

FINAL AWARD OF THE FELIX SONNENFELD CENTENARY TOURNEY (2010)

INTRODUCTION (By Marcos Maldonado Roland)

First of all, I would like to thank Ricardo Vieira, for inviting me to be the Director of this tourney, which celebrates the centenary of the birth of the distinguished Brazilian composer Felix Alexander Sonnenfeld, who left us in 1993.

Uri Avner was invited to be the judge, and he accepted. I think Felix would be pleased with the excellent work that Uri has accomplished, and I thank Uri very much for the friendly and constructive contact we have had during the last months.

I received 67 entries by 39 authors from 22 countries. Two entries were not considered because they were clearly unthematic. So, I sent in anonymous form to the judge 65 originals, by the following authors:

Argentina: Jorge Kapros & Jorge Lois (VIII, XXVI, XLVI, LIX)
Bosnia-Herzegovina: Fadil Abdurahmanovic (LII)
Brazil: Almiro Zarur (XI, XIII, XV, XXIII, XXXII, LVII); Ricardo de Mattos Vieira (VI, VII, XXXVII, LXII); Almiro Zarur & Ricardo de Mattos Vieira (XLI)
Czech Republic: Vladimír Koči (LIV)
Finland: Jorma Pitkänen (XXV)
France: Maryan Kerhuel (LX); Pierre Tritten (IV)
Germany: Christer Jonsson (XXIV), Klaus Funk (XXXIX)
Great Britain: Chris Tylor (I, XLIII)
Greece: E. Manolas, I. Kalkavouras & T. Argirakopoulos (IX, L, LVIII); E. Manolas & I. Kalkavouras (LXI)
Hungary: János Csák (XXVII, LIII)
Israel: Emanuel Navon (LI); Emanuel Navon & Jean Haymann (LXIII); Israel Tzur (XIV, XXXVI); Jacques Rotenberg (XXXIV); Jean Haymann (XLII, XLV); Jean Haymann & Shaul Shamir (XXXVIII); Menachem Witztum (XII, XX, XLIX); Yossi Retter (XIX)
Italy: Francesco Simoni (II); Pietro Pitton (XVIII, XXVIII, XXIX)
Italy/France: Mario Parrinello (ITA), Michel Caillaud (FRA) & Marco Guida (ITA) (XVII)
Macedonia: Zivko Janevski (XXXV)
Mongolia: Lkhundevin Togookhuu (LVI)
Netherlands: Henk Weenink (XVI)
Poland: Stephan Milewski (XLVII)
Russia: Vasily Chernykh (LXIV, LXV); Viktor Chepizhny (XXI, XLVIII, LV)
Serbia: Borislav Gadjanski (III, X)
Slovakia: Zoltan Labai (V, XXII, XLIV)
Spain: Luis Miguel Martín (XL)
Switzerland: Andreas Schönholzer (XXX, XXXI)
Ukraine: Viktor Syzonenko (XXXIII)

Any claims must be sent to my e-mail marcosroland@terra.com.br until July 31, 2011.

Rio de Janeiro, April 11, 2011
Marcos Maldonado Roland

FINAL AWARD
by Uri Avner, IGM and International FIDE Judge

The name of Felix Sonnenfeld has been known to me since my first steps in composition at the very young age (of 12). Besides being a well-known Brazilian composer, Mr Sonnenfeld was a recognised world figure whose works and ideas inspired others. Now that I am not so young any more, and Felix Sonnenfeld has not been with us for 18 years, I have been asked by Ricardo Vieira to act as judge in a tourney dedicated to his 100th birthday. Besides being honoured by the invitation I could feel the pressure of obligation to do a perfect job in tribute to Sonnenfeld's memory. Well, that is a risk which I could not avoid, and so the responsibility for any imperfection lies with me (and Ricardo).

In settling the theme of this tourney, a careful consideration was devoted to the avoidance of pitfalls and to enabling a broad approach within the thematic limitations.

The theme required a H#2 as follows: A white or black piece 'A' stands, at a certain stage, on the intersection square ('x') of two line pieces 'B' and 'C'. 'B' and 'C' can be both white, both black, or mixed colours (black & white). In both phases 'A' moves away from square 'x', opening the lines of 'B' and 'C' simultaneously and landing on different squares in each phase. Then, in phase 1, the thematic line of 'B' (only!) is closed again by any move of White or Black, whereas in phase 2 the same happens to 'C'. The opening and closing of the thematic lines may occur on any move. An anticipatory closing of any line is permitted. 'B' is not supposed to close the thematic line of 'C' on square 'x' nor *vice versa*. A cyclic interpretation is permitted.

From the director, Marcos Roland, I received 65 unnamed entries by e-mail (thanks, Marcos!).

14 of the entries were found to be non-thematic: VI, IX, XI, XXII, XXVIII, XXIX, XXXII, XXXVI, XXXIX, XLVII, LVII, LVIII, LXI & LXIV (also cooked). Illegal position: XXI. Anticipation checking was performed by Harry Fougiaxis (thanks, Harry, for your valuable comments too). The number of anticipations was very small, attesting to how lucky we were with the chosen theme.

The general level of the sound problems was more than satisfactory, and I enjoyed studying all of them. My thanks to the talented composers! Mostly, I appreciated innovation and depth of expression. The ranking was not always very obvious and I realise that other judges (or another day) could have produced some variations.

A comment should be made about XIV (Israel Tzur): the WQ should have arrived at d2 via g2 to complete a 2nd mixed Bristol. Pity, as it was very easy to achieve (and make the award then).

Finally, I should like to thank Chris Feather for his English supervision.

Postscript:

After the publication of the initial award, 3 claims were received questioning the elimination of the following entries for non-thematic reasons. Here is the judge's response:

About XXVIII and XXIX: The lines toward d5 and d4 have nothing to do with the opening moves by the BK. Their closing has therefore no thematic meaning.

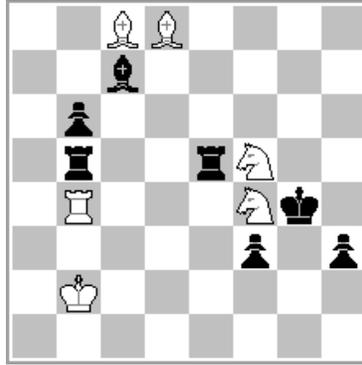
About XXXIX: In solution (b) the lines of Bh1 and Ra4 are both being closed (by 1.Sf3 & 1...Bb4). This is forbidden by the theme stipulation.

About VII: Claim is found valid and the problem gets a place in the award.

I have taken this opportunity to polish some of my remarks to the awarded problems.

My ranking goes as follows:

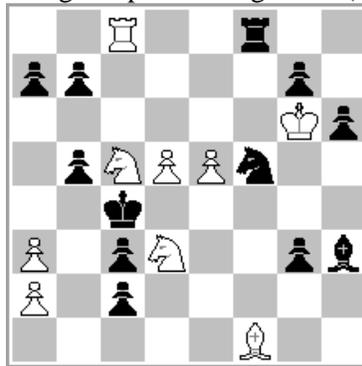
1st Prize: Menachem Witztum (Israel)



h#2 2.1.1.1 (6+7)
 1.Te4 Sd5 2.Lg3 Sg7#
 1.Te6 Sd6 2.Th5 Se2#

The problem starts with white battery neutralisation, continues with a bi-valve involving the thematic black pieces, then a self-block and finally a battery pin-mate. Harmonious and elegant, but more than that! Thanks to the vigilance of our director, Marcos Roland, the marvellous three-fold realisation of the theme has been revealed, which admittedly escaped this judge's attention to begin with. To be sure it is not very easily detected, which highlights this problem's enigmatic nature in the framework of the theme. The three thematic systems consist of (a) Re5 with Rb5&Bc7, (b) Sf4 with Bc7&Rb4 and (c) Sf5 with Rb5&Bc8.

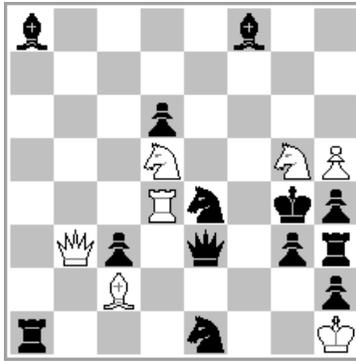
2nd Prize: Jorge Kapros & Jorge Lois (Argentina)



h#2 2.1.1.1 (9+12)
 1.Sd6 Sb3+! (Se6+?) 2.Lxc8 Sf4!# (Sb4?)
 1.Se3 Sb4+! (Sf4+?) 2.Txf1 Se6!# (Sb3?)

The better of two entries where the line-closing move is suspended until the very last. The composer, as in the 1st Prize, has used two very widely known white batteries to achieve something beyond the ordinary. Beautiful, rich and very lucky orthogonal-diagonal correspondence where every small detail (and there are many) is repeated in both phases. Long and attractive black moves with battery mates; good black and even better white dual avoidance.

3rd Prize: Emanuel Navon (Israel)



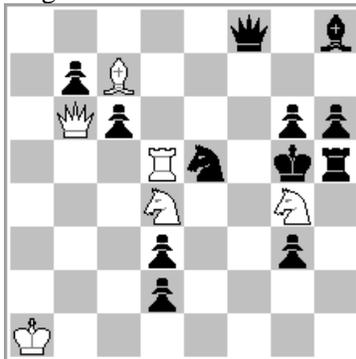
h#2 b) Kg4 goes to f5 (7+13)

a) 1.Df4 Db7(Dxc3? Db5?) 2.Sxg5 Sf6#

b) 1.Dd3 Sf3(Sf7? Db5?) 2.Sf6 Se3#

A wealth of colourful effects, which include a black pin-transformation and anticipatory avoidance of pin of the mating piece (underlined by the clever tries 1...Qxc3? and 1...Sf7?). The changed WQ ambush behind Sd5 adds spice. Unfortunately, the imperfect construction denied this problem the opportunity to be a contender for a higher place (see judge's version).

Judge's version of the 3rd Prize



h#2 b) Kg5->f4 (6+12)

a) 1.Df5 Db2! (Dxc6?) 2.Sxg4 Sf3#

b) 1.Dd6 Sf6! (Sf2?) 2.Sf3 Se6#

4th Prize: Ricardo de Mattos Vieira (Brazil)



h#2 b) Kd3 goes to e3 (8+8)

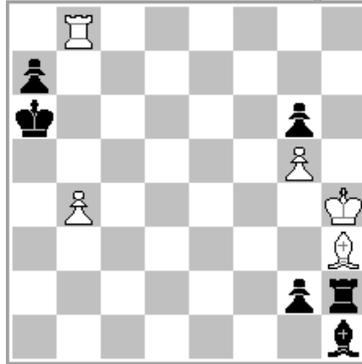
a) 1.Tf6 Sb3+ 2. Td5 La6#

b) 1.Tc3 Se2+ 2.Dc5 Te8#

Mutual Holzhausens by the BQ & BR on the 5th rank. Formally, a claim could be made for a doubling of the theme, where 2 pairs of lines are opened by the Sd4 and Rc6 etc. Regrettably though, the required reclosing of the Bb7's and Rc8's lines is only illusory. A near miss, but an appealing mechanism all the same.

determine the order of black moves. The fact that the Re1 and Bh2 remain idle in the final position of specific solutions says nothing (in itself) to this particular judge.

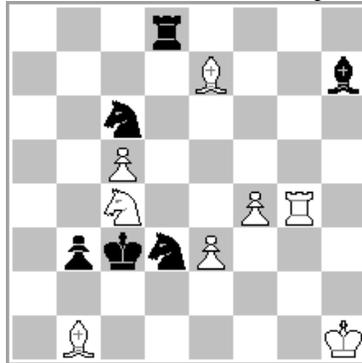
4th Honourable Mention: Viktor Chepizhny (Russia)



h#2 2.1.1.1 (5+6)
 1.g1=L Kg4(Kg3?) 2.Lf2 Lf1#
 1.g1=S Kg3(Kg4?) 2.Sf3 Lc8#

A smart little gem. Although the Pg2 arrives on the same square (g1) in both solutions, its transformation into different pieces can be seen as equivalent to its arrival on different squares.

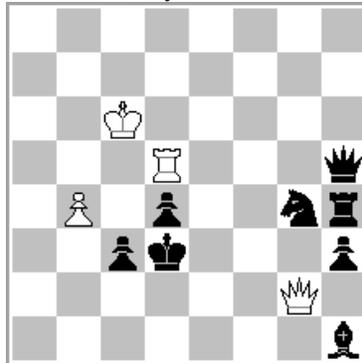
5th Honourable Mention: Viktor Chepizhny (Russia)



h#2 2.1.1.1 (8+6)
 1.Sxf4 Lh4 2.Sd5(Sd3?) Le1#
 1.Sxc5 Tg1 2.Se4(Sd3?) Tc1#

The white piece whose line stays closed will deliver the mate.

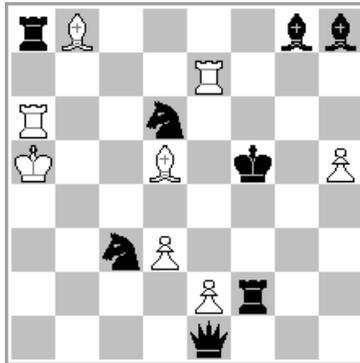
6th Honourable Mention: Mario Parrinello (Italy), Michel Caillaud (France) & Marco Guida (Italy)



h#2 2.1.1.1 (4+8)
 1.Sf6(Sf2?) Df2 2.Se4 Txd4#
 1.Sh2(Se5?) Te5 2.Sf3 De2#

Black must preserve his precious knight for unpinning duties due to the clever white half-pin arrangement. The problem shows the anti-theme if you will, by closing the lines of two men simultaneously by the thematic knight arriving from two different locations.

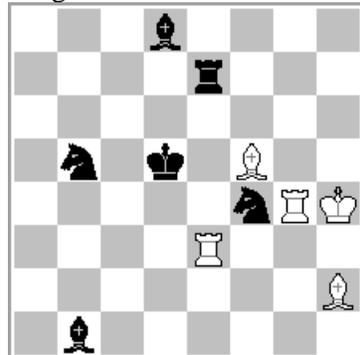
7th Honourable Mention: Ricardo de Mattos Vieira (Brazil)



h#2 b) Pe2 goes to f6 (8+8)
 a) 1.Lf6 Tg7 2.Sf7 Le6#
 b) 1.Tf4 Lf3 2.Sde4 Te5#

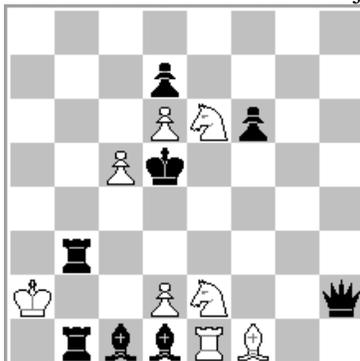
Somov B2 motif as natural reason to close white lines on the mating move, using unfortunately a rather unpleasant twinning. There are in each phase two mixed anti-critical manoeuvres, but only one is really needed to determine the order of Black's moves. This judge's suggestion in a case like this would be to substitute the fancy display by a simple one, giving up the impression of anything deeper. See judge's version.

Judge's version of the 7th HM



h#2 b) +BPe6 (5+6)
 a) 1.Sd6 Bd7 2.Se6 Re5#
 b) 1.Sd4 Rc3 2.Sd3 Bd4#

Special Honourable Mention: Borislav Gadjanski (Serbia)

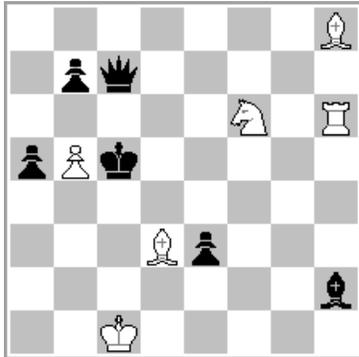


h#2 2.1.1.1 (8+8)

1.T3~ Sc3#? 2.Kc6; 1.Tb6 ?? 2.Tc6 Sc3#
 1.D~ S2f4#? 2.Kc6; 1.Dxd6 ?? 2.Dc6 S2f4#
 1.Td3! (1.Kc4?) Sc3+ 2.Kc4 Te4#
 1.De5! (1.Kxe6?) Sg3 2.Kxe6 Lc4#

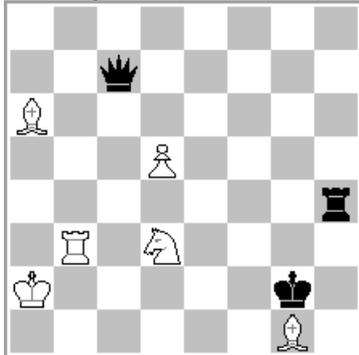
This may well be the most beautiful entry in the tourney. The trouble is that a good many forerunners have tried every aspect of this attractive idea before (e.g. Sonomun Chimedtseren, 2nd Place, 1st WCCT 1972-75 – see diagram). Even the appealing way the order of moves is established has been tried already (cf. Jean Haymann, *Shahmat* 1974 – see diagram). Still, a breeze of novelty is provided by the tempo-lacking tries, and I consider that enough for a special distinction.

Sonomun Chimedtseren – 1st WCCT 1972-1975 – 2nd Place



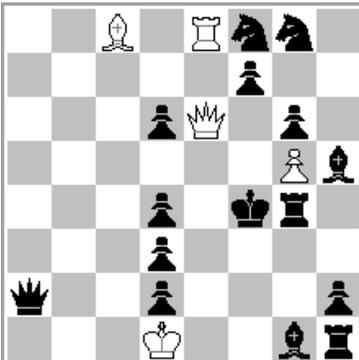
h#2 2.1.1.1 (6+6)
 1.De5 Se4+ 2.Kd4 Td6#
 1.Dd6 Se8 2.Kb6 Ld4#

Jean Haymann – Shahmat 1974



h#2 2.1.1.1 (6+3)
 1.Tc4 Sf4+ 2.Kf1 Tb1#
 1.Dg3 Se5 2.Kh3 Lf1#

1st Commendation: Menachem Witztum (Israel)

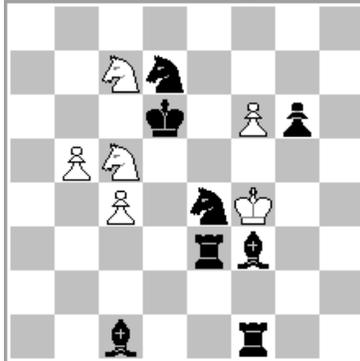


h#2 2.1.1.1 (5+15)

1.Se7 D×g6 2.Ke5 Df5#
 1.Sd7 D×d6+ 2.Kf5 De5#

Anticipatory self-pinning (ASP) with paradoxical mates on the BK's arrival squares from the other phase. The struggle against cooks is seen all over the place.

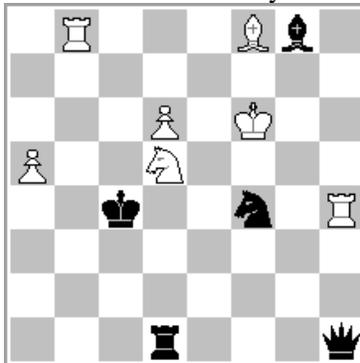
2nd Commendation: Luis Miguel Martín (Spain)



h#2 b) Pb5 goes to f5 (6+8)
 a) 1.Sd2 Sd5 2.Te6 Sb7#
 b) 1.Sf2 S5e6 2.Lc6 Se8#

Bi-valves at B1 to enable self-blocks at B2.

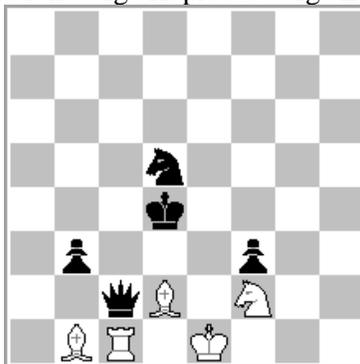
3rd Commendation: Jean Haymann (Israel)



h#2 1.3.1.1 (7+5)
 1.Kc5 Sb4 2.Sd3(S~?) d7#
 1.Kc5 Sc3 2.Sg2(S~?) Tc8#
 1.Kc5 Se3 2.Se6(S~?) Tc4#

The most attractive of a small number of close entries using the 1.3.1.1 form.

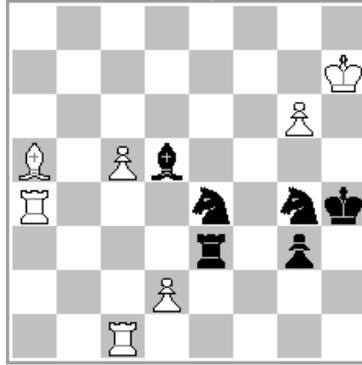
4th Commendation: Jorge Kapros & Jorge Lois (Argentina)



h#2 2.1.1.1 (5+5)
 1.Dc5 Lc3+ 2.Kc4 Ld3#
 1.Df5 Sd3 2.Ke4 Tc4#

Matching and nicely-designed solutions.

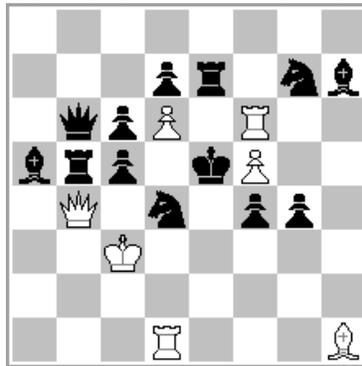
5th Commendation: Maryan Kerhuel (France)



h#2 b)+bPh3 (7+6)
 a) 1.Sxd2 Lxd2 2.Tf3(Te4?) Th1#
 b) 1.Sxc5 Txc5 2.Le6(Be4?) Ld8#

The pieces whose lines are opened mutually reclose each other's lines, cleverly refraining from doing it on the forbidden square. Good change of function between pairs of pieces.

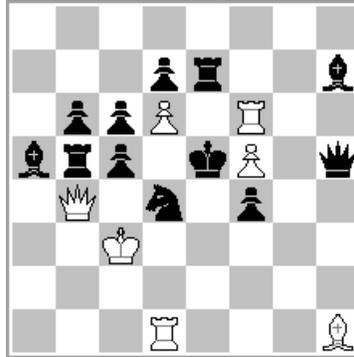
Special Commendation: Almiro Zarur (Brazil)



h#2 2.1.1.1 (7+13)
 1.Sde6 Kd3 2.Kxd6 Dxf4#
 1.Sf3 Kc4 2.Ke4 Te1#

The idea is very nice: the WK will reclose one of the opened white lines for the opposing king to enter the relevant square and complete an ASP manoeuvre. And that's where our story begins: first, a whole black knight can be saved by version1. Furthermore, the harmony is enhanced by having black & white interferences at B1 in both solutions. However, the real catch is elsewhere: one may notice that the WQ is redundant in the 2nd solution. The claim that she is needed there for conceptual reasons (a royal weasel of sorts) is a bit shaky. Really to justify the WQ of the 2nd phase one would wish for a choice (besides 1...Kc4) to guard d5. Actually, this is achievable at the cost of 3 additional pawns (see version2 and the possibility of 1...g8Q?). Is it worth the price? For this judge it is, which means that the last version would have moved up the ranking list. I deliberately ignore the possible claim that instead of one, we would now have four weasels altogether (well, the whole left wing is under suspicion...). This is gladly left as an exercise to the hardcore thinkers among us...

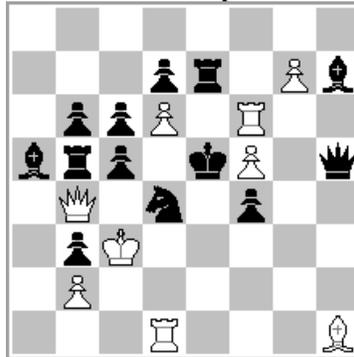
Judge's 1st version of the Special Commendation



h#2 2.1.1.1

(7+12)

Judge's 2nd version of the Special Commendation



h#2 2.1.1.1

(9+13)

Ramat-Gan, August 10th 2011
Uri Avner