

The key is **1. Nh2!** with two new mates 1. ... N~ 2. Qxh4#, 1. ... Nf2 2. Qd2#.

24
Szachy 1981



#2 (8+3)

24. Four phases feature the theme of the black correction. The idea is to attack

Rc5 and force it to block the square b5.

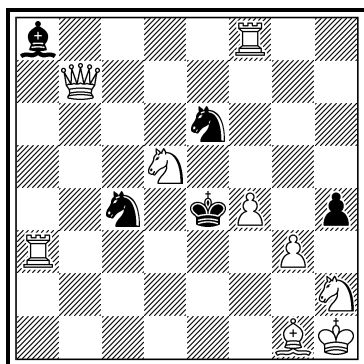
1. Qf2? (threat 2. Qxc5#), 1. ... R~ 2. Qb6#, 1. ... Rb5 2. Qa7#, but 1. ... Rc6!;

1. Qf8? R~ 2. Qb4#, 1. ... Rb5 2. Qa8#, but 1. ... Rc4!;

1. Rh5? (threat 2. Rxc5#), 1. ... R~ 2. RxR#, 1. ... Rb5 2. Qc7#, 1. ... Rxh5 2. Qxh5#, but 1. ... h1Q!;

1. Qh5! (threat 2. Qxc5#), 1. ... R~ 2. QxR#, 1. ... Rb5 2. Bb4#, 1. ... Rxh5+ 2. Rxh5#.

25
Die Schwalbe 1981
Commendation



#2 (9+5)

25. White has to choose between two symmetrical systems with Levman line combinations: 1. Qb5? (threat 2. Nf6#), 1. ... Ne5 2. Nc3#, 1. ... Nc5 2. Qxc4#, 1. ... Bxd5 2. Qb1#, 1. ... Ne3 2. Qd3#, but 1. ... hxg3!; 1. Qd7! (threat 2. Nc3#), 1. ... Nd4 2. Nf6#, 1. ... Nx f4 2. Qf5#, 1. ... Nd6 2. Qxe6#, 1. ... Bxd5 2. Qh7#.

26. In the initial position, we see two set battery mates after self-blocks: 1. ... Qd3 2. Nc3#, 1. ... Rx f5 2. Ndf6#. In the try and the solution, one of them becomes a threat, the black move that

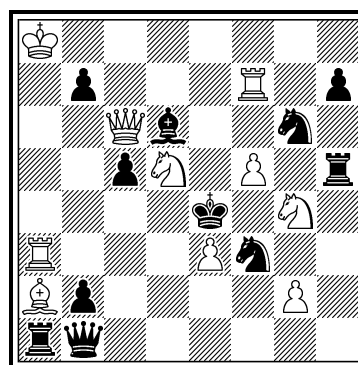
allowed it in the set play becomes a defense, and the other mate occurs after yet another defense.

1. Qb5? (threat 2. Nc3#), 1. ... Qd3 2. Qxd3#, 1. ... c4 2. Ndf6#, but 1. ... Qc2!;

1. Qd7! (threat 2. Ndf6#), 1. ... Rx f5 2. Qxf5#, 1. ... Be7 2. Nc3#, 1. ... Be5 2. Nf2#.

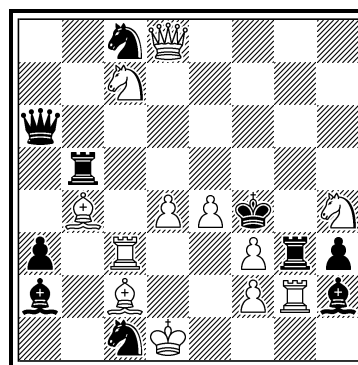
These were new ideas at that time; later, they were named.

26
Ahues-60 JT 1982
2nd Commendation



#2 (10+11)

27
Warszawskie Koło
Problemistów 1982
2nd Honorable Mention



#2 (12+10)

27. The white Rc3 has to choose which of the long-distance figures: Qa6, Ba2, or Rb5, should be shut-off.

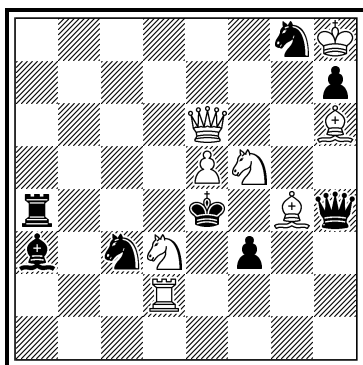
1. Rc6? (threat 2. Bd2#), 1. ... R×f3
2. Ng6#, 1. ... R×b4 2. Qf6#, 1. ... Nb3 2. Ne6#, but 1. ... Qa5!;

1. Rb3? (threat 2. Bd2#) 1. ... R×f3 2. R×f3#, 1. ... R×b4 2. Nd5#, 1. ... Qa5 2. Ne6#, but 1. ... N×b3!;

1. **Rc5!** (threat 2. Bd2#), 1. ... R×f3
2. Qg5#, 1. ... R×b4 2. Rf5#, 1. ... Qa5 2. Qf6#, 1. ... Nb3 2. Nd5#.

28

Chess Composition
Congress (Varna) 1982
2nd Prize



#2

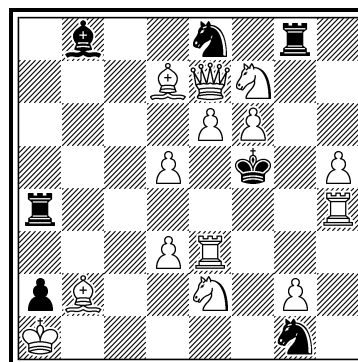
(8+8)

Version 2015.

28. The set play features a Grimshaw interference 1. ... Bb4 2. Qc4#, 1. ... Rb4 2. Nc5#, and 1. ... Nb5 2. Qc6#, 1. ... Qd8 2. Nf2#; The key **1. Nb4!** with the threats 2. Rd4#, 2. Nd6# (Nowotny interference) changes the set mates: 1. ... B×b4 2. Rd4#, 1. ... R×b4 2. Nd6#. Additionally, 1. ... Nb5 2. Qd5#, 1. ... Qd8 2. Ng3#, 1. ... Qf6+ 2. e×f6#.

29

Argüelles-80 JT 1982-83
2nd Commendation



#2

(14+7)

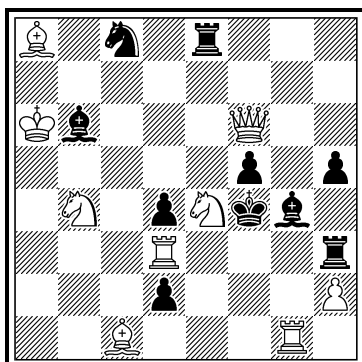
29. A similar concept to Problem 27. We have three set mates: 1. ... N×f6 2. Q×f6#, 1. ... Nc7 2. Re5#, 1. ... Ra7 2. Nd4#. In the try and in the solution, the white Queen decides which of the two black figures: Ra4 or Bb8, should be shut off. This leads to a three-phase mate change.

In the try 1. Qb4? (threat 2. e7#), four new mates occur: 1. ... N×f6 2. Nd4#, 1. ... Nc7 2. Rf4#, 1. ... Ra7 2. Qe4#, 1. ... Ng7 2. g4#, but 1. ... Be5!.

After the key **1. Qd6!** with the same threat, these four mates change again: 1. ... N×f6 2. Re5#, 1. ... Nc7 2. Qe5#, 1. ... Ra7 2. Rf4#, 1. ... Ng7 2. Ng3#, 1. ... Re4 2. d×e4#.

30. Change of two mates in four phases. The set mates are: 1. ... Ne7 2. Qd6#, 1. ... Bf3 2. B×d2#, 1. ... R×e4 2. Nd5#.

30
Mat (Belgrade) 1983
 1st-2nd Prize



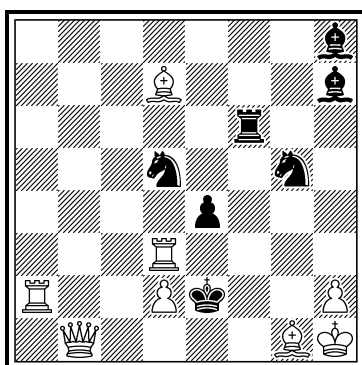
#2 (9+10)

1. Ng3? (threat 2. Nd5#) 1. ... Ne7
 2. B×d2#, 1. ... Bf3 2. Q×f5#, 1. ... Re5
 2. Qh6#, 1. ... R×g3 2. h×g3#, but 1.
 ... Re3!;

1. Ng5? (threat 2. Nd5#) 1. ... Ne7 2.
 Ne6#, 1. ... Bf3 2. N×h3#, but 1. ... Re5!;

Solution: **1. N×d2!** (threat 2. Nd5#)
 1. ... Ne7 2. Nf3#, 1. ... Bf3 2. Ne4#, 1.
 ... Re5 2. Qh6#.

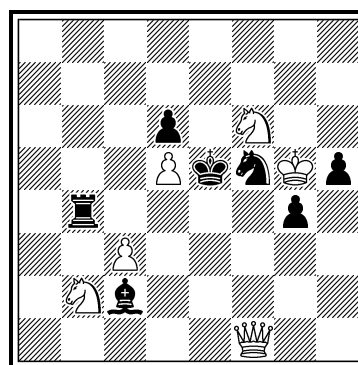
31
Poland–Hungary Match
 1984
 1st Place



#2 (8+7)

31. The key **1. Rf3!** (with the threat
 2. Qf1#) gives a flight to the black King.
 After self-blocks on f3, three mates are
 possible, but only one goes through (dual
 avoidance): 1. ... e×f3 2. d3#, 1. ... R×f3
 2. d4#, 1. ... N×f3 2. Bb5#. Additionally,
 1. ... K×f3 2. Qf1#, 1. ... Ne3 2. R×e3#.

32
Henryk Żuk MT 2003
 3rd Prize



#2 (6+7)

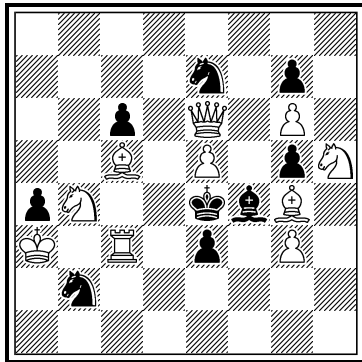
32. The key squares c4 and d3 are controlled by the Rook and the Bishop.

The brute-force attack 1. Qe1/e2+? yields 1. ... Be4 2. Nd3#, 1. ... Re4 2. Nc4#, but 1. ... Ne3!. In the try and the solution, the white Queen occupies one of these squares, which eliminates the set mate and allows for another mate, along the line of the intercepted piece:

1. Qd3? (threat 2. Nd7#), 1. ... Ba4 2. Q×f5#, 1. ... Rb7 2. Nc4#, 1. ... B×d3 2. N×d3#, 1. ... Nd4 2. Qg3#, but 1. ... Rd4!;

1. Qc4! (threat 2. Nd7#), 1. ... Ba4 2. Nd3#, 1. ... Rb7 2. Qf4#, 1. ... R×c4 2. N×c4#, 1. ... Nd4 2. c×d4#. The change of mates after 1. ... Nd4 is a pleasant addition.

33
Problemas 2015



#2

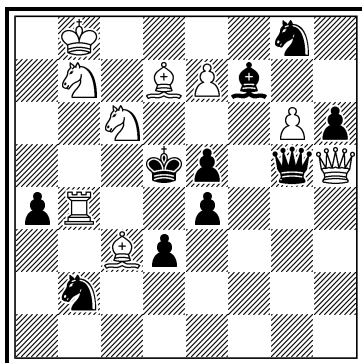
(10+9)

33. My last white-to-play problem. The set play is 1. ... Nb~ 2. Rc4#, 1. ... Ne~ 2. Qf5#, 1. ... B~ 2. Rxe3#, 1. ... e2 2. Bf3#.

After the key 1. **Nd3!** the mates change, and the previous mates appear only after black corrections: 1. ... Nb~ 2. Qc4#, 1. ... Nxd3 2. Rc4#, 1. ... Ne~ 2. Qxc6#, 1. ... Nd5 2. Qf5#.

Additionally, 1. ... Bxg3 2. Nxg3#, 1. ... Bxe5 2. Qxe5#, 1. ... e2 2. Nf2#.

34
H. Musante MT 2017
 2nd Honorable Mention



#2

(9+10)

34. White chooses between two ways of forming a hidden battery on the 5th line:

1. Nxe5? (threat 2. Rb5#), 1. ... e3 2. Qf3#, 1. ... Qxe7 2. Rd4#, 1. ... Qg1 2. Ng4#, 1. ... Qxe5+ 2. Qxe5#, but 1. ... Qe3!;

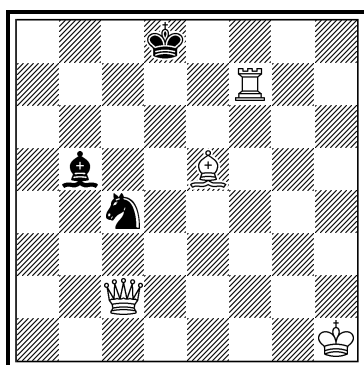
1. **Bxe5!** (threat 2. Rd4#). 1. ... Nc4 2. Rb5#, 1. ... Qe3 2. Bf4#, 1. ... Qg1 2. Bg3#, 1. ... Qxe5+ 2. Qxe5#.

Threemovers

My interest in threemovers was shaped by Tadeusz Czarnecki, the editor of the Polish monthly *Szachy* and a successful composer of threemovers, and by the Czech master Ilya Mikan, with whom I corresponded extensively. I developed a taste for Bohemian-style problems with model mates, because of their light construction and dynamic variations with mates on various squares, but I aimed to enrich them with strategic motives. Later, after experiencing the limitations imposed by the model mate requirement and under the influence of my more senior colleagues in the Polish chess composition community, Leopold Szwedowski and Waldemar Tura, I started to compose strategic threemovers.

Again, the problems in this section are ordered chronologically, so the readers can see the evolution of the interests of the author.

35
De Waarheid 1970
1st Prize



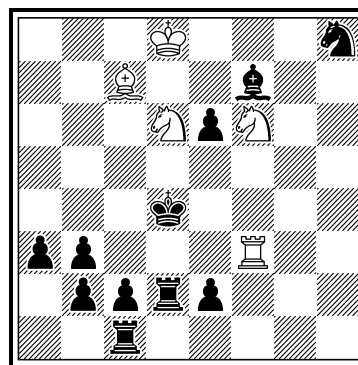
#3 (4+3)

35. Four model mates in a miniature: 1. **Qg6!**, with the threat 2. Rf8+ Kd7 / Be8 3. Qe8#, and the variations: 1. ... Be8 2. Bc7+ Kc8 3. Qa6#, 1. ... N×e5 2. Qd6+ Nd7 3. Rf8#, 1. ... Bc6+ 2. Q×c6 N×e5 3. Qa8#.

The dual after 1. ... Kc8 2. Qe6+ and 2. Qg8+ is a minor defect, because in the Bohemian school only the variations ending with model mates are relevant.

It can be eliminated by putting the white King on g8, albeit at the expense of the variation after 1. ... Bc6+.

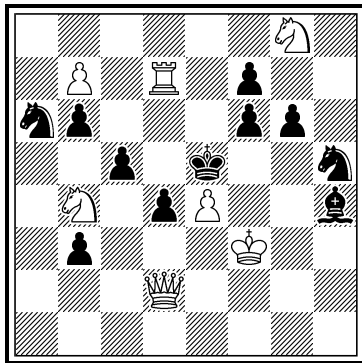
36
Šachové Umění 1970
5th Honorable Mention



#3 (5+11)

36. 1. **Kc8!** avoids the pinning of Nd6 and threatens 2. Bb6+ Ke5 3. Nc4#, 1. ... Rd3 2. Rf4+ Kc5 3. Rc4# (2. ... Ke3 (Ke5) 3. Nc4#, 2. ... Kc3 3. Ba5#), 1. ... Kc5 2. Rc3+ Kd4 3. Nb5# (2. ... Kb4 3. Rc4#). Three model mates. If 1. ... Ke5, then 2. Nb5+ Rd6 3. B×d6#.

37
Szachy 1972
 2nd Prize

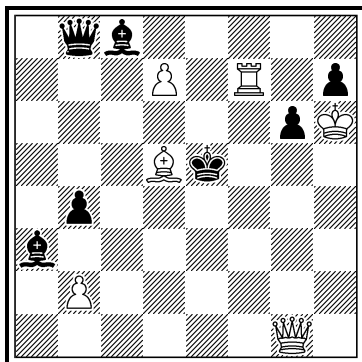


#3 (7+11)

37. Half-pin with two chameleon echo mates. The thematic key **1. Qh6!** threatens 2. Qf8 Nc7 3. Qd6#; a model mate arises after 1. ... Ke6 2. Qf8 Kxd7 3. Qe7#.

The main variations are: 1. ... f5 2. Rd5+ Ke6 3. exf5#, using the pinning of the pawn g6, and 1. ... g5 2. Re7+ Kd6 3. e5#, with the pinning of the pawn f6.

38
Chess Life & Review
 1972
 4th Prize



#3 (6+7)

38. Two chameleon echo mates with weak promotions, and two other echo model mates.

1. **Bh1!** (threat 2. Qc5+ and multiple mates) with the variations:

1. ... b3 2. Qg3+ (that is why 1. Bg2? was not correct) Ke6 3. d8N# (the line 2. ... Kd4 3. Qc3# explains why 1. Bf3? was not good),

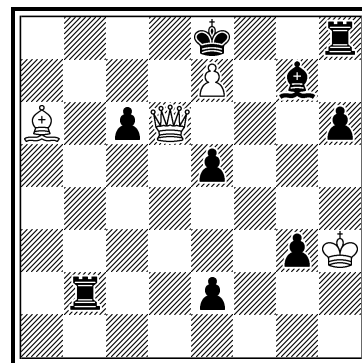
1. ... Qa7 2. Re7+ Kd6 3. dxc8N# (2. ... Kf~ 3. Qg5#),

1. ... Qc7 2. Qe3+ Kd6 3. Qe7#,

1. ... Qb6 2. Qxb6 ~ 3. Qf6#.

Additionally, 1. ... Ke6 2. d8N+ Kd6 3. Qd4#, 2. ... Qe5 3. Qc5#, 1. ... Kd6 2. Qd4+, etc.

39
Schach-Echo 1974
 3rd Prize



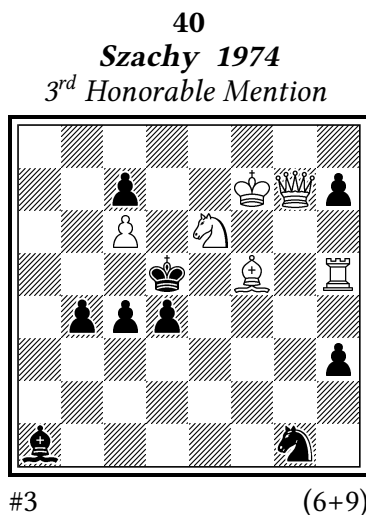
#3 (4+9)

39. The try 1. Bc4? with the threat 2. Qd8# is refuted by Rd2!.

Therefore, **1. Bc8!** with the threat 2. Bd7+ Kf7 3. Qe6#. Now, after 1. ... Rb7 2. Be6! (with the threat 3. Qd8#) 2. ... Rd7 3. Qxd7#, and if 2. ... Rxe7 then 3. Qb8#. The Roman theme.

Additionally, 1. ... Bf8 2. exf8Q+

R×f8 3. Qd7#, 1. ... Bf6 2. Qd7+ Kf7 3. e8Q#.



40. 1. Qh6! with the attack from two batteries: 2. Bg4+ K×c6 3. Nd8# (2. ... Ke4 3. Nc5#).

Two other model mates arise in the variations:

1. ... c3 2. Bd3+ K×c6 3. Nc5#, and
1. ... Nf3 2. Be4+ K×e4 3. Nc5#.

Additionally, 1. ... K×c6 2. Nd8+ Kb5 3. Bd7#, 1. ... d3 2. Be4+ K×e4 3. Qf4#.

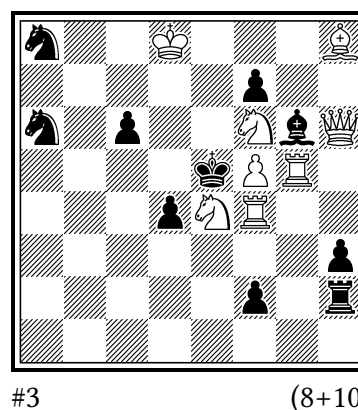
41. Battery play with four model mates, including two pin-mates.

1. Rc8! (with the threats 2. Bb6# and 2. Be5#):

1. ... Q×d4 2. Ba5+ Qc5 3. Rb4#,
1. ... N×d4 2. Bd6+ Nc6 3. Rb4#,
1. ... c×b2 2. Ba5+ K×d4 3. Bc3# (2. ... Kb5 3. Rc5#, 2. ... Kb3 3. Rc3#),
1. ... K×d4 (blocks d4 for the Queen)
2. K×f6! (~ 3. Bb6#) Kc5 3. Be5#.



42
Šachové Umění 1976
3rd Prize

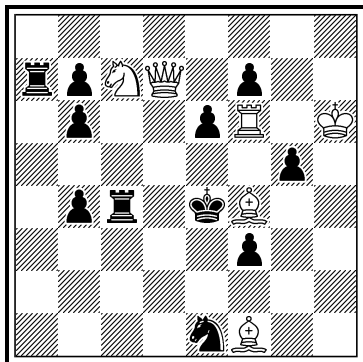


42. Three model mates with many white men and battery play:

- 1. Nd2!** (threat 2. Re4+ Kd6 3. Qf8#),
1. ... K×f4 2. Rh5+ Ke5 3. Nc4#,
1. ... Nc5 2. Ng4+ K×f4 3. Be5# (2. ... Kd5 / Kd6 3. R×d4#),
1. ... c5 2. Ke7 (threat 3. Re4#) K×f4 3. Nd5#.

If 1. ... Kd6 then 2. Qf8+ Ke5 3. Re4#.

43
**Championship of the
 Socialist Countries**
 1975-77
 8th Place



#3 (6+11)

43. Sacrifice (the theme of the competition) in three variations with model mates. 1. **Nb5!** waiting:

1. ... b3 2. Qd4+ R×d4 3. Nc3#,

1. ... f2 2. Qd3+ N×d3 3. Bg2#,

1. ... g×f4 2. R×e6+ f×e6 3. Q×e6# (2. ... Kf5 3. Bh3#).

Additionally, 1. ... g4 2. Qd1 (~ 3. Nd6#) Rc6/Rd4 3. Qd4# (2. ... Nd3 3. Q×d3#), 1. ... e5 2. Qf5+ Kd5 3. Q×e5#, 1. ... Ra~ 2. Q×b7+ Rc6 3. Q×c6#.

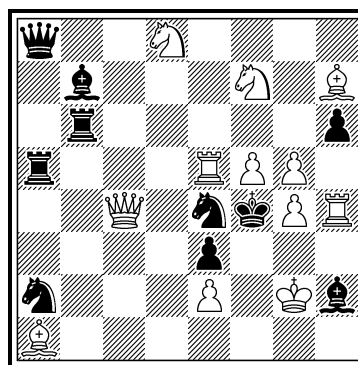
44. After the key 1. **f6!** (with the threat 2. Rf5+ R×f5 3. g×f5#) the two Nowotny interferences: 2. Qc6? and 2. Qd5?, are refuted by 2. ... N×g5! and 2. ... Ng3!, respectively. In the defenses, Black blocks the Knight, allowing for the corresponding Nowotny interference:

1. ... Bg3 2. Qd5! (~ 3. R×e4# and 3. Rf5#) Nd6 3. Ne6#;

1. ... h×g5 2. Qc6! (~ 3. Ne6# and 3. R×e4#) Nc5 3. Rf5#, 2. ... R×e5 3.

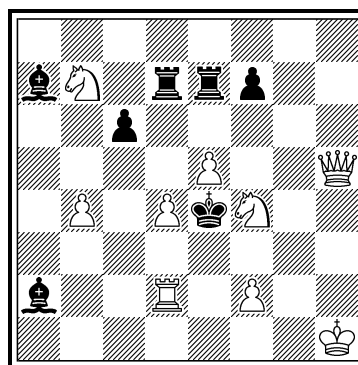
B×e5#.

44
Leopold Szwedowski JT
 1982
 1st Prize



#3 (12+10)

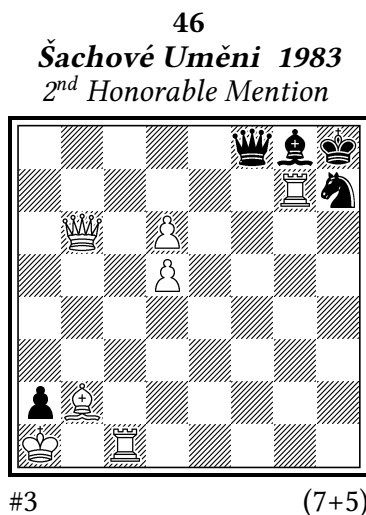
45
Szachy 1983
 2nd Prize



#3 (9+7)

45. After the key 1. **Ng2!** (with the threat 2. Qg4+ Kd5 3. Ne3#), in two analogous variations, Black captures the pawn on d4, allowing for the clearance of the d-file or a pin-mate: 1. ... B×d4 2. Nc5+! B×c5 3. f3#, or 2. ... Kd5 3. Ne3#, 1. ... R×d4 2. Nd6+! R×d6 3. f3#, or 2. ... Kd5 3. Nf4#. Additionally, 1. ... c5

2. d5! R×b7 3. f3#. All variations end with model mates.



46. 1. Qb8! establishes a half-pin position and puts Black in zugzwang:

1. ... Q×g7 2. Rh1! Q×b2 3. Q×b2# (model pin-mate), or 2. ... Q~ 3. B×Q#;

1. ... B×d5 2. Rg2+ Nf6 3. Rh1#;

1. ... Be6 2. Rg4+ Nf6 3. Rh1#;

1. ... Bf7 2. Rg6+ Nf6 3. Rh1# (model mates with double pins and shut-offs).

Additional shut-offs occur after 1. ... Q×b8 2. Rb7+, 1. ... Qc8 2. Rc7+, 1. .Qd8/Qe8 2. Re7+ and 2. ... Nf6 3. B×f6#. If 1. ... N~ then 2. Q×f8 etc.

47. Three half-pin variations with model mates. The thematic key 1. Qa6! threatens 2. Qc4+ K×e4 3. d5#/ Nf2#. The main variations are:

1. ... Ke6 2. d5+ B×d5 3. Nec5#, using the pinning of Pb6 (2. ... Kd7 3. Nf6#, 2. ... K×d5 3. Qc4#),

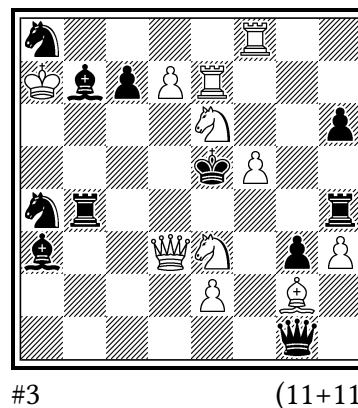
1. ... b5 2. Nf6+ Ke6 3. d5#, with the pinning of Bc6 (2. ... K×d4 3. Q×a7#),

1. ... Bb5 2. Nc3+ Ke6 3. Nc5#,

with another pinning of Pb6 (2. ... Kc6 3. Ne5#, 2. ... K×d4 3. Bf6#).



48
Marek Kwiatkowski
Piotr Rusczyński
Schach-Aktiv 2003
4th Prize



48. 1. Qd2! with the threat 2. Nc5+ Kf4 3. Nd5#. In the two main variations the black Rooks unpin the Knight on e3 and intercept each other on d4.

The interception determines the choice of the second move, to draw the rook away from the d-file. A counter-check and a battery mate follow:

1. ... Rbd4 2. Nc4+ R×c4+ 3. Nc5#,
1. ... Rhd4 2. Ng4+ R×g4+ 3. Nc5# (2. ... Kd6 3. d8Q#).

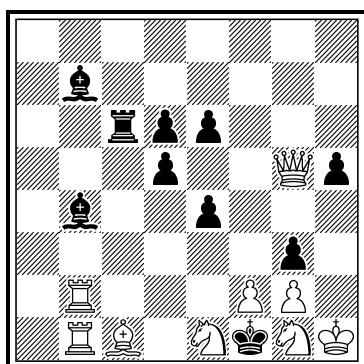
The third unpinning arises after 1. ... Rb6 2. Nf4+ (shutoff) B×e7 3. Nc4#, 2. ... K×f4 3. Nd5#, 2. ... Re6 3. Ng6#.

Additionally, 1. ... R×h3 2. Ng5+ Kf4 3. N×h3#, 1. ... Q×e3+ 2. Nc5+ Kf4 3. Q×e3#.

49

Milan Vukceвич MT

2004-2005

1st-2nd Prize e.a.

#3

(9+10)

49. The key 1. **Qf6!** threatens 2. f×g3+ K×e1 2. Bd2#. In the two main variations, Bb4 and Rc6 intercept each other on c3 (the Grimshaw interference).

White exploits it in an unusual way: 1. ... **Bc3** 2. **Nc2!** – an anticipatory shut-off with the threat of a direct shut-off 3. Bd2#. Black can defend with 2. ... B×f6!, using the fact that Rb2 is intercepted and freeing f2, but then 3. Be3#,

with the anticipatory shut-off proving its usefulness. Additionally, 2. ... B×b2 3. B×b2#, 2. ... Be1 2. Ne3#.

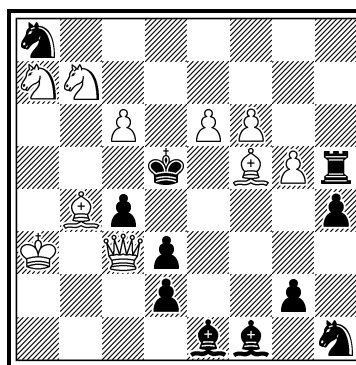
The second variation is analogous:

1. ... **Rc3** 2. **Bd2!** (anticipatory shut-off) ~ 3. Nc2# (direct shut-off), 2. ... Rf3! 3. Nd3#, with the use of the anticipatory shut-off. Additionally, 2. ... Rc1 3. f×g3#, 2. ... Re3 3. f×e3#.

50

Jan Hannelius-80 JT

2005

3rd Prize

#3

(10+11)

50. Direct attacks to force the mates 2. Qd4# or 2. Qe5# fail: 1. Bc5? (2. Qd4#) Bf2!, 1. Bd6? (2. Qe5#) Bg3!

However, after the self-blocks, they become possible: 1. ... Nf2 2. Bc5 ~ 3. Qd4#, 1. ... Ng3 2. Bd6 ~ 3. Qe5#.

The idea is thus to draw Nh1 to f2 or g3: 1. Nd6? (~ 2. Q×c4+ Ke5 3. Qe4#), 1. ... Nf2 2. Nb5 ~ 3. Qd4#, 1. ... Ng3 2. Nf7 ~ 3. Qe5#, but 1. ... R×g5!.

The correct way is 1. **Nc5!** (~ 2. Be4+ Kd6 3. Nb5#), with two new variations: 1. ... Nf2 2. Nb3 ~ 3. Qd4# (2. ... c×b3 3. Qc5#), 1. ... Ng3 2. Nd7 ~ 3.

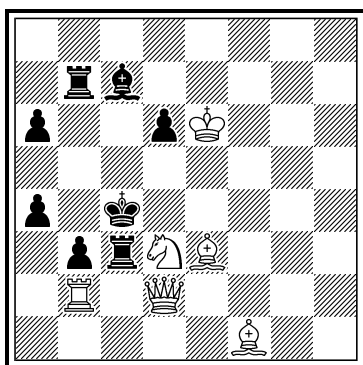
Qe5#.

Additionally, 1. ... Kd6 2. Qd4+ Kc7
3. Na6#.

51

Emil Palkoska MT 2007

Prize



#3

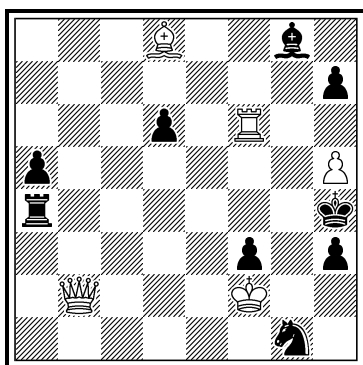
(6+8)

51. Three model mates with strategic motives: **1. Rb1!** ~ 2. Qxc3+ Kxc3 3. Rc1#, 1. ... b2 2. Nxb2+ (battery formation) Kb4 3. Nc4# (pin-mate from the battery), 1. ... Ba5 (self-block) 2. Ne1+ Kb4 3. Nc2# (with two pieces pinned).

52

Wola Gułowska 2010

Special Prize



#3

(5+9)

52. The key **1. Qc2!** threatens 2. Rg6+ Kxh5 3. Qf5#. In three variations, battery play results in model mates, two of them with pinning of the Rook:

1. ... Re4 2. Rf5+ Re7 3. Qe4#,

1. ... Rg4 2. Rh6+ Rg5 3. Qe4#,

1. ... Ra2(f4) 2. Rf4+ Kxh5 3. Rh4#.

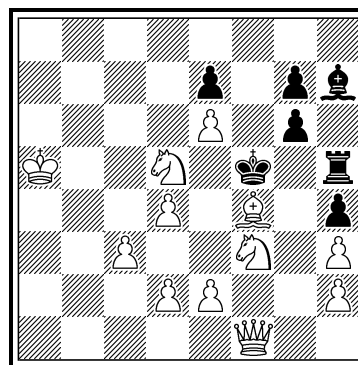
Additionally, 1. ... Be6 2. Rf4+ Kxh5 3. Qxh7#, 1. ... K~ 2. Qf5+ Kh4 3. R~#.

53

Milan Vukceovich MT

2013

3rd Prize



#3

(12+7)

53. **1. Nc7!!** gives two flight squares for one, and allows for cross-checks. The threat is 2. Be5! and 3. Qb1#.

In the main variations, the King moves away from the 5th line with cross-checks:

1. ... Kf6+ 2. Ng5! ~ 3. Be3#, 2. ... Rxg5+ 3. Be5#,

1. ... Ke4+ 2. Bg5! ~ 3. Qb1#, 2. ... Rxg5+ 3. Nxg5#,

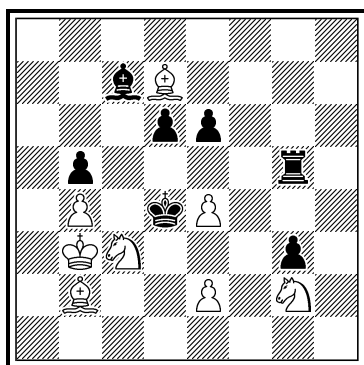
1. ... Kxf4+ 2. Ne5+ Kg5 3. Nf7#, 2. ... Ke4 3. Qf3#.

Additionally, we have an interception of the 5th line: 1. ... g5 2. Qb1+ Kxf4 3. Nd5# (switchback), 2. ... Kf6 3. Be5#.

Moremovers

In my chess composition adventure, I composed no more than a dozen moremovers. My interest was mainly in developing ideas that I could not accomplish in threemovers: both Bohemian and strategic. I also experimented with logical-style problems featuring one variation and stacked plans, but the first two styles suited me better. If I could start my path again, I would have devoted more effort to this genre of problems.

54
UV ČSTV 1975
3rd Prize



#4 (8+7)
Corrected in 2005

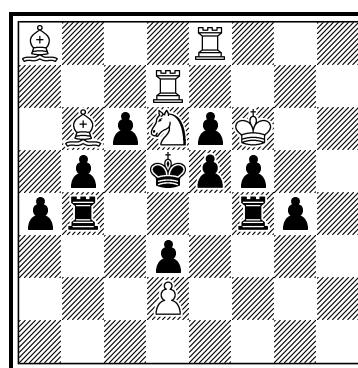
54. This Bohemian-style problem features three model mates after attacks from a Siers battery, including two echo mates with pinning of the Rook.

The key **1. Be8!** captures the square g6 and threatens **2. Nd5+ K×e4 3. Nf6+ Kf5 4. e4#** (model mate).

If **1. ... Bd8**, then **2. Bc6!** (threat **3. N~#) Rd5 3. N×b5+ K×e4 4. N×d6#**, a model mate with pinning of the rook.

Interestingly, the black Rook on g5 has no place to go: **1. ... Rc5 / Rh5 2. Bg6! Rf5 3. Nd5+ K×e4 4. Nf6#** (an echo pin-mate), **1. ... Re5 2. e3+ Kd3 3. Bc1 R×e4 / Rf5 4. Ne1#**, **1. ... Rf5 2. Nb1+ K×e4 3. Nd2+ Kd5 4. Ne3 / e4#**, **1. ... Rg~ 2. Bc6** etc.

55
Josef Breuer MT 1983
2nd Prize



#4 (7+11)

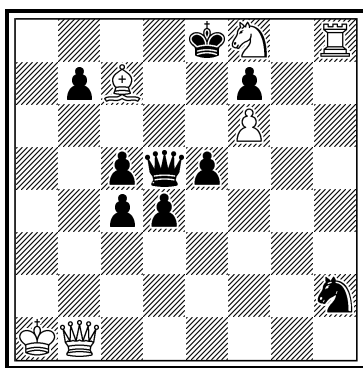
55. Attacks from the battery fail, because the black King escapes the other way: **1. Nb7+? Ke4!**, **1. Nf7+? 2. Kc4!**

Therefore, we need to block one of the squares c4 or e4. However, **1. Rc8?** (with the threat **2. B×c6#** and the idea to lure a black Rook to c4) fails, because Black plays **1. ... Rfc4!** freeing the square f4 for the King. Similarly, **1. R×e6?** (with the threat **2. R×e5#) Rbe4!** Black has to be deprived of the freedom to choose the defending Rook.

1. Ba7!! with the threat **2. B×c6+! K×c6 3. K×e6 ~ 4. Rc8#**. Now, the black Rooks intercept each other on d4: **1. ... Rbd4 2. Rc8! Rc4 3. Nf7+ Kf4 4.**

Ng5#, and 1. ... Rfd4 2. R×e6! Re4 3. Nb7+ Kc4 4. Na5#.

56
Problemist Ukraini 2013
 5th Prize



#4 (6+9)

56. An analogous idea to Problem 54. The key 1. **Bb8!** prepares an attack from the Siers battery on the 8th line: 2. **Qb5+ Qc6** 3. **Ne6+ Kd7** 4. **N×c5#** (model mate with pinning of the Queen), 1. ... **Qc6** (self-block) 2. **Ng6+ Kd7** 3. **Qf5+ Qe6** 4. **N×e5#** (an echo mate with pinning), 1. ... **Qh1** 2. **Ne6+ Kd7** 3. **Rd8+ K×e6** 4. **Rd6#** (the third model mate), 1. ... **Kd8** 2. **Qb6+ Kc8** 3. **Qc7#**, 2. ... **Ke8** 3. **N~+ Kd7** 4. **Rd8#**.

57. This problem would be more appreciated 50 years ago, but I am still happy that it was recognized in a major tournament. 1. **Qe6! a6** (threat) 2. **Nc3+ Kb4** 3. **Q×a6!** (threat 4. **Qb5#**) **d×c3** 4. **Ba3#** (a model mate with a self-block), 2. ... **Kd3** 3. **Qe2#**.

Another model mate with a self-block arises after 1. ... **Kc5** 2. **Nc7!** (threat 3. **Ba3#**) **d3** 3. **Ba3+ Kd4** 4. **Nb5#**.

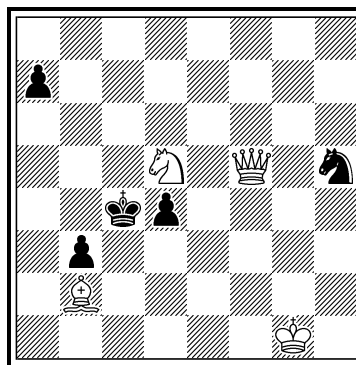
The third variation with a model mate

is: 1. ... **N~** 2. **Qc6+ Kd3** 3. **Nf4+ Ke3** 4. **Bc1#**, 3. ... **Kd2** 4. **Qc1#**.

Additionally: 1. ... **Kd3** 2. **Nb4+ Kd2** 3. **Kf2 Nf4** 4. **Qe1#**.

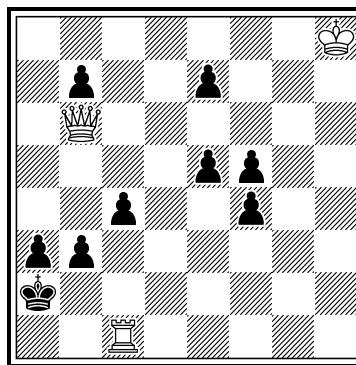
Despite few pieces, the problem is rather difficult to solve.

57
4th FIDE World Cup 2015
 Commendation



#4 (4+5)

58
Olympic Ty 1982
 1st Honorable Mention



#5 (3+9)

58. It is clear that the Rook is too close to the King and should make way for the Queen. However, the immediate Turton doubling: 1. **Rh1!**? with the threat

2. Qg1 b2 3. Qb6 ~ 4. Qb5 etc. fails, because of 1. ... f3! 2. Qg1 b2! 3. Qb6 f2! 4. Qb5 f1Q!

Therefore, **1. Rf1!!** with the threat 2. Qf2+ b2 3. Qb6 ~ 4. Qb5 ~ 5. Qxc4#, or 4. ... b1Q 5. Qxb1#. Now 1. ... f3 is pointless, because the pawn cannot advance.

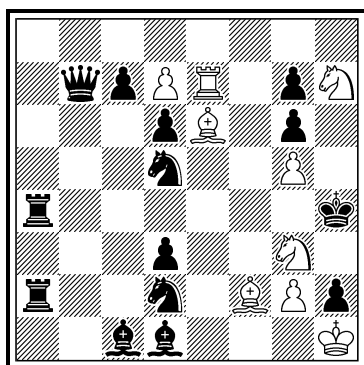
After **1. ... c3!** (to prepare 2. ... c2) White can go ahead with the Turton doubling: **2. Rh1! c2 3. Qg1 b2 4. Qg8+ e6 5. Qxe6#** or **3. ... c1Q 4. Qxc1 b2 5. Qc4#**.

An additional variation arises after **1. ... Kb2 2. Qf2+ Kc3 3. Rc1+ Kd3 4. Rd1+ Kc3 5. Qd2#** (the third model mate), or **4. ... Ke4 5. Qe2#**. If **3. ... Kb4**, then **4. Qb6+ Ka4 5. Rxc4#**.

59

**Milan Vukcevič MT
2012**

2nd Honorable Mention



#6

(9+14)

59. 1. Rf7 with the threat **2. Nf5+ Kg4 Nxc7#**. In two variations, White employs reciprocal shut-offs to eliminate the defense of the square g4:

1. ... Qb2 2. Ne4+ (to close the 4th

line) **Kh5 3. Rf4!** (threat **4. Ng3# Nxf4** (the Rook on a4 is intercepted) **4. Ng3+ Kh4 5. Ne2+** (to shut-off the Bishop on d1) **Kh5 6. g4#** (it is possible, because there is no Queen on b7);

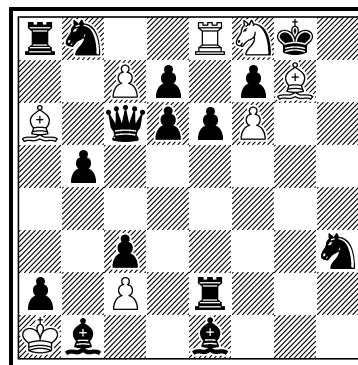
1. ... Bb2 2. Ne2+ (to close the diagonal d1-g4) **Kh5 3. Rf3!** (threat **4. Rh3+ Nxf3** (the Bishop on d1 is intercepted) **4. Ng3+ Kh4 5. Ne4+** (to shut-off the Rook on a4) **Kh5 6. g4#** (this variation is possible because the Rook on a2 has been intercepted).

60

WCCT - Theme C

1980-83

8th Place



#8

(8+15)

60. The obvious plan is to attack along the 8th line and mate on h8. **1. Bc8!** with the threat **2. Ng6+ Kh7 3. Ne7 ~ 4. Rh8#**.

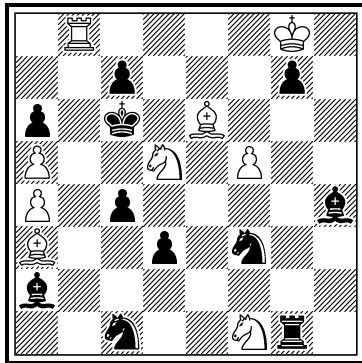
Black's defenses take away one penetrating control of the square e8, which allows White to clear the diagonal c8-f5 for the Bishop. The order of eliminating the pawns d7 and e6 depends on which control is left:

1. ... Rg2 2. Nxe6+ (this pawn may

be eliminated first) **Kh7** 3. **Nf8+ Kg8** 4. **Nxd7+ Kh7** 5. **Nf8+ Kg8** 6. **Bf5 Rg6** 7. **Nd7+** (shut-off) **Kh7** 8. **Rh8#**;

1. ... **Qg2** 2. **Nxd7+** (now the other pawn may be eliminated first) **Kh7** 3. **Nf8+ Kg8** 4. **Nxe6+ Kh7** 5. **Nf8+ Kg8** 6. **Bf5 Qg6** 7. **Ne6+** (shut-off) **Kh7** 8. **Rh8#**.

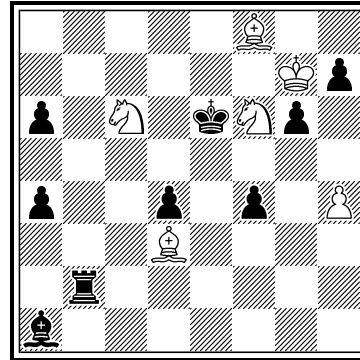
61
Probleemblad 1973
3rd Prize



#9 (9+11)

61. The direct attack 1. **Nb6?** (threats 2. **Bd5#**, 2 **Bd7#**) **cxb6** 2. **Rxb6+ Kc7** 3. **Bd6+ Kd8** 4. **Rb8#** fails on 1. ... **c3!** and Black even wins. White needs to block the pawn on c4. However, 1. **f6?** with the threat 2. **Ne7#** and the idea 1. ... **Bxf6** 2. **Bf8** (threat 3. **Nb4#**) **Bc3** 4. **Nb6** etc. fails as well, because of 1. ... **gxf6+**! and the following disaster. Therefore, 1. **Bf8!** (threat 2. **Nb4#**) **Be1** 2. **Nd2!** **Bxd2** 3. **Ba3** (threat 2. **Ne7#**) **Bg5** and now 4. **f6!** **Bxf6** 5. **Bf8 Bc3** 6. **Nb6!** goes through, with the mate as in the initial plan. A two-stage Roman theme. This was my first moreover.

62
Schach-Echo 1979



#12 (6+9)
Corrected in 2024

62. Another logical problem. The try 1. **Bxa6?** with the threat 2. **Bc8#** is refuted by 1. ... **Rb8!**

The corrected try 1. **Bf1?** with the threat 2. **Bh3#** and the idea to draw the black Rook away from the b-file fails on 1. ... **Rb3!**

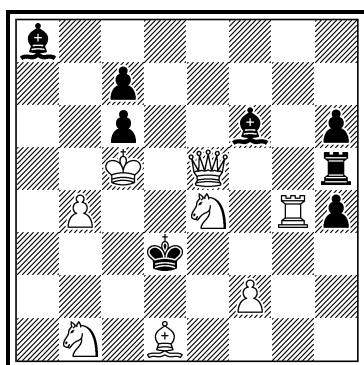
Therefore, 1. **Nd8+! Ke5** 2. **Nf7+ Ke6** 3. **Ng5+ Ke5** 4. **Nf3+ Ke6** 5. **Bf1!** (threat 6. **Bh3#**) **Rh2** 6. **Ng5+ Kf5** 7. **Bd3+ Ke5** 8. **Nf7+ Ke6** 9. **Nd8+ Ke5** 10. **Nc6+ Ke6** 11. **Bxa6** and 12. **Bc8#**.

Non-Orthodox Problems

I composed about a dozen non-orthodox problems. These genres did not appeal to me very much, but I tried them out of curiosity.

Selfmates. In a selfmate, White tries to force Black to mate him, while Black wants to avoid it. Both sides must follow the standard chess rules.

63
1st Meeting of Solidarity
1971
3rd Prize



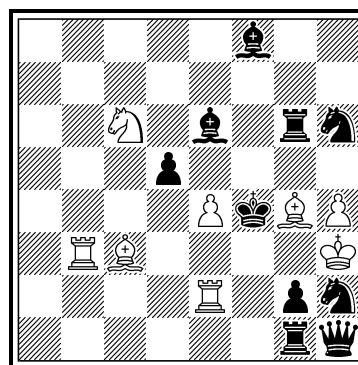
s#2 (8+8)

63. The problem features play change with black battery mates. 1. Ned2? ~ 2. Qf5+ Rxf5#, 1. ... Bxe5 2. Rd4+ Bxd4#, 1. ... Bg5 2. Qe3+ Bxe3#, but 1. ... Rf5! In the solution, two new variations with unpinning of the white Queen appear: 1. Qf5! ~ 2. Nd2+ Rxf5#, 1. ... Be5 2. Qd7+ Bd4#, 2. ... Bd6#, 1. ... Bg5 2. Qf3+ Be3#, 1. ... Be7+ 2. Nd6+ Rxf5#.

64. Play change with black battery mates. 1.Be1? (threat 2. Rf3+ Nxf3#, 1.

... Rxf3 2. Bg3+ Rxf3#, 1. ... Nxf3 2. Bd2+ Ne3#, but 1. ... Rf1!.

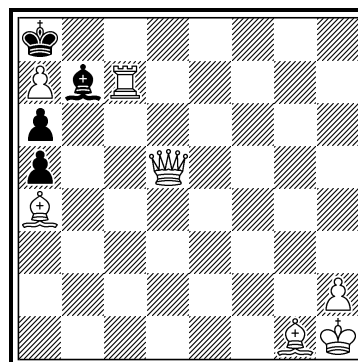
64
Problemblad 1977



s#2 (8+10)

1. Bf6! (threat 2. Rf3+ Nxf3#), 1. ... Rxf3 2. Bg5+ Rxf3#, 1. ... Nxf3 2. Be5+ Nxe5#, 1. ... dxe4 2. Rf2+ Nf3#.

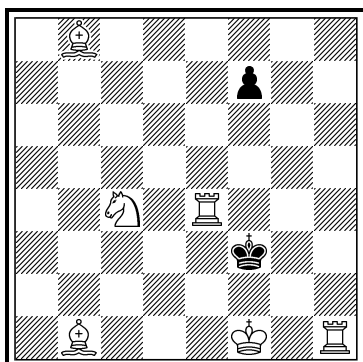
65
Gazeta Częstochowska
1970
1st Commendation



s#3 (7+4)

65. The set play is 1. ... Bc6 2. Rc8+ Kb7 3. a8R! Bxd5#, but there is no waiting move. The solution is: 1. Rh7! Bc6 2. Rh8+ Kb7 3. a8N! Bxd5#. The weak promotion changed.

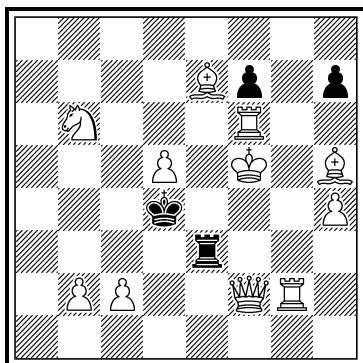
66
UV ČSTV 1969
3rd Prize



s#4 (6+2)

66. Two variations with a chameleon echo in a most economical position: 1. **Reh4!** f5 2. Bd3 f4 3. Kg1 Kg3 4. Ne5 f3 5. Bf1 f2#, 1. ... f6 2. Rg1 f5 3. Be4+ f×e4 4. Bg3 e3 5. Be1 e2#.

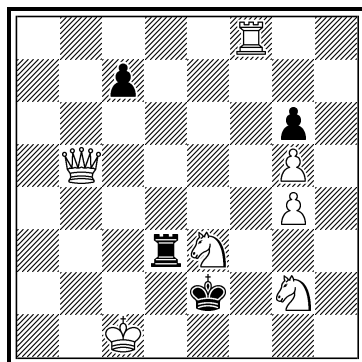
67
Stella Polaris 1972
1st Honorable Mention



s#4 (11+4)

67. Two variations with a chameleon echo: 1. **Rc6!** h6 2. Kf6 Ke4 3. Qf5+ Kd4 4. Qf4+ Re4 5. Rg7 R×f4#, 1. ... f6 2. Re6 h6 3. Bg6 h5 4. c3+ Kd3 5. Qf3 R×f3#.

68
Wolfgang Pauly MT
1978
5th Prize



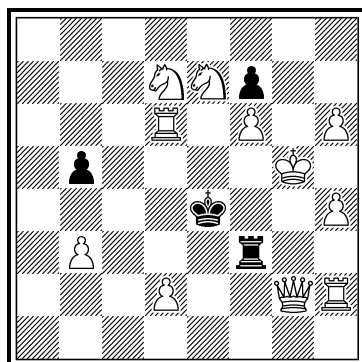
s#4 (7+4)

Corrected in 2024

68. A chameleon echo again: 1. **Rf4!** waiting:

1. ... c6 2. Qc4 c5 3. Kb1 Kd2 4. Qa2+ Kc3 5. Sd1+ R×d1#, 1. ... c5 2. Sf1 c4 3. Qe5+ Re3 4. Qb2+ Kd3 5. Se1+ R×e1#.

69
Wolfgang Pauly MT
1978
6th Prize



s#4 (11+4)

Twin: ♞e7→♞h5

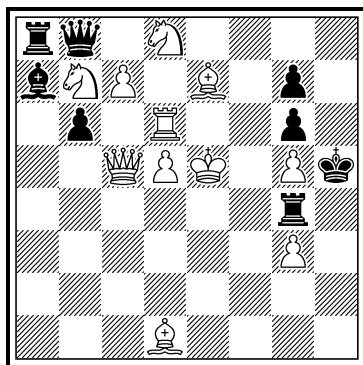
69. A rare white-to-play selfmate with a twin position.

In the displayed position, the set play is 1. ... b4 2. Ng6 f×g6 3. d3+ Ke3 4. Qg3 R×g3#. There is no waiting move, so **1. Qh1!** b4 2. Kh5 Kf4 3. Rd4+ Kg3 4. Nf5+ R×f5#.

In the twin position, the set play is 1. ... b4 2. Qe2+ Re3 3. Qc4+ Kf3 4. Ne5+ R×e5#. Again, no waiting move is available, and thus **1. Nf4!** b4 2. Ng6 f×g6 3. d3+ Ke3 4. Qg3 R×g3#.

Reflexmates. In a reflexmate, White tries to force Black to checkmate him, similar to a selfmate. However, a new rule is introduced: whoever has a chance to checkmate the opponent in one move must do so.

70
Probleemblad 1973
2nd Prize



r#2

(11+8)

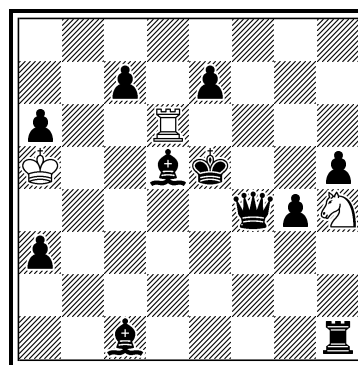
70. The problem features six White's self-blocks on d6 with line opening for the mating pieces. **1. Re6!** waiting:
1. ... Qc8 2. Rd6 Qf5#, 1. ... Q×d8 2.

Bd6 Q×g5#, 1. ... Q×b7 2. d6 Qe4#, 1. ... Q×c7+ 2. Qd6 Qc3#, 1. ... b×c5 2. Nd6 Qb2#, 1. ... b5 2. Qd6 Bd4#.

This was my only reflexmate. I did not really enjoy deviating from the spirit of chess.

Helpmates. In a helpmate, both sides cooperate to checkmate the Black King. The standard chess rules must be followed. By convention, Black makes the first move. There is no opposition in this type of problem, which may be why I did not have any success with my helpmates.

71
Probleemblad 1976

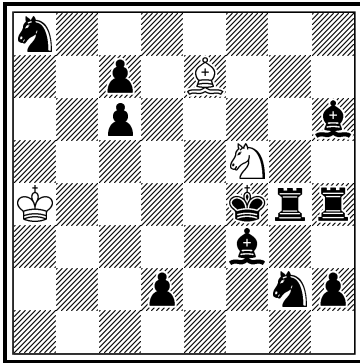


h#3 (five solutions) (3+11)

71. Five echo mates after self-blocks by the black Queen:

1. Qc4 Re6+ 2. Kd4 Re3 3. c5 Nf5#,
1. Qg3 Re6+ 2. Kf4 Re5 3. Bf3 Ng6#,
1. Qf5 Ng2 2. Bf4 Ne3 3. Be4 Nc4#,
1. Qf8 Rf6 2. e6 Rf4 3. Qd6 Ng6#,
1. Qg5 Nf3+ 2. Kf5 Re6 3. Bf4 Nd4#.

72
Polish Chess Federation
 2015
 3rd Commendation



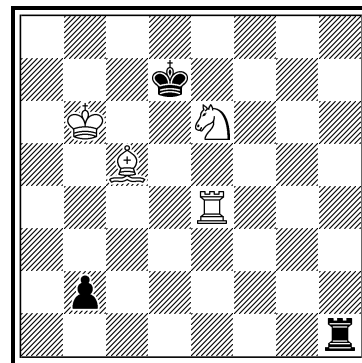
h#3 (two solutions) (3+11)

72. In both solutions, a white piece intercepts the 4th line to avoid a cross-check, gets pinned, then unpinned, and it finally returns to its original position:
 1. Rh3 Nd4 2. Kg3 Bc5 3. Bf4 Nf5#;
 1. Rh5 Bb4 2. Kg5 Nh4 3. Nf4 Be7#.

Studies

My interest in studies is mainly due to my friend Jan Rusinek, whose deep compositions impressed me immensely. My forays into the study genre were largely motivated by the objective of exploring some problem ideas in endgames. I did not compose many studies, and I never aimed for complex and difficult compositions, but rather for small, entertaining pieces.¹ It is for the Readers to judge to what extent I was successful.

73
Szachy 1974



+ (4+3)

73. The pawn on b2 must be stopped:
1. Nf8+! Kd8 2. Be7+ Ke8 (2. ... Kc8?
 3. Rc4+ Kb8 4. Bd6+ Ka8 5. Rc8#) **3. Ba3+** (discovery) **Kf7 4. Rf4+ Kg8 5. B×b2.**

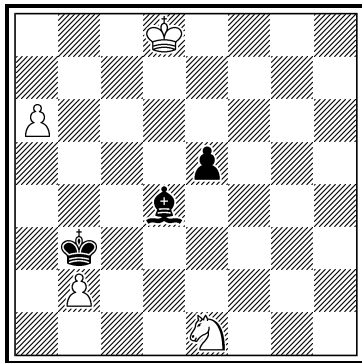
However, Black sets a trap **5. ... Rb1!** and after **6. Rf2? Rf1! 7. R×f1=** a stalemate occurs.

Therefore, **6. Rb4!** and the Knight

¹The two complex studies with Jan Rusinek are exceptions.

cannot be captured because of another discovery: 6. ... K×f8 7. Bg7+ and 8. R×b1. Black's last hope is 6. ... Rd1! aiming to capture the Knight or force repetition after 7. Rf4 Rb1, but 7. Ba3! K×f8 and the third discovery 8. Rb1+ or 8. Rd4+ wins.

74
L'Italia Scacchistica
1976
Commendation



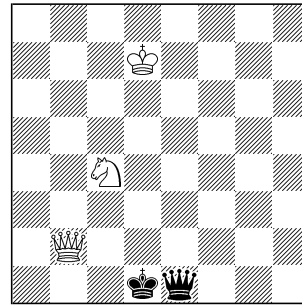
+ (4+3)
Corrected in 2024

74. The original study was incorrect, but I managed to correct it while saving a piece. 1. Nf3 (threatens the exchange for the Bishop or the pawn) Bb6+ (escapes from d4 with a tempo) 2. Kc8! e4 3. Nd2+ K×b2. Black gives up the Bishop to capture the pawn, because if 3. ... Kb4 then 4. N×e4 wins. 4. Nc4+ Kb3 (4. ... Kc2 5. N×b6 e3 6. Nc4 e2 7. Ne3+ Kd2 8. Ng2 win; 4. ... Kc1 5. N×b6 e3 6. Nd5 e2 7. Nf4 e1Q 8. Nd3+ win) 5. N×b6 e3 6. a7 e2 7. a8Q e1Q.

The material is insufficient for a win, but White has the initiative: 8. Qa4+ Kb2 9. Nc4+ Kb1 10. Qb3+ Kc1

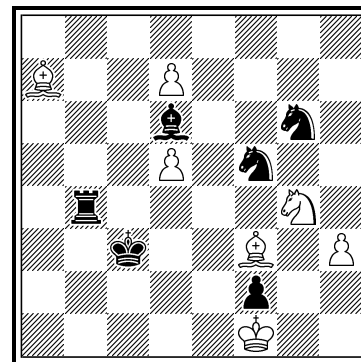
11. Qb2+ Kd1 12. Kd7! with mutual zugzwang.

74. After 12. Kd7!



The black Queen has to control the square d2, so only 12. ... Qe2 13. Qb1# with a self-block and a model mate.

75
Jan Rusinek
Piotr Rusczyński
Tidskrift för Schack
1979
3rd Prize



= (7+6)

75. Commentary by Jan Rusinek. The immediate pawn promotion loses: 1. d8Q? Rb1+ 2. Bd1 (2. K×f2 Bg3+ 3. Ke2(g2) Re1(Nf4)#) 2. ... R×d1+ 3. K×f2 Bg3+ 4. Kf3 (4.Ke2 Re1+ 5. Kf3 Ngh4+

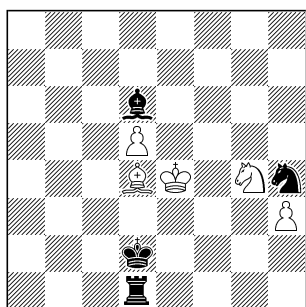
etc.) 4. ... Ngh4+ 5. Ke4 Nd6+ 6. Ke3 Re1#, or 6. Q×d6 B×d6 and Black wins.

Therefore, **1. Bd4+!** and after any capture of the Bishop White draws easily: 1. ... R×d4 2. d8Q and the Rook cannot check along the 1st line; 1. ... N×d4 2. d8Q N×f3 (2. ... Rb1+ 3. K×f2 draw) 3. Qc8+ or 3. N×f2 draw; 1. ... K×d4 2. d8Q Rb1+ 3. K×f2 Bg3+ 4. Ke2 draw.

The best is **1. ... Kd2!** to prepare an attack with a check on b1 (1. ... Kc4 2. d8Q Rb1+ 3. Bd1! R×d1+ 4. K×f2 Kd3! 5. Ne3! Re2+ 6. Kg1 Bh2 7. Kf1 N×d4 8. Qe8! Ne5 9. Ng4! draw; 1. ... Kc2 2. Be4+; 1. ... Kd3 2. N×f2+) **2. d8Q** [2. Be5? B×e5 3. N×e5 (3. d8Q? Rb1+) 3. ... Ke3 4. Ng4+ R×g4; 2. Ne5? B×e5 3. d8Q (3. B×e5 Ke3 4. Be4 R×e4) 3. ... Rb1+ 4. Bd1 R×d1+ 5. K×f2 B×d4+ 6. Kf3 Rf1+ 7. Kg4 Ne5+ 8. Kh5 Ng7+ 9. Kh4 Bf2+.]

Now Black starts an attack: **2. ... Rb1+** **3. Bd1!** (to free the square f3 for the King, otherwise 3. K×f2? Bg3+ 4. Kg2 Nf4#) **3. ... R×d1+** **4. K×f2 Bg3+** **5. Kf3** (5. Kg2? Ngh4+ 6. Q×h4 B×h4) **5. ... Ngh4+** **6. Ke4 Nd6+** **7. Q×d6 B×d6.**

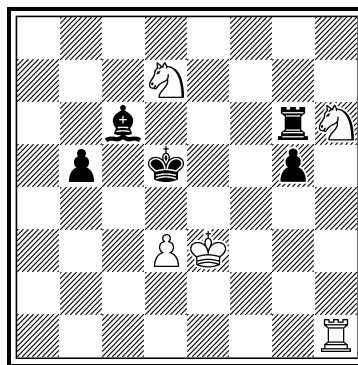
75. After 7. ... B×d6



Black captured the Queen and is a Rook up, but **8. Ne3!** with two threats: 9. Nc4+ and 9. N×d1. Two variations occur: **8. ... Re1 9. Bc3+! K×c3=**; and **8. ... Rc1 9. Nc4+! R×c4=**; both with model stalemates involving pinning of a white piece.

76

Jan Rusinek
Piotr Rusczyński
Schakend Nederland
1979
3rd Prize



+ (5+5)
Corrected in 2024 by Jan
Rusinek

76. The original study became incorrect after computer analysis proved that a Rook with two light pieces win against a Rook and one light piece. Fortunately, Jan Rusinek found an alternative introductory play. Below is his commentary.

The Knight on d7 is under attack and has two reasonable escape routes.

After 1. Nf8?, the Knight survives, but Black achieves a draw in a spectacular way: 1. ... Rf6 2. Nh7 Rf3+! 3. K×f3 (3. Ke2 Kd4 with an inevitable capture

of the pawn d3) 3. ... Kd4+ 4. Ke2 B×h1
5. Nf5+ (or 5. N×g5 b4 with a similar
play) 5. ... Kc3 6. N×g5 b4 7. Ne3 b3 8.
Nd1+ Kc2 and a Knight must be sacri-
ficed for a pawn.

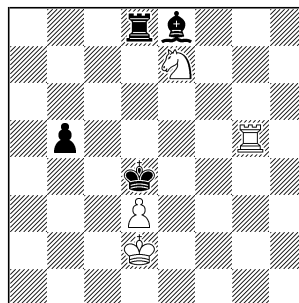
Therefore, **1. Nb8!** resigning to the
loss of the Knight. Then **1. ... Be8**, be-
cause otherwise the Knight escapes: 1.
... Bb7 2. Nf5 Rf6 3. Rh7 with a win.
After 1. ... Re6+ 2. Kd2 Be8 White wins
either by 3. Nf5 with a transition to the
main play, or by 3. Ng4 Rb6 4. Re1!
R×b8 5. Nf6+.

The Knight on b8 is trapped, but
White can build a mate net about the
black King in exchange for it. They need
to activate the Knight on h6. The at-
tempt 2. Ng4? is refuted by 2. ... Rb6! 3.
Rh8 (the e-file is intercepted) 3. ... R×b8
4. Nf6+ Kc5 5. N×e8 (or 5. R×e8 R×e8
6. N×e8 with an easy draw, or 5. Nd7+
B×d7 6. R×b8 with an equal position)
5. ... Kb4 6. Rg8 Ka3(c3) 7. Nf6 R×g8 8.
N×g8 b4 draw.

The correct move is **2. Nf5! Re6+!**
(to free the square d4 for the black King;
after the immediate 2. ... Rb6, White
wins easily: 3. Ne7+ Kc5 4. Rc1+) **3.**
Kd2 Rb6. Black captures the Knight,
but: **4. Ne7+ Kd4.** For the third time
a white figure - the Rook - must choose
the right move out of two possibilities.
After 5. Rg1? R×b8 6. R×g5 Rd8 White
is in a zugzwang: 7. Rf5 (blocks the
square for the Knight) 7. ... Rd6!; 7. Kc2
Ke3; 7. Ke2 Kc3 draw.

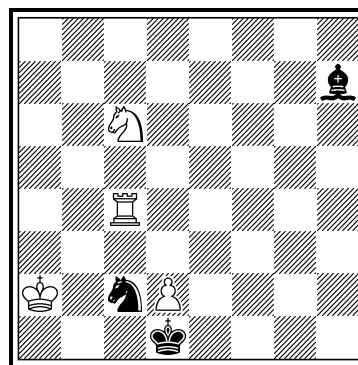
The only way is **5. Rf1! R×b8 6.**
Rf5. The mate net is built, and **6. ... Rd8**
7. R×g5! puts Black in a zugzwang.

76. After 7. R×g5!



7. ... Rd7 8. Nc6#; **7. ... Bd7 8. Rd5#**
(8. Rh5 is not a dual, because after 8.
... Be8 the only winning move is 9. Rg5
with the repetition of the position) **7.**
... Rd6 8. Nf5+, 7. ... b4 8. Ra5. A
Grimshaw interference on the square d7
in a mutual zugzwang position.

77
Szachy 1980
4th Prize

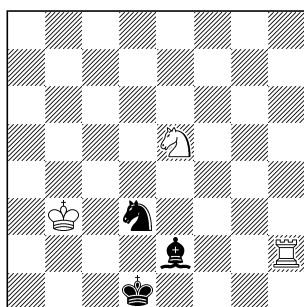


+ (4+3)

77. White has to leave the diagonal g8-
a2, while protecting the pawn on d2: **1.**
Rh4 Bd3 (otherwise, 2. d4) **2. Rh2**
Bb5! (an immediate 2. ... Be2 loses after
3. d4, so Black removes White's control
of d4) **3. Ne5! Be2 4. d3!** (the pawn is

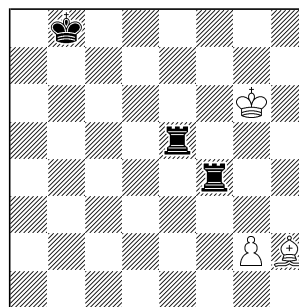
lost anyway, but White draws the black Knight to d3) **Nb4+** (if 4. ... Nd4, then 5. Ka3! Kd2 6. Kb4 Ke3 7. Rh3+ Kf4 8. Kc5 with a win) 5. **Kb3 Nxd3**. But now 6. **Rh1+ Kd2** 7. **Nc4#**: a model mate with two self-blocks. If 6. ... Ne1 then 7. Kc3! with zugzwang and the capture of the Knight.

77. After 5. ... Nxd3

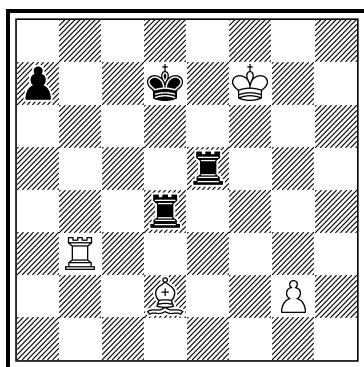


controls the square e7 forcing White to capture the pawn with the Bishop: 3. **Bxa7** (3. Rxa7? Rxa7 4. Bxa7 Re7+). Now 3. ... **Kc8!** wins a piece for Black, but White saves the game in an unexpected way: 5. **Rb8+! Kc7** 6. **Bg1!! Rf4+** 7. **Kg6 Kxb8** 8. **Bh2!** and the black Rooks are in a half-pin.

78. After 8. Bh2!



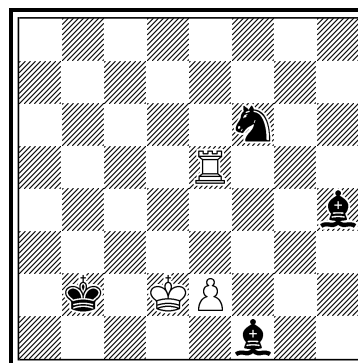
78
Schakend Nederland
1981
4th Prize



= (4+4)

8. ... Ree4 9. Kg5, 8. ... Rfe4 9. Kf6, 8. ... Ref5 9. g4! Rf8 10. Kg5, 8. ... Rff5 9. g4! Rg5+ 10. Kf6. In all four cases, White wins a Rook back.

79
Magyar Sakkelet 1982
1st Honorable Mention



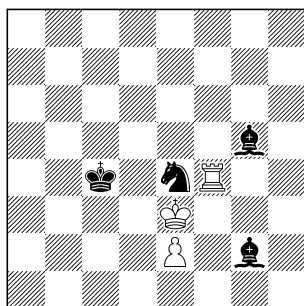
= (3+4)

78. If White captures the pawn on a7, the draw will be guaranteed. Therefore, 1. **Be3 Ra4** 2. **Rb7+ Kd8!** Black

79. The black figures are uncoordinated and after drawing the black King to the 4th line, the move Rf5 will threaten all three of them: **1. Rb5+! Ka3 2. Ra5+**, and if 2. ... Kb4, then 3. Rf5! Ne4+ 4. Kd3! (not 4. Ke3? Bg2 5. Rf4 Bg5! with the loss of the Rook) 4. ... Nf2+ (now, after 4. ... Bg2 5. Rf4! wins a piece and draws) 5. Ke3 Ng4+ 6. Kd2 Bh3 7. Rh5 and White wins a figure.

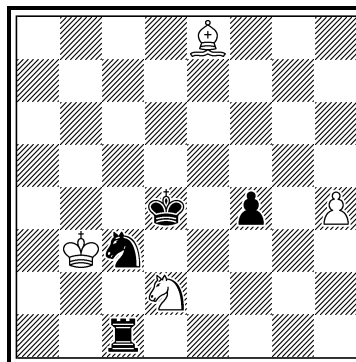
Therefore, **2. ... Kb3! 3. Rb5+ Kc4** to take the square d3 away from the White King. But then the square d4 is taken as well, and **4. Rf5! Ne4+ 5. Ke3 Bg2 6. Rf4! Bg5=** results in a stalemate with pinning of the white Rook.

79. After 6. ... Bg5=



80

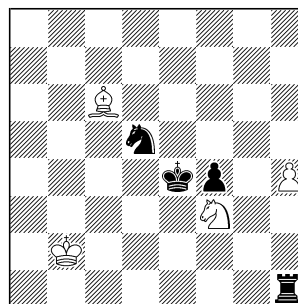
*Polski Związek
Szachowy 1986*
1st Commendation



= (4+4)

80. **1. Kb2! Rh1!** (the only safe square, if 1. ... Rd1 2. Kc2!) **2. Nf3+ Kd3 3. Ne5+ Ke4!** (to avoid repetition) **4. Bc6+ Nd5 5. Nf3!** and a mutual zugzwang position arises. After **5. ... Rd1** (again, the only safe square) **6. Ba4! Rh1 7. Bc6** with a positional draw, or **6. ... Rd3 7. Bc2!**.

80. After 5. Nf3!



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