

Imants Dulbergs

They left their mark

Prominent Latvian chess composers

Kalnciems, 2008

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Reading Latvian proper names

Latvian alphabet is phonetic, the spelling follows the pronunciation closely.
Phonetic values of most letters are usual “European” (Spanish, German etc.), with few remarks.

Letters č, š, ž, c, j, sound as “ch”, “sh”, “zh”, “ts”, and “y” as in “yes” respectively.

Other accented characters have no generic phonetic equivalents, and are approximated.
Palatal (“soft”) ģ, ķ, ļ, ņ may be approximated with regular g, k, l, n with no palatalization.
Diphthong “ie” may be approximated in pronunciation as “ye”.
Long vowels (ā, ē, ī, ū) may be pronounced as regular a, e, i, u
The first syllable is almost always stressed.

Indexing

Problem indexes correspond to problem IDs in the online database “diagram exchange”:
<http://dia-x.info>.

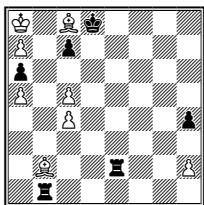
The early years

The second half of the 19th century is perceived as the outset of the Latvian chess composition school. Towards the end of this period there appeared a very strong problem solving group: the Bētiņš brothers, Fridrihs Amelungs, Janis Zēvers, whose activity in the field did not pass unnoticed. Therefore we consider this time period a prologue to the future development of the Latvian chess composition.

Fridrihs Amelungs (1842 – 1909)

The practicing chess player, chess journalist, problem and endgame study composer. Undeniable is his role in the development of the art of chess in Latvia, in particular, and all over Baltics, in general. As the main issue, one should mention here the publication of the “Baltische schachblätter”, which he edited. The magazine was published in Berlin from 1889 until 1900. Altogether, there were eight issues published with the chess problems and endgame studies compiled by the Baltic chess problem composers. Baltische Schachzeitung, 1905

Baltische Schachzeitung, 1905



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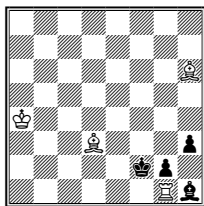
White's only hope is wPa7:
 1. Kb7! Te×b2+ 2. Kc6 Tb8 and, unexpectedly,
 3. Lb7!! T1×b7
 4. a8D! T×a8 5. K×b7 Tc8 6. c6! h3 7. c5 and
 black in ZZ

Jānis Bētiņš (1856 – 1946?)

The oldest of the three brothers. He may be considered the first prominent chess problem composer in Latvia. His first chess problem was put together around 1885. A year later, his first chess endgame study has been published. Mr. Bētiņš' creative work is expressed in his endgame studies in full. It is not a coincidence that, together with his brother Kārlis, he is called the initiator of the chess endgame study art in Latvia. He had later abandoned this path, and, following the well known Hungarian problemist **Ottó Titusz Bláthy** (1860 – 1939) example, was swept away by the extra long problems, supported by the correspondence between the two.

99065

“Baltische Schachbtaeter”, 1892

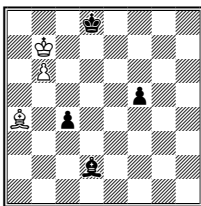


+

1. La6! (wL passes critical square b5 and gives up its strongest piece Tg1) K×g1 2. Le3+ Kh2
 3. Lf4+ Kg1 4. Lg3 h2 5. Kb5 (beautiful unforgettable Indian) Kf1 6. Kb4+ Kg1 7. Kc4 Kf1 8. Kc3+ Kg1 9. Kd3 Kf1 10. Ke3 (wK uses “stairs” to approach the scene) Kg1 11. Lf2#

99066

1893

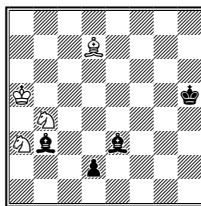


=

1. Ka6! (1. Ka7? Le3) 1...Kc8 (1...Le3
 2. Kb5 c3 3. Kc4 Ld2=) 2. Ka7! Le3
 3. Ka8! L×b6 (3...Lf4 4. Lc2) 4. Lb3!
 c×b3 - stalemate, 4... c3 5. Le6=

99067

“Rigaer Tageblatt”, 1894



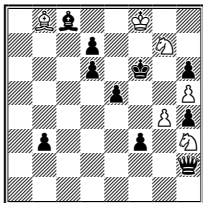
=

This study combines geometric echo motives in repeated manoeuvre to win bD: in key moments black pieces occupy the same positions, shifted diagonally.
 1. Sd5 Ld4 2. Lb5 d1D 3. Le2+ D×e2
 4. Sf4+, 1...d1D 2. Lg4+ K×g4 3. S×e3+=

Jānis Bētiņš (continued 2/2)

99068

“Baltische Schachblaetter”, 1910

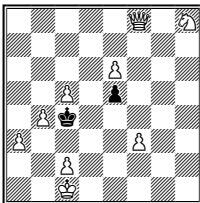


+

1. g5+! hg5 2.La7! (~ 3.Lb6 4.Ld8#. Doesn't reach the goal 2.Lc7? e4!) 2...Dd2 (to play 3...e4! after 3.Lb6) 2.Sf2 Db4 Se4+! D×e4 5.Lb6 and checkmate by the next move, as bPe5 is blocked.

99069

“Bohemia”, 1886

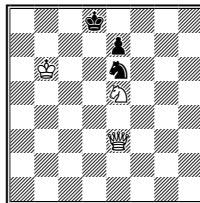


#3

1.Df5 Kd5 2.Dh7! (the black is in ZZ)
2...K×e6 3.Df7#, 2...Kc6 3.Dd7#,
2...Kd4 3.Dd3#, 2...e4 3.D×e4#,
1...Kb4 2.Dd3+ Ka4 3.Da6#, 2...Kc6 3.Dd7#,
1...e4 2.c6! ~ 3.Dc5#.
wD mates from 6 squares.

99070

“Deutsche Schachzeitung”, 1888



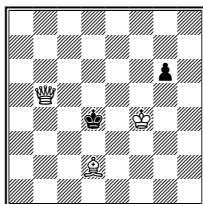
#3

1.Dc1! Ke8 2.Dh1 Kd8 3.Da8#,
2...Kf8 3.Dh8#,
1...Se5 2.D×c5 e6 3.Df8#

Quiet queen moves to the corners.

99071

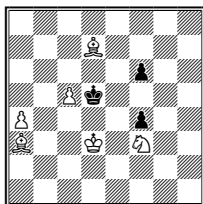
“Baltijas Šaha vēstnesis”, 1925



#4

99072

“Rigasche Rundschau”, 1909



#5

1.Kg4! (giving flight)
1...Ke4 2.Lc3 Ke3 3.Df1 Ke4/g5 4.Df3#
1...g5 2.Kf5 g4 3.Ke6 Ke4 4.Dd5#

1.Kd2! Ke4 2.Ke2 Kd5 3.Kd3 f5 4.Kd2 Kc4 5.Le6#,
1...f5 2.Kd1 Ke4 3.Ke2 Kd5 4.Kd2 Kc4 5.Le6#,
2...Ke4 3.Ke2 Kd5 4.Kd2 Kc4 5.Le6#

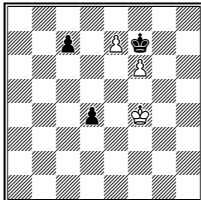
Tempo play by wK.

Kārlis Bētiņš (1867 – 1943)

An extremely strong chess player, repeatedly chosen as a Latvian team member. The problem composer, the chess game theoretician. His chess game theory research is related to the 1.e4 e5 2.Sf3 f5 moves, which were later named the Latvian gambit. As the problem composer, he equally thoroughly studied chess problems, and composed endgame studies, as well. Mr. Bētiņš dedicated significant attention to the advertising of chess composition art in Latvia creating the chess column in the Riga newspaper "Rīgaer Tageblatt". In 1930, both brothers together had published the thirty page book "Studien und Probleme", in Latvian and German. In order to minimize the costs, the brothers purchased the type and diagram clichés, and proceeded with the typesetting themselves. The collection contained forty chess problem and twenty seven endgame studies.

98941

"Šahmatnyj žurnal", 1894



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◀ **98941**

This pawn study is interesting in its first move, which loses tempo to prevent zugzwang.

1.Kf3 e6 2.Kf4 e5 4.Ke4 Ke8 4.Kd5 Kd7 5.Kc4 Ke8 6.Kxc5 d3 7.Kd6 d2 8.Ke6 d1D 9.f7+;
1... Ke8 2.Ke4 c5 3.Kd5 и т.д

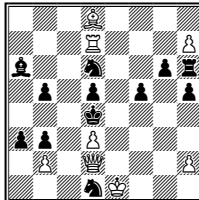
98964 ▶

The problem is symmetrical and has three pairs of variants.

1.Ke2 Kc5 2.Tc7+ Kb6 3.Da5+ Kxa5 4.Tc4#
1...Ke5 2.Tc7+ Kf6 3.Dg5+ Kxg5 4.Te4#
1...Se4 2.de+ Kc5 3.Te7+ Kb6 4.c5#
1...Se4 2.de+ Ke5 3.Te7+ Kf6 4.e5#;
1...Sc8(f7) 2.Df4+ Kc5 3.Lb6+ Kxb6 4.De7#
1...Se8(b7) 2.Db4+ Ke5 3. Lf6+ Kxf6 4.De7#.

98964

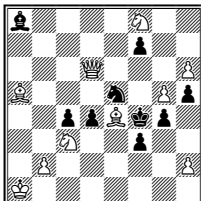
Barmen Club Ty, 1905
1st place



#4

98942 "Gazetta Literaria", 1887

1st prize



#3

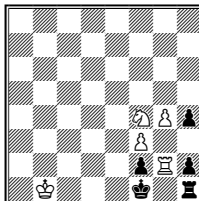
◀ **98942**

1.Lh7! ~ 2.Dxe5+ Kxe5 3.Lc7#,
1...Ke3 2.Dxd4 Kxd4 3.Lb6#
1...Kxg5 2.Df6+ Kxf6 3.Ld8#,
1...dc3 2.Dd2+ cd2 3.Lxd2#
Fourfold queen sacrifice..

98976 ▶

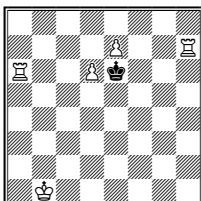
1.Kc2! h3 (1...Ke1 2.Kc3! h3 3.Sd3+ Ke2
4.Txf2+ Ke3 5.Te2! Kxf3 6.g5=)
2.Kd2 hg2 3.Sd1! Kg1 4.Sf4 Kf1 5.Sd5=.

98976 Rigaer Tageblatt, 1908



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98943 "Baltische Schachblätter", 1891



#3

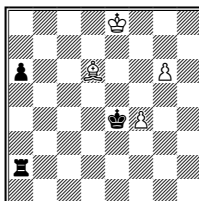
◀ **98943**

1.Ta5! Kf6 2.e8=L Ke6 3.Th6#, 1...Kxd6
2.e8=T Ke6 3.Te6#, 1...Kd7 2.e8=D Ke8
3.Ta8#. D/T/L promotions, two model mates.

98977 ▶

Promoting any of wPs seems unlikely. 1.Le7!
Kxf4 2.Lg5+ Kxf5 (Amazing, two pieces
sacrificed) 3.g7 (now the point of the sacrifice
is clear, g file is interfered) Te2+ 4.Kd7 Td2+
5.Kc7 Tc2+ 6.Kb7 Tb2+ 7.Ka7! And white
promotes its pawn.

98977 1928

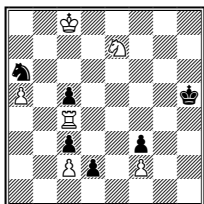


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Jānis Zēvers (1868 – 1942)

A chess endgame study composer, doctor of philology. His first endgame study had been published in the last years of the 19th century. In 1922 the

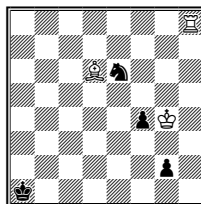
98905 "Rigaer Tageblatt", 1905
1st prize



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bP is unstoppable. What to do? 1.Sd5! d1D 2.Tg4! Kh6 (can't play 2... K×g4 due to 3.Se3+!) 3.Se7! threatening eternal check (wrong 3.Sf6? Dd6!) 3...Kh5 4.Sd5! D×d5 5.Th4+ K×g6 6.Th6+ with eternal check.

98906 "Rigaer Tageblatt", 1905
2nd prize



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1.Le5!+ Kb1! 2.Tb8+ Kc1 3.L×f4+ S×f4 4.Kh4! g1D 5.Tb1+ K×b1=. 4...Sg6+ 5.Kh3! g1D 6.Tb1+ K×b1=.

first volume "Endspielstudien" had been published containing this author's fifty seven endgame studies.

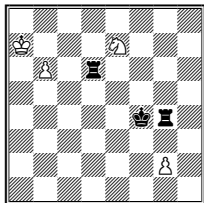
Before the World Wars I and II (1900 – 1940)

On the turn of the century the activity of the Latvian chess problem composers had become quite obviously expressed. It was encouraged by the chess columns of Riga newspapers "Rigaer Tageblatt", "Dunazeitung" and the magazine "Austrums", which allocated special space for the creative works of local problem composers. Brothers Jānis and Kārlis Bētiņš continued their work; besides, the new promising names had appeared: H. Matisons, M. Greenfeld, T. Briedis, and others. Riga had gradually become a noticeable and quite visible European chess composition center.

Hermanis Matisons (1894 – 1932)

The lifetime of a prominent Latvian chess player and chess problem composer Hermanis Matisons was very short. However, his chess heritage is unbelievably rich. Impressive are the achievements of this first Latvian chess champion; the chess games with his participation were perceived with awe, however, the real fame world wide Hermanis Matisons gained through his chess endgame studies. His endgame studies contain quick-witted ideas, full with chess dynamics; they are extremely natural and resemble the "real", over-the-board end games. The introduction of a study usually does not show the richness of its contents, which is to be discovered later. The creativity of these works influenced significantly the whole generation of the chess endgame study experts. The beauty and the paradoxical effect of his ideas lead up to the further development of the chess endgame study art.

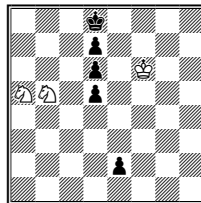
99044 "Rigaer Tageblatt", 1914



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The black's advantage seems to huge to believe into white's chances for the draw. 1.b7! Td7 2.Sd5+! Ke5 3.Sb6 Tc7 (better, since wP promotes to queen check free) 4.Ka8 T×g2 (disabling 5.b8D? which may be followed by 5...Ta2+) 5.Sc8 Tg8 (time to resign? 6.b8D? T×c8!) 6.b8L!! Tg×c8 =. A magnificent study.

99045 "Ilustrēts Žurnāls", 1923

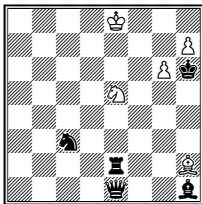


=

1.Sb7#! Where should the king go? To the left? 1...Kc8 2.S7×d6+ Kb8 3.Ke5 e1D+ 4.K×d5 positional draw. To the right? 1...Ke8 2.Kg7! e1D 3.S5×d6+ Ke7 4.Sf5+ Ke6 5.Sd4+ eternal check.. Carousel of wSs.

Hermanis Matisons (continued 2/2)

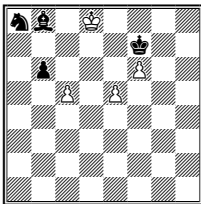
99046 "Latvis", 1925 (with K. Bētiņš)



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1.h8D+? Kg5! And white loses.
 1.Lf4+ Kg7 2.h8D+! K×h8 3.Kf8 Ld5
 4.Sf7+! L×f7 5.Le5+! T×e5 6.g×f7. A unique position. White stalemated, or else 6...Te8+ 7.f×e8=D =

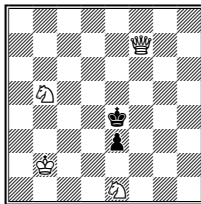
99047 "Latvis", 1926



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How to save? 1.e6+! K×e6 2.f7! Why to give away marching pawns? 2...K×f7 3.cb6 — now after S×b6 stalemated, then 3...Le5 4.b7 Sb6 5.b8D and now it's forced 5...L×b8 =

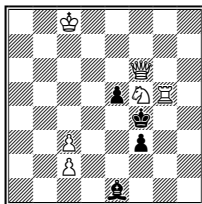
99048 "Deutsche Wochenschau", 1918



#3

1.Sg2! (ZZ) giving flight. 1...Kd3 2.Sc3 ~ 3.Dd5#, 1...Ke5 2.Sh4 ~ 3.Df5#, 1...e2 2.Sc7 ~ 3.Dd5#

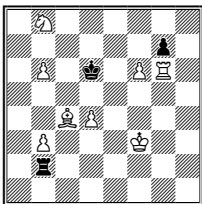
99049 "Rigische Nachrichten", 1923 (with A. Kannenbergs)



#3

1.Dh6! (ZZ) 1...Lf2 2.Se3 Le×3/~ 3.Th4/Tg4# 1...Lg3 2.Tg4+ K×g4/K×f5 3.Se3/Tg6#, 1...f2 2.Dh4+ Kf3 3.Dg4#, 1...Ke4 2.Dh4+ K×f5 3.Dg6#

99050 "Latvis", 1925 (with K. Bētiņš)



#4

1.Lg8!! ~ 2.f7+ Ke7/Kd5 3.Te6+Td6 K×e6/K×d6 4.f8D/f8D(L)#,

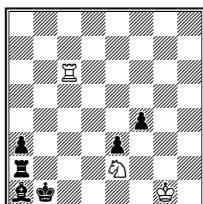
1...T×b3/Tf2+ 2.L/K×T+ g6 3.Tg7 f5 4.Td7#, 1...g6 2.Tg7 T×b3+ 3.L×b3 f5 4.Td7#, 1...Te2 2.K×e2 g6 3.Tg7

The problem is placed in the anthology of the best problems of the first half of XX century, which was published in Berlin in 1957. Its idea is in the key: 1.Lg8!!, of anticritical nature. The problem is complemented by a try: 1.T×g7? Tf2+!

Fricis Aņšenieks (1894 – 1941)

The importance of Aņšenieks' work related to chess composition must be properly noted. His most significant achievement in this field is the supervision of the chess columns of such magazines as "Atpūta", "Šaha Māksla", "Segodnja", and others.

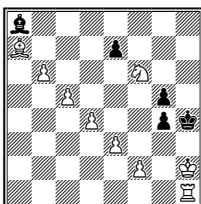
99051 "Atpūta", 1940



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1.Tc1+ Kb2 2.Tc3 f3 3.Kf1 fe2+ 4.Ke1 K×c3=, or 3...f2 4.Kg2 Kb1 5.Tc1+ Kb2 6.Tc3 etc.

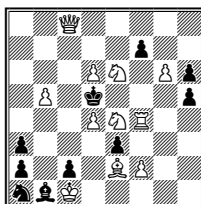
99052 "Atpūta", 1933



#7

1.b7! (~ 2.Kg2#) L×b7 2.e6 L×c6 3.d5 L×d5 4.e4 L×e4 5.f3 L×f3 6.f2+ g3+ 7.L×g3#. Opening of diagonal a7-g1.

99053 "Atpūta", 1934



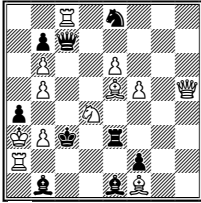
#3

1.Th4! fe6 2.fe3 3.Df5 Sb3#? 1...fg6 2.f3 g5 3.T×h5 Sb3#, 1...f6 2.f3 f5 3.T×h5 Sb3#, 1...f5 2.f4 K×e4 3.De5 Sb3#. Pf7 Pickenniny.

Pēteris Keirāns (1894 – 1941?) and others

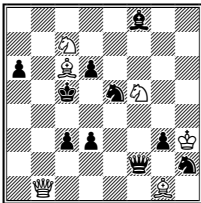
This author had started his active work in chess composition in 1913, when he was recognized for the first time at the problem solving competition. Later, he was recognized not only as a very active solver, but as an active chess composer and an instructor for the younger chess expert generation in Latvia. While supervising the chess column in the magazine "Krusta-mīkla, šachs, bridžs", to the beauty of the chess problems were attracted such well known Latvian chess problem composers as Eduards Valciņš, Nikolajs Viesturs, Visvaldis Veders, Zigurds Pīgits, Kristaps Viksna, Roberts Skuja, Laimons Mangalis, and many others. At this very time the first lessons in chess compositions, provided by his father, Pēteris, were received by **Arturs Keirāns**, who became later a well known grand master in Latvia, and beyond.

98933 "The Brisbane Sports Referee", 1931
(with A.Keirāns) 1st prize



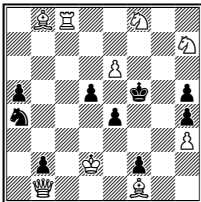
#2

98934 "Brisbane Courier", 1925
6th prize



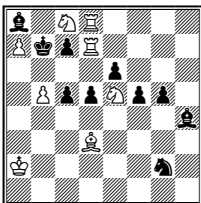
#2

98935 "Wiener Schachzeitung", 1924



#3

98936 "Šahmatnyj listok", 1928
1st HM



#3

◀ **98933**

The problem got high distinction in Australian sports paper. 1.Dh3! Le4 2.Sf3#, 1...Sd6 2.Sc6# and extra variants with complex blocking:
1...T(L)d3 2.Se2#, 1...Le2 2.Sc2#

◀ **98934**

1.Se3! ~ 2.Se6#. The key gives flight, unpins bD, enabling checks: 1...Df1+ 2.S×f1#, 1...Dg2+ 2.S×g2#, and 1...Db2 2.Sc2#, 1...Df7 2.Sf5#.

◀ **98935**

1.Tc2! d4 2.Tc7! Ke5 3.Tc5#, 2...Kf4 3.Tf7#, 1...e3+ 2.Ke2! Sc3 3.T×c3. Both variations underline the key 1.Tc2! (1...Sc3 2.T×c3 a4 3.Tf3#, 1...Sc5 2.T×c5 a4 3.T×d5#).

◀ **98936**

1.Lf1! ~ 2.Sc4! (~3.Sa5#) d4 3.L×g2#, 1...Se1 2.Se6! ~ 3.Sa5#, no defence with 2...Le1, 1...Se3 2.Sd3! ~ 3.S×c5#, no defence with 2...Lf2. 1...Sf4 2.Sf7! ~ 3.Sd6#, no defence with 2...Lg3!

98937 ▶

1.Kd2! e6 2.Tf4! K×h2 3.Tf1#, 1...e6 2.Lf4! Kf2 3.Le3# The black's stalemate hopes are ruined by reciprocal interference of wT and wL.

98938 ▶

1.Sg4! ~ 2.Se5 Le~ 3.Sc4#, 1...Lf4 2.D×b8 Tb7 3.D×f4#, 1...Lh6 2.De6 Lf7 3.D×h6, 1...Lg5 2.Dg8 Lf7 3.D×g5#. bLe3 refutes the threat occupies the square, where it's captured by bD.

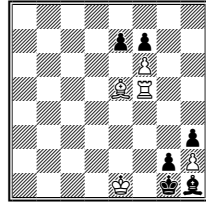
98939 ▶

1.Ld5! ~ 2.Kg2! ~ 3.f4#, 1...Tgg7 2.Sf7+ T×f7 3.S×g6#, 1...Thg7 2.S×g6 3.Sf7#. Würzburg – Plachutta theme. And the second pair of variants:
1...Lb5 2.S×c4+ L×c4 4.Sd7#, 1...Db5 2.Sd7+ D×d7 3.S×c4#.

98940 ▶

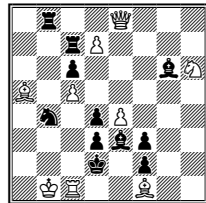
The key is hard to find: 1.Da2! Kg5 2.De6 Kf4 3.De5#, 1...Kg6 2.Dg8+ Kf5 3.Dg4#. Chameleon echo.(1...Kh4 2.Dg2!)

98937 LŠPB Ty, 1930
1st prize



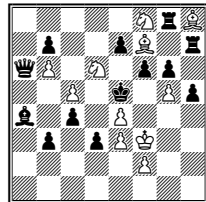
#3

98938 H.Matisons MT, 1933
2nd prize



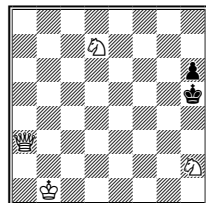
#3

98939 "Neue Leipziger Zeitung", 1937
1st prize (with E.Gitze)



#3

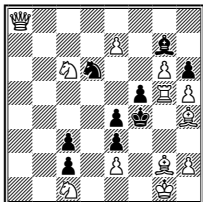
98940 "Krusta mīkla, šachs, bridžs", 1939



#3

Arturs Keirāns

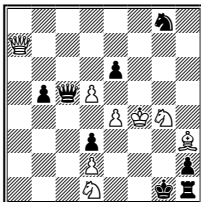
98965 1st Latvia Championship, 1950
1st-2nd place



#3

1.Lh3! ZZ, 1...Lf6 2.Df8!, 1...Le5 2.Db8!,
1...Ld4 2.Da4! bL gets half-pinned, which is
employed by white to create zugzwang on the
2nd move as well.

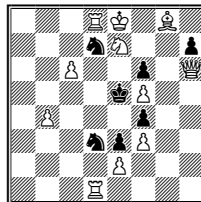
98966 2nd Latvia Championship, 1951
1st place



#2

1...De3+ 2.D×e3#, 1...Df2+ 2.D×f2#. 1.
Dg7? Se7!, 1...De3+ 2.Sg×e3#, 1...Df2+
2.Sg×f2#, hence 1.Da1! ~ 2.Sc3#, 1.De3+
2.Sd×e3#, 1...Df2+ 2.Sd×f2#. wSs play four
times in tries and solution. Zagoruiko theme
with checks to wK.

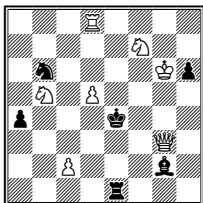
98967 1st Latvia Championship, 1950



#2

1...Kd4 2.D×f6#, 1...Kd6 2.D×f4#. 1.Sd1!
Kd4 2.D×f4#, 1...Kd6 2.D×f6#. Mates
change reciprocally in tries and
solution.

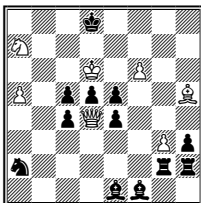
98968
"Šahmaty v SSSR", 1949.
2nd prize



#2

1...Te3 (Lf3, S×d5) Dg4 (De5, Sfd6)#.
1.Df2! ~ /Te3/Lf3/S×d5 2.Sc3/
Df5/Dd4/Sbd6#

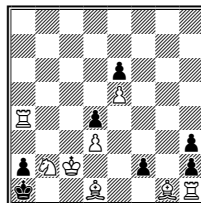
98970
"Magazina", 1937
1st prize



#3

1.a6! ~ 2.Sc6+ Kc8 3.Lg4#, 1...Le2 2.D×d5
(Black pins wD with Te2) L×h5 3.Da8#,
1...T×g3 2.D×e5! (no Lg3) Tg7 3.De8#,
1...Sb4 2.D×c5! (no Lb4) S×a6 3.De8#.

98971
Ch-ess Problem Society Ty, 1939.
1st-2nd prize



#2

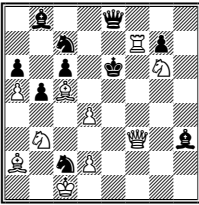
The white reacts precisely to the stalemate
attempts by black in a threemover:
1.Lg4! draud (fgL, fgS) 2.L×e6 (Sd1, Ld1)
un 1...f1L (f1D) 2.Le3 (L×d4).

Visvaldis Veders (1921-1997)

Learned chess at the age of 7. Visvaldis is peculiar and versatile problemist, equally well commanding all genres. Prize winner of the republic 18 times. Used to be a very strong solver, in 1974, 1975, 1976, and 1977 was a solving champion of the Netherlands chess problem society.

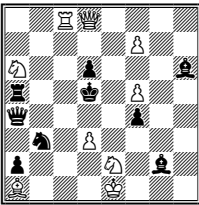
Visvaldis Veders (continued, 2/3)

98984 "Padomju Jaunatne" 1954



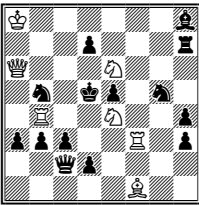
#2

98985 K. Bētiņš MT 1968
Commendation



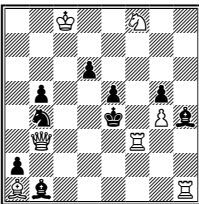
#2

98986 Yugoslavia Solidarity Ty 1972
1st prize



#2

98989 Match "Latvia-Lithuania-Leningrad"
1977, 1st place



#3

◀ 98984

In main variation of this joke problem two wSs and a bS move to the corners of the board.
1.Sh8 ~ 2.De4# 1... Sa8 2.Sa1#!
1...Sd5, D×f7, Lg2 2. D×h3, D×f7, Df5#

◀ 98985

1.Dd7? Sd4! 1.De7? Sc5! 1.Df6? De4! 1.De8! ~
2. De6#, 1...Sd4 2.Sc3# 1...Sc5 2.Sc7#, 1...De4
2.De6#. Changed mates in tries and solution.

◀ 98986

Odessa theme in tries, but thematic mates are repeated in variations

1.Te3? ~ 2.Lc4#/ T×b5# 1...de6 D×b5#.
1...S×e6 2.Db7#, but 1...Dd3! 1.Tf6? ~ 2.D×b5# /
Db7# 1...S×e4
2.Lc4#, 1...D×e4 2.T×b5#, bet 1...Sd4!
1.Tf5! ~ 2.Sf4#, 1...de6
2.D×b5# 1...S×e6 2.Db7#, 1...S×e4 2.Lc4#,
1...D×e4 2.T×b5#.

◀ 98989

Sequential disabling of white pieces in defences to tries:

1.Se6? ~ 2.Te3#, 1...Sd3 2.Thh3 ~ 3.Te3#, 1...Sd5
2.Te1+ ~ 3.S×g5#. But 1...Ld3 beats all
(interferes with Db3 along rank) 2.Thh3? Lc4!
(interferes with Db3 along diagonal)
1...Sh7? (~ 2.Sf6#) Ld3 2.Thh3 ~ 3.Sf6#, 1...Sd5,
2.Te1 + L×e1 3.S×g5#. Bet 1...Sd3 2.Thh3? Sb2!
(La1 is interfered)
Therefore first 1. Thh3! ~ 2. Tf4+... 1...Sd3 2.Se6
3.Te3#, 1...Ld3 2.Sh7 3.Sf6#.

98991 ▶

Siers battery in 4 variants and in the threat.
Flight-giving key. 1.Lb2!
(2.Sa2+ Kd5 3.Sb4#), 1...L×b6 2.Sa4+ Kd5+
3.S×b6#, 1...Dh4 2.Sb5+ Kd5
3.S×c7#, 1...Tg4 2.Se4+ Kd5 3.Sf6#, 1...Th4
2.Sd1+ Kd5 3.Se3#.

98993 ▶

1.Lg5! Tb4 2.Sg8+ Kd5 4.Sf6+ Kd4 4.De3#,
1...c3 2.De8+ Ke5 3.Df5+ Kd4 4.Dd5#, 1...f6
3.Le3! c3 3.Sc8+ Kd5 4.Sb6#, Self-blocks, model
mates.

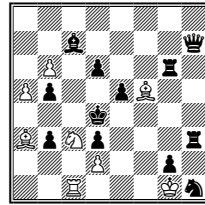
98994 ▶

Kf7! ~ 2.Lg7+ K×c5 3.Tc8+ Kd6 4.Td8#,
1...Df1+ 2.Sf4 Ke3 3.Td3+ Kf2 4.Sh3#
1...Tf1+ 2.Sf6+ Ke3 3.Sc2+ Kf2 4.S×e4#.
Checks to white king is countered with precise
play of Sd5.

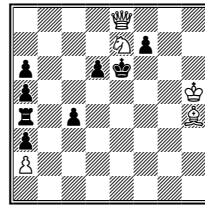
98999 ▶

1.Ta5? ~ 2.Ta6# 1...ab3!
Sb3 is to be removed: 1.Tf5! (~ 2.Tf6#) Lg7
2.Sc5! (~ 3.Se4#) Sg3! (2...Td4 doesn't defend)
3.Se4+ S×e4 and only now 4.Ta5! Sc5 5.bc5#.
The mate is changed though.

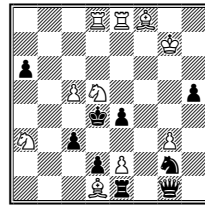
98991 WCCT 1993-1996
8th place (with A.Skuja)



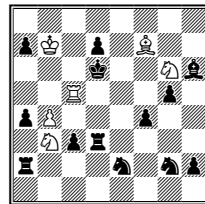
98993 1st USSR team championship, 1956
1st place



98994 K. Bētiņš MT 1968
4th prize

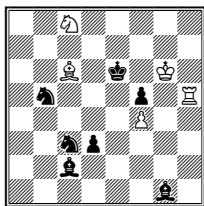


98999 2nd USSR team championship, 1957
1st place



Visvaldis Veders (continued, 3/3)

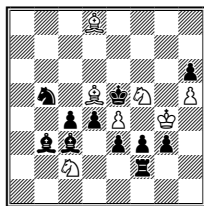
99000 "Schach" 1970
1st commendation



#5

1.Th7! ~ 2.Te7#. 1...Le5 2.Tf7 Se4
3.T×f5 Ld6 4.Te5+ L×e5 5.f5#. A
little of logics helps to form an
attractive model mate.

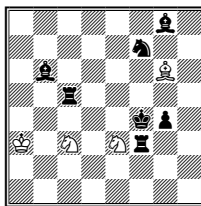
99008 "Šahs", 1970
1st prize (FIDE album 1971-1973)



#6

1.Lf6? K×f6 2.Kf4 d3!
1.Lh4! ~ 2.L×g3#, 1...Tg2 2.Se1
(~3.S×B#) Ld1 3.Sd3+ cd3 4.Lf6!
K×f6 5.Kf4 ~ 6.e5#

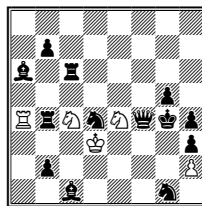
99009 "Leninskaja Moloděž" 1972
1st prize



h#2 2 solutions

1.Tg5 Se4 2.Le3 Se2#;
1.Se5 Se4 2.Lb3 Sg2#

99010 "Schach" 1972
1st commendation



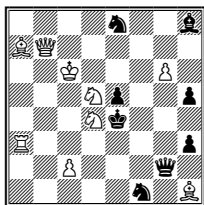
h#2 2 solutions

1.Tbb6 Sg3 2.Sb5 Se5#;
1.Tb5 Scd6 2.Sdf3 Sf6#

Eduards Valciņš (1913 – 1992)

He started his composing during the 30s of the past century. The only division where he had not manage to win medals at the Latvian competitions were twomovers and fairy chess.

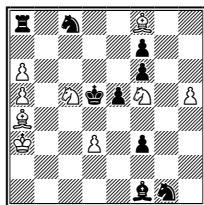
98956 "Krusta-mikla, šahs,
bridžs" 1936
1st prize



#3

The solution starts with unexpected
1.Tf3! The key unpins dB, enabling
it to check: 1...D×c2+ 2.Tc3+ Dg2
3.Db1#, 1...D×g6+ 2.Tf6+ Dg2
3.Dh7#. While checking, bT clears
lines for wD, and self-pins at its
initial square. Additionally:
1... e×d 2.Tf4+ Ke5 3.De7#

98957 Rīga CCK Ty1956
1st prize

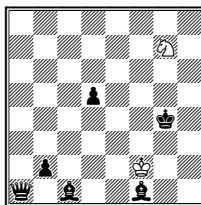


#2

1.Se4! ~ 2.Sc3+ Ke6 3.Sg7+,
1...L×d3 2.Sc3+ Kd4 3.Lb3+ K×c3
4...Lb4#, 1... Se2 2.Se3+ Kd4
3.Lc5+ K×d3 4.Le2# 1...Se7 2.S×f6
Ke6 3.Ld7+ K×f6 4.L×e7#, 1...Ke6
2.Lc6! (~3.Sg7#) K×f5 3.Ld7+ Kf4
4.Lh6#.

Model mates, rich play of knight
and bishop.

98958 V. Korol'kov MT 1989
1st commendation

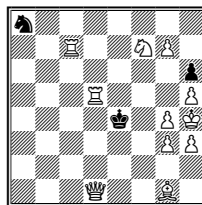


h#5 2 solutions

1.b1=T Se6 2.Kh5 K×f1 3.Lh6+
Kg2 4.Tg1+ Kh3 5.Tg5 Sf4#,
1.b1=S K×f1 2.Kf3 Kg1 3.Ke2 Sf5
4.Kd1 Kf2 5.Sd2 Se3#.

Model mates, underpromotions.

98959 "Šahs" 1967, 1st prize
(FIDE album 1965-1967)



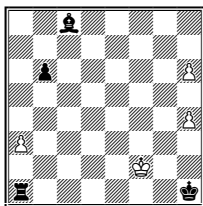
s#4

1.Tdd7! S×c7 2.Te7+ Se6 3.Sg5+
Ke5 4.g8S hg5#, unexpected
promotion. 1...Sb6 2.Tc4+ S×c4
3.De2+ Se3 4.Dg2+ S×g2#. BS
mates in the opposite corner.

Zigurds Pigits (1923 – 1989)

One of the most diverse Latvian problem composers. Started his chess composition work at the age of fifteen, publishing his first works in such magazines as “Saha māksla”, “Krusta-mīkla, šahs, bridžs”, “Atpūta”, and others. The diversity of his talent is proved by the fact that while participating at the chess competitions of the Latvian Republic, he had won the three-movers in 1950, the endgame studies in 1957, the many-movers in 1968, the selfmates in 1980, and the helpmates in 1986 – all in all, in every group except two-movers and the fairy chess. (8-10)

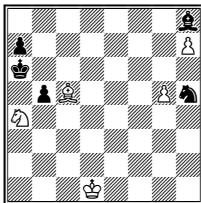
98919 “Šahmatna Misl”, 1956



+

1.h7! Ta2 2.Kc3! (2.Ke1? Ta1+ 3.Kd2 Ta2 4.Kc3 Te2 5.Kb4 Tb2+) 2...T×a3+ 3.Kf2 Ta2+ 4.Ke1! Ta1 5.Kd2 Ta2+ 6.Kc3 Te2+ 7.Kb4 Tb2+ 8.Ka3! +- Peculiar manoeuvre of wK forces unblocking of a3, on which it saves from checks. Black has two officers against the pawns, but there is no defense.

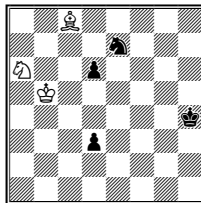
98920 “Cīņa”, 1957



+

1.Ld4! L×d4 (bL has to be sacrificed to bring bS to play with no delay) 2.Sc5+ Kb6 (2...Ka5 3.Sb3+ 4.S×d4) 3.Sd7+ Kc6 4.Sf6 L×f6 5.g×f6 +-

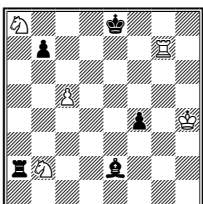
98921 “Szachy”, 1957



=

The promotion of bP seems unavoidable. Nevertheless: 1.Sc5! d2! (dc5? 2.Lb7 Kg4 3.Le4 d2 4.Lc2 =) 2.Lg4! K×g4 3.Se4 d1= 4.Sf2+ K~ 5.S×d1 =. 1.Lg4? fails to 1...K×g4 2.Sc5 bc5 =

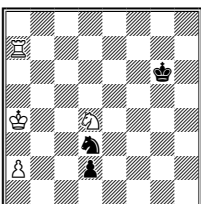
98922 Spartakiade Ty, 1975
Special prize



+

Sc7+! Kd8 (1...Kf8? 2.Sc6+ Ke8 3.Kg5 ~ 4.kf6 ~ 5.Te7#) 2.Se6+ Kc8 (2...Ke8? 3.Kg5 ~ 4.Kf6) 3.Sa4! T×a4 (3.c6? bc6 4.Sa4? Lb5!) 4.c6! bc6 5.Tg8+ Kb7 6.Sc5 K ~ 7.S×a4 +-.

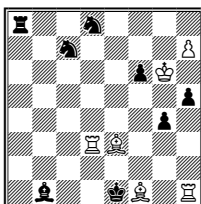
98923 “Gantiadi”, 1977
3rd prize



=

Tg7+! Kf6 (1...K×g7 2.Sf5+ 3.Se3=) 2.Tg1 Se1 3.Tf1+Kg6 (3...Kg5 4.Sf3+) 4.Tg1 Kh5 (4...Kf7 5.Tf1 Ke8 6.Sc2! d1D 7.T×e1=) 5.Th1+Kg4 6.Tg1+ Kh3 7.Tg3+! Kh2 (7...K×g3? 8.Se2+ 9.Sc3=) 8.Td3 S×d3 9.Sf3+ ~ 10.S×d2=.

98924 “Šahmaty v SSSR”, 1961
2nd prize

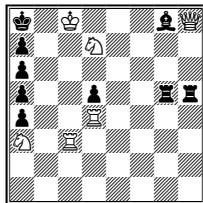


#4

Unexpected key: wK exposes to checks, but every check weakens the black, and the king finds shelter: 1.Kg7! Se8+ 2.Kg8! La2+ 3.Tb3 L×b3+ 4.Lc4#, 1...Sce6+ 2.K×f6 и 1... Sde6+ 2.Kh6! with unavoidable 3.Td1+ K×d1 4.Ld3#.

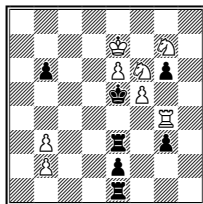
Zigurds Pigits (continued 2/2)

98925 "Sahmaty v SSSR", 1961
1st prize



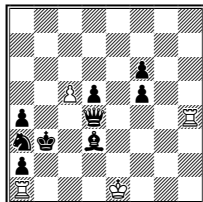
#5

98926 FIDE Ty, 1958
4th HM



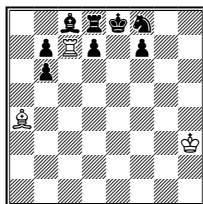
#7

98927 "Magyar Sakkelet", 1958
3rd prize, FIDE album 1956-1958



h#2*

98928 "Zaporozje" Ty, 1962
2nd prize



h#2*

◀98925

1.Tb3! (~Tb8#) ab3 2.Tb4! (~3.Tb8#) ab4
3.Sb5! (~4.Sc7#) ab5 4.Sb6+ ab6
5.Da1# Cascade of sacrifices, line clearance.

◀98926

1.fg6? (2.Tg5+ Kf4 3.Tf5#) 1...g2!
1.Tc4! (~2.Sg4+ Kd5 4.S×e3+Ke5 4.Sg4+Kd5
5.Sf6+ Ke5 6.Te4#)
1...gf5 (the only refutation!)
2.Sd7+ Kd5 3.S×b5 Ke5
4.Sd7+ Kd5 6.Tc5+ Kf4 7.Tf5#. 6...Kd4 7.Td5#. wS switchback in threat and solution, model mate.

◀98927

Set play: 1...0-0-0 2.Df2 T×d3#. In the solution, black captures the mating piece of set play:
1.D×a1+ Kd2 2.Kb2 Tb4#. This very idea theme was given to S.Pigits MT in 1998.

◀98928

1... Tc6 2.d5+ Te6, 1.f5 Lb3 2.d6 (no check) Lf7#

98929 ▶

a) 1.Sc4 Td3 2.Tf5 Td4#,
b) 1.h6 Lf7 2.Sd5 Lg6#,
c) 1.Td5 g4 2.Ld3 Sd2#.

98930 ▶

a) 1.Lg3+ Ke3 2.Sb4 T×c3#
b) 1.Lc6 Td3 2.Dc4 Ld6#
c) 1.Ld6 bc3 2.Lf8 Te8#
d) 1.Lc4 b4+ 2.Kd5 Td6#

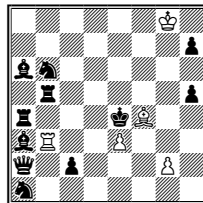
98931 ▶

1.d8L! Kc8 2.Sc6+ Kb7 3.g8L Kc8 4.Lh7+ Kb7
5.e8S kc8 6.Sg7+ Kb7
7.f8L Kc8 8.Lb4+ Kb7 9.Sd8+ Kc8 10.Sb7+
K×b7 11.Lg8! Kc8#

98932 ▶

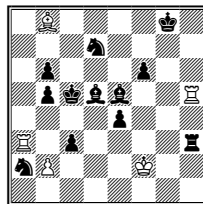
1... Sg8#
1.gf6 6.f1T 7.T×f6 8.Tg6 Sf5#.

98929 H.Matisons MT, 1970
3rd prize



h#2

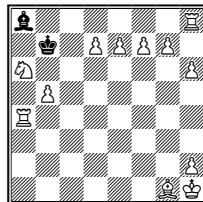
98930 USSR team championship, 1986
2nd-3rd place



h#2

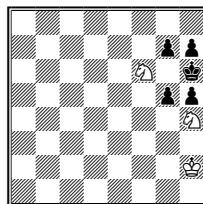
b)Ta3→f3 c)Ta3→e8 d)Ta3→e6

98931 "Gazeta Częstochowska", 1980



s#11

98932 "Feenschach", 1960

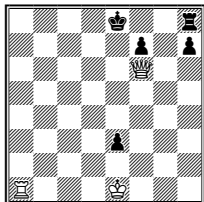


ser-h#8*

Roberts Skuja (1910 – 1984)

After the death of H. Matisons, Roberts Skuja became the only problem composer in Latvia who worked in the field of endgame studies. His highest achievements were reached in this field, as well. Being repeatedly the Soviet Union champion at the collective farmers' chess competition, the problem number composed by him is pretty impressive – 163, and 123 endgame studies. After his death Latvia had the opportunity to be proud of its brightest chess masters, however, there was almost nobody who would work in the field of endgame study composition: only Z. Pigits and Ē. Priednieks, and practically nobody else.

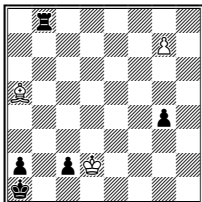
98908 "Wiener Schachzeitung", 1934



#2

1.0-0-0! dr. 2.Td8#, 1...0-0 2.Tg1#. The creation of the author in his young years, with usual castlings.

98909 "Šahs", 1972

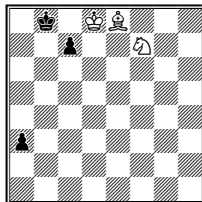


+

1.g8D! T×g8 2.Kc1 Tc8 3.Lb4 g3 4.Le7 Tc6 5.Lf8 Tg6 6.(5... Tc7? 6.Ld6+/-) 6.Lc5 Tg4 7.La3 Tb4 8.L×b4 g2 9.Lc3#

Similar play is seen many times in moremovers.

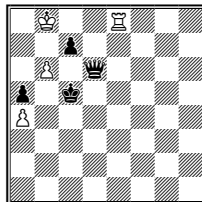
98910 Latvijas čempionats, 1959



=

1.Se5! a2 2.Sc6 Ka8 (2...Kb7? 3.Sa5+ Kb6 4.Sb3 c5 5.Lf7...) 3.Ld7! a1D 4.Lc8 Dg7 (to protect bc7) 5. La6 Dg3 6.Kc8 Dg8+ 7.K×c7 Df7+ Kc8. Paradoxical position: white threatens Lb7#, but bD can't penetrate the white's defense lines.. But if 8...De8+ 9.Kc7!; or 8...Dg7 9.Kd8!; or else 8...Db3 9.Kc7! =

98911 2nd USSR team match, 1949-50
5th place

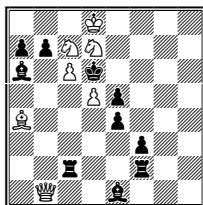


=

1.b7 (1. bc? Kc6! -+) Kb6 2. Ka8 Ka6. threat 3...Dc6 seems unavoidable, but white finds effective counterplay: 3.Tg8!!.. Now if 3...Dc6, then 4. Tg6!, and after 4... D×g6 5.b8S+! Kb6 6. Sd7+ and either bD is lost 6. ... Kc6 7.Se5+ or eternal check ensues: 6...Ka6 7.Sb8+ =

Laimons Mangalis

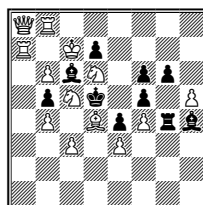
99055 "Problem", 1954
2nd prize



#3

1.D×e1? Tc4!
1.Da1! ~ 2.D×e5#, 1...Tb2 2.Dc1 Ld2 3.Dc5#, 1...Tc3 2.Lb3 T~ 3.Se8#, 1...Lc3 2.Dg1 ~ 3.Dg6#. Theme Grimshaw.

99056 "Šahs" 1963
1st prize

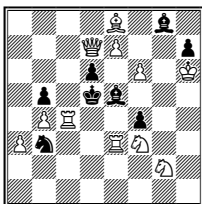


#3

1...Lg3 2.Tab7 ~ 3.Da2#, 1...Lg5 2.Tbb7 ~ 3.Dg8# 1.Tab7? Tg2!, 1.Tbb7? gh5! 1.b7! ~ 2.Sc8 Kc4 3.Sb6#, 1...Lg3 2.Ta1 ~ 3.Da2#, 1...Lg5 2.Th8 ~ 3.Dg8#

Kristaps Vīksna

99054 Estonia FK and SK Ty, 1957
3rd prize

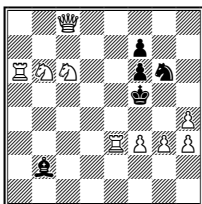


#2

1...K×c4 2.D×b5#, 1...Le~ 2.Dc6#, 1...S~ 2.Tc5#, 1...bc4 2.T×e5#.
1.Df5! (ZZ) 1...K×c4 2.Dd3#, 1...S~ 2.Td4#, 1...bc4 2.T×f4#. Block with changed mates.

Nikolajs Viesturs

99057 “Šahs” TK, 1974
1st Prize



#3

1.f4! ~ 2.g4+ K×f4 3.Sd5#, 1...Se5 2.Se7+ Ke6 3.Zd5#, 1...Le5 2.Sd5 Lc3/Lb2 3.Sd5#, 2...S~
3.Se7#

The second part of the 20th century

This period is known for the early creative works of Alfreds Dombrovskis, Imant Draiska and Imants Kīsis. These authors were among those who became interested in the chess composition during the 30s of the last century, and became fully involved in the process proving themselves bright talents.

Alfreds Dombrovskis (1923 – 2000)

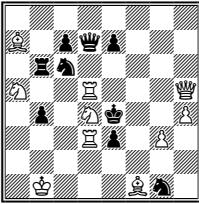
FIDE International Master. FIDE International Arbiter, had won the title of Latvian champion eight times, had won in the numerous international competitions.

From his memories:

“When I learned to play chess at the age of 14, I wanted to solve at least one two mover first. Nothing happened. I thought: Why should I torture myself over problems compiled by others – I should better compose them myself. Within a year my first problem has been published, and the first recognition took place. And then my three-mover had been sent to Moscow...”

Alfreds Dombrovskis (continued 2/4)

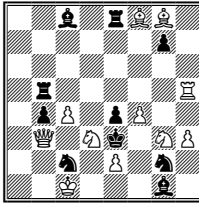
98978 "Jūrmala-78", 1978
Special prize



#2

Le Grand in tries 1.Sc4? ~ 2.T×e3#, 1...D×d5 2.Dg4#, 1...e5! and 1. Sf5? ~ 2.Dg4#, 1...D×d5 2.T×e3#, 1...Dd6! and Rukhlis in solution 1.Sdb3 ~ 2.Sc5#, 1...D×d5 2.D×d5#, 1...Tb5 2.T×e3#, 1...Dg4 2.D×g4#

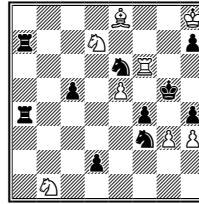
98979 IX USSR team tournament,
2nd prize (FIDE album 1974-1976)



#3

1.Kd1! ~ 2.Sf1+ Kd4 3.Db2#. L/T interference on e6 is exploited three times on the 3rd move 1...Te6 2.Se5+ Kd4, K×f4, Kf2 3.Sf5, Tf5, Sg4# and 1...Le6 2.Sc5+ Kd4, K×f4, Kf2 3.L×g7, Ld6, S×e4#

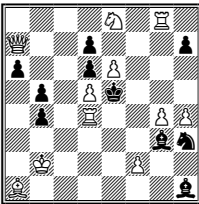
98980 "Šahmaty v SSSR", 1940
2nd prize



#3

1.g4! ~ 2.Tf5+ Kh6 3.Th5#, 1...S×d4 2.S×d2 (~3.Se4#) Sd~ 3.Sf3#, 1...Se4d 2.S×c5! Sd~ 3.Se6#, 1...Sg7 2.Sf8! (~ 3.S×h7#) Sg~ 3.Se6#. The judge A.Guljaev awarded this problem 2nd prize, noting: "Totally new interference combination!"

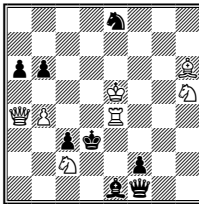
98981 Latvia team tournament, 1955
1st place



#3

1.Db6! ~ 2.Sf5!
1...Le4 2.Kc1 Lf4+ 3.Td2#,
1...Lf4 2.Kb1 Le4+ 3.Td3#,
1...de6 2.Kb3 L×d5 3.Te4#,
1...L×d5 2.Te4+ L×d4 3.D×d6#,
2...K×e4 3.De3#,
1...L×h4 2.T×b4 K×d5 3.D×d6#.
Black blocks two squares in three variations, enabling battery mates after check to w.K.

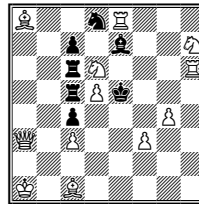
98982 "Probleemblad" 1958
1st prize



#2

1.Lc1? ~ 2.Sf4#, 1...Ld2! 1.Sg3? ~ 2.Td4#,
1...De2! 1.Se3! ~ 2.De2#,
1...Ld2 2.Sf4#, 1...De2 2.Td4#. Threats from tries become mates in solution after refuting moves in tries. This paradoxical theme has got the name of Dombrovskis theme and laid the foundation for the group of the totally new reversal themes.

98983 FIDE album 1945-1955

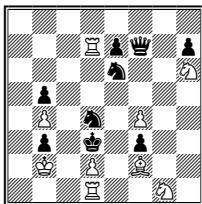


#2

Florian theme in set play 1...T5~ 2. Th5#,
1...T×d5 2.f4# and 1...T6~ 2.f4#, 1...T×d6 2.
Th5#. In solution, the mates change: 1.Sf6
(ZZ), 1...T5~ 2.f4#, 1...T×d5 2.Sd7# and
1...T6~ 2.Sd7#
1...T×d6 2.f4#
1...S~, K×d6 2.Sf7, Lf4#

Alfreds Dombrovskis (3/4)

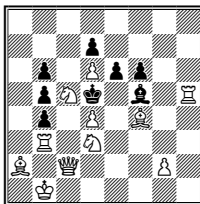
98987 "Magyar Sakkelet", 1957
3rd commendation



#2

1...Kc4 2.T×d4#. 1...Ke4 2.d3#
1.D×e7 Kc4 2.d3#, 1...Ke4 2.T×d4#
Changed mates to the moves of bK in tries in
bock form.

98988 "Tidskrift för Schack", 1959

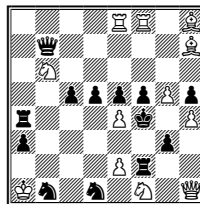


#2

Mates to bK moves are set: 1...Kc6 2.K×b4#,
1...K×d4 2.T×b4#. In the solution 1.S×e6 (ZZ), these mates
follow to other defenses (changed defenses):
1...K×e4 2.S×b4#, 1...K×e6 2.T×b4#.

He tries 1.S×b4? K×d4! 1.T×b4? Kc6!
demonstrate obstruction of white pieces.

98990 S.Loyd MT 1961
1st prize (FIDE album 1959-1961)

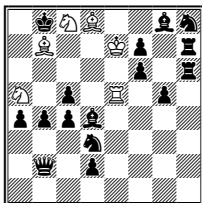


#3

wTs and wLs in "organ pipes" position form
batteries reciprocally, and shut off bD on the
mating move.

1.Dg1 ~
2.D×g3, 1...Tg2 2.L×f5 (secondary threat)
2...T×e4 3.Ld7#
1...T×e2 2.T×f5+ Ke4 3.Tf7#
1...T×f1 2.L×e5+ K×e4 3.Lc7#
1...K×e4 2.T×e5+ Kd4 3.Te7#

98992 M.Wróbel MT, 1961
3rd prize

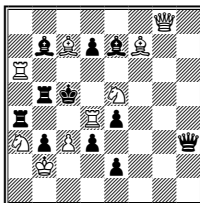


#3

Reciprocal obstruction of three black pieces
on e5.

1.Ke8 ~ 2.Te7 Se5 3.Lc7#,
1...S×e5 2.Le7 ~ 3.Ld6#,
1...L×e5 2.Se7 ~ 3.Sec6#,
1...f×e 2.Sd6 Ka7 3.Sac6#.
All mates are model.

98995 "Večernjaja Odessa", 1974
Special prize

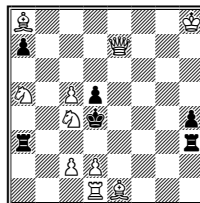


#2

Odessa theme in three phases:

1.Dg1? ~ 2.Td5, Te4#, 1...e3 2.S×d3#,
1...De3 2.S×d7#, but 1...De6!,
1.Dc8? ~ 2.Lb6 Ld6#, 1...L×c8 (L×a6)
2.Td5#, 1...T×a6 2.Te4#, but 1...Lc6!
1.Dg5 ~ 2.S×d3 S×d7#, 1...Tb6 2.L×b6#,
1...L×g5 2.Ld6#.
Refutations are different: 1...d5, Ld5 2.D×e7
L×d5#.

98996 "Šahmaty", 1980
Special prize

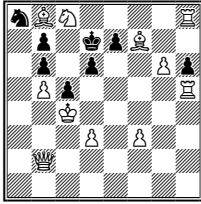


#2

Pawn battery is set 1...Tc3 2.dc#, 1...Te3
2.de#. In the try 1.d3? ~ 2.Sc6#, 1...Te×d3
2.c3#, 1...Th×d3 2.De3# self-pinning of bT
1...de! In the solution bK is given two
flights: 1.Dd7! ~ 2.D×d5#, 1...K×c5 2.d4#,
1...Ke4 2.Dg4#. Radical change in three
phases. The play is united by the play of wP
to four fields: Albino.

Alfreds Dombrovskis (4/4)

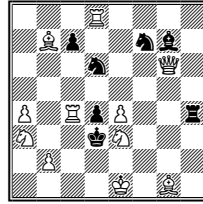
98997 “Večernij Leningrad”, 1984



#2

ZZ based play in all phases. In tries 1.Ld5? e6 2.Dg7#, 1...e5! and 1.Dg7? e5 2.Ld5#, 1...e6! Full Vladimirov theme in tries. Totally different play in solutions: 1.Dh2! e6 2.D×d6#, 1...e5 2.Dh3#, 1...d5 2.L×d5#

98998 Tinerimya Moldovei, 1984
1st-2nd prize



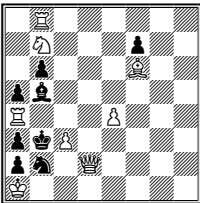
#2

1.Sg4? ~ 2.T×d4#, 1...Sf5 2.Tc3#, but 1...c5!
1.Tb4? ~ 2.Tb3, 1...de 2.La6#, but 1...Sb5!
1.La6! ~ 2.Tc3#, 1...Sf5 2.Tc×d4#, 1...de 2.Tb4#

Imants Draiska (1929 – 1996)

The volume of his published problems is modest – around 125, however, three quarters of that volume have been widely recognized. A high quality chess problem master.

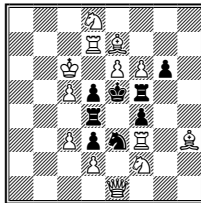
98948 M.Wróbel MT, 1960
3rd prize (FIDE album 1959-1961)



#2

1...L~ 2.Sc5#, 1...L×a4 2.S×a5#,
1...S~ 2.Dd1#, 1...S×a4 2.D×a2#.
Key move 1.Tc4! followed by
different mating moves: 1...L~
2.Sa5#, 1.L×c4 2.Sc5#, 1...S~
2.D×a2# 2...S×c4 2.Dd1#.

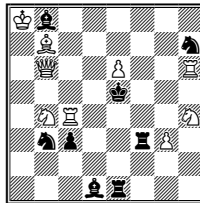
98949 “Spartaks” All-union Ty,
1961, 2nd prize



#2

1...Td~ 2.T×d5#, 1...Te4 2.S×d3#,
1...Tf~ 2.Sf7#, 1...T×f6 2.Ld6#.
1.T×f4! 1...Td~ 2.S×d3#, 1...T×f4
2.D×d3, 1...Tf~ 2.Ld6# 1...T×f4
2.Sf7#.

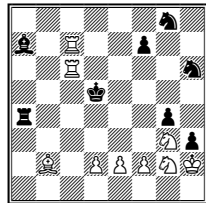
98950 “Šahmaty v SSSR”, 1962
2nd-3rd prize



#2

1.Td4? ~ 2.Sc6#, but 1...Sf6! 2.Tf4?
~ 2.Sg6#, but 1...Ld6!
Try threats are reciprocally changed
in the solution. 1.Le4! ~ 2.D×b8#,
1...Ld6 2.Sc6#, 1...Sf6 2.Sg6#,
(1...La7 2.De7#, 1...Sd4 2.D×d4#,
Tf6 2.Sd5#).

98951 USSR Ty, 1957
1st prize (FIDE album 1956-1958)



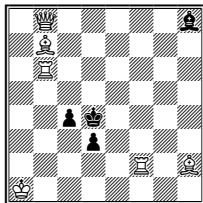
#4

1.d3! f5 2.e4+ T×e4 3.de4 fe4
4.Sf4#, 1...Td4 2.Se3+ Ke4 3.Sc4+
Kf4 4.Lc1#, 1...Ld4 2.Sf4+ Ke5
3.Tc5+ Kd6 4.Se4#. Reciprocal
interference of bT and bL on the 2nd
white move: Grimshaw theme.

Imants Ķīsis (1929 – 1993)

I. Ķīsis started his chess composition work in 1947. His first two-mover was published in the newspaper "Padomju Jaunatne", and gained the 3rd prize. There are around 500 problems published by this author, mainly two-movers. He had 63 awards and 160 other recognitions to his account. We must note though, that of I. Ķīsis' problem archives, twenty five problems do not contain the referee decision. I. Ķīsis is the sole Latvian problem composer who had reached the level of the Soviet Union championship, receiving a medal. Towards the end of his life he almost reached that level again for the second time, gaining the 2nd place.

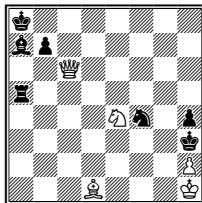
99012 "Magyar Sakkelet"
6th commendation



#2

1. Da7? Kc5+/Ke3/c3/d2
2. Tbb2/Tbf6/Tb4/Tb3#, bet 1...Kc3!
1. Lg1! ~ /Kc5+/Ke3+/c3/d2/Kc3
2. Tc2/Tff6/Tfb2/Tf4/Tf3/D×h8#. Changed mates.

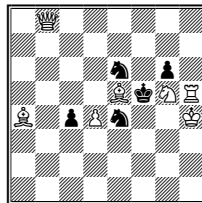
99013 H. Matisons MT 1969
1st prize



#2

1. b6/b5 2. Sf2/Sg5#.
1. Dc5! T×c5/L×c5/b6/b5
2. Sf2/Sg5/De3/Df5#.
Rukhlis.

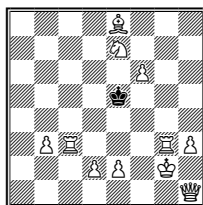
99014 "Schach" 1986
2nd prize



#2

1. Db1? ~ /S6×g5 2. D×e4/Ld7#, bet 1...S6c5!
1. Ld7? ~ /S4×g5 2. L×e6/Db1#, 1...S4c5
2. Df8#, bet 1...gh5!
1. Dc8? ~ /S4×g5 2. D×e6/Lc2#, bet 1...S4c5!
1. Lc2! ~ /S6×g5/S6c5 2. L×e4/De8/Df8#.
Reciprocal change of tries and mates.

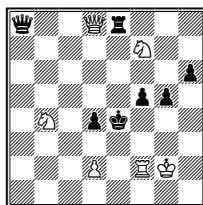
99099015 "Freie Presse", 1966
3rd prize



#2 b) f6→d6

a) 1. Da1! K×f6 2. Tce3#,
1...Kd6/Ke6 2. Tc6#, 1...K~ 2. Tc4#.
b) 1. Dh2! K×d6 2. Tge3#,
1...Ke6/Kf6 2. Tg6#, 1...K~ 2. Tg4#.
Choice of batteries.

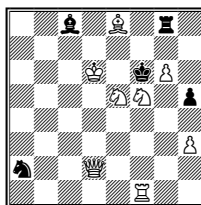
99016 USSR team championship 1971
1st place



#2

1. Dd7? ~ /Te5/f4/d3
2. D×f5/Se6/Te2/D×d3#, bet
1...Da5!
1. Dd6! ~ /Te5/f4/d3
2. Te2/D×e5/Dg6/D×d3#. Mlynka
theme.

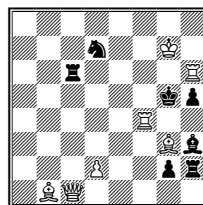
99017 "Večernij Leningrad" 1990.
1st prize



#2

1. Sf7? T×g6/K×g6 2. Dd4/Dh6#,
bet 1...L×f5!
1. Sf3? L×f5/K×f5 2. Dd4/Sg5#, bet
1...T×g6!
1. Dd4! ~ /T×g6/L×f5
2. Dh4/Sf7/Sf3#.
Banny and Salazar themes.

99018 UV ČSTV, 1969.
1st prize

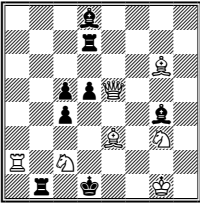


#2

1. d3? Lf5 2. Tc4#, 1...Lg4!
1. d4? Lg4 2. Tf5#, 1...Lf5!
1. Tc4! ~ /Lg4/Lf5/Le6
2. Lh4/d4/d3/Tg6#.
Banny, Salazar, and Vladimirov
themes.

Imants K̄isis (continued 2/2)

99019 "Šahmaty v SSSR" 1974
1st prize



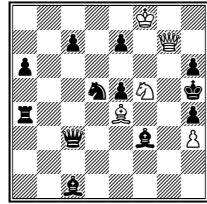
◀ 99019

1.Da1? T×a1/Tc1 2.T×a1/D×c1#, bet 1...Tdb7!
1.Ta1? T×a1/Tc1 2.D×a1/T×c1#, bet 1...Lf5!
1.Lh5? L×h5/Le2/Lf3 2.D×h5/L×e2/L×f3#, bet
1...Tb2!
1.Dh5! ~/L×h5/Le2/Lf3/Lf7 2.G×g4/L×h5/D×e2/
D×f3/D×d5#. Choice of continuation.

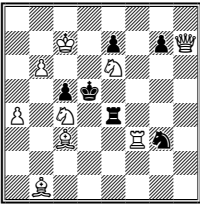
◀ 99020

1.La2? ~/K×e6/T×c4 2.Se3/Dg8/Sf4#, bet
1...Td4!
1.Dg8! ~/K×c4/T×e6 2.Sf4/La2/Se3#.
Change of function.

99023 "Problemblad" 1972
1st commendation



99020 "Sächsische Zeitung" 1987
1st prize



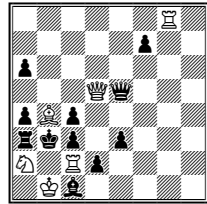
◀ 99021

1.Tb6? ~ 2.Ld6#/Sh1#, 1...Lg4!
1.Db6? ~ 2.Lh6#/Sh3#, 1...e3!
1.Sb6! ~ 2.Ld6#/Se3#. Novotny in three phases.

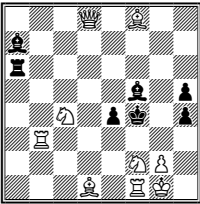
◀ 99022

1.S×g6? ~ 2.Dh4#, bet 1...Kc4!
1.S×d5? ~ 2.Tg4#, bet 1...Ke5!
1.Dh4? ~ Kc4/Ke5 2.S×g6/S×d5/Df6#, bet 1...g5!
1.Tg4! ~/Ke5/Kc3/Ke3 2.S×d5/S×g6/Se2/Dg1#. Themes Banny and Urania.

99024 "64-ŠO" 1982
2nd prize



99021 "Šahmaty v SSSR" 1964
1st commendation



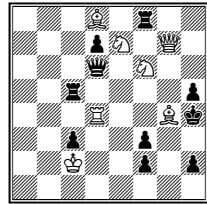
99023 ▶

1.Kf7? Sf4 2.D×h6~, 1...De6!
1.Se3? Sf4/De6 2.L×f3/D×e5#, 1...T×e4!
1.Sd4! ~/Sf4/De6 2.Dg6/D×e5/L×f3#.

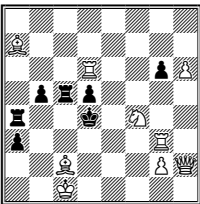
99024 ▶

1.Lc5? ~/De4 2.Db7/Tb8#, bet 1...Df6!
1.Ld6? ~/Dh8 2.Tb8/Db7#, bet 1...Dd4!
1.Db7? ~/Df6 2.Lc5/Ld6#, bet 1...De4!
1.Tb8! ~/Dd4/Dh8/D×b8 2.Ld6/c5/Lf8/T×c3#. Theme Umnov doubled.

99025 B.C.M. 1967
1st prize



99022 UV ČSTV 1987.
1st prize



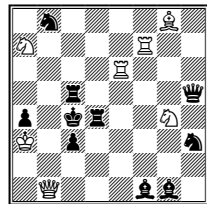
99025 ▶

1...Kg3 2.Lf5#, 1...D×e7 2.Le6#
1.Sf5! Kg3 2.Le6#, 1...D×e7 2.Lf5#. Mutual change of mates.

99026 ▶

1.Te3? Kd5/Tc~/Td~/Te4 2.Td7/Tc7/Tf4/D×e4#, but 1...Te6!
1.Tf3! ~/Kd5/Tc~/Td~/Td5 2.Da2/Tg6/Tc6/Te4/Db4#. White half-battery.

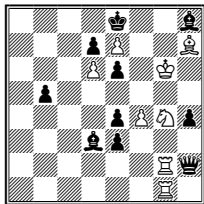
99026 "Schach" 1968.
2nd prize



Ēriks Lazdiņš (1914 – 1997)

Deceased over 60 years of his life to chess compositions. Has published over 300 problems, where every third creative work was recognized for its excellence. Reached his highest achievement during the 1956 Soviet Union chess competition – the 2nd place in the two-movers group. Considered an artist of problem composing.

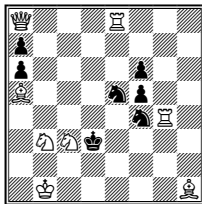
98952 "Krusta-mīkla, šahs, bridzīs" 1934
2nd-3rd commendation



#4

1. Ta1 L×a1 2. Ta2 D×a2 3. Lg8 e5
4. Sf6#
Lh8 had to be moved to a1 to shut it off e5.

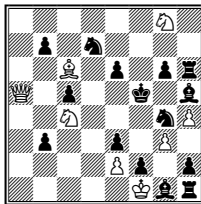
98953 USSR 4th championship,
1955
2nd place (FIDE album 1945-1955)



#2

1...Ke3 2.Df3#. 1.Sd1! Ke4
2.Dd5#, 1...Ke2 2.Df3# 1...Se~
2.Sb2#; 1...Sc4 2.Sf2#, 1...Sf~
2.Sc1#, 1...Se2 2.Sc5#. bS play
with after-threat mechanism and
selfpin of knights.

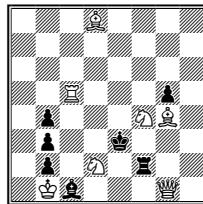
98954 M. Wróbel MT 1961
1st prize



#2

1.De7? ~ 2.Df4#, Sde5/ Sge5
2.Sd6/ S×e3#, bet 1...g5! 1.Dd8? ~
2.Dg5#,
1...Sdf6/ Sgf6 2.Se7/ S×h6#, bet
1...be6!
1.Dd2 ~ 2.Dd3#, 1...Sde5/ Sge5
2.Sd6/ S×e3#, 1...Sdf6/ Sgf6
2.Se7/ S×h6#. (1...ed2/ e5 2.e4/
D×d7#).

98955 "Latvia – Lithuania –
Leningrad" 1983
1st place



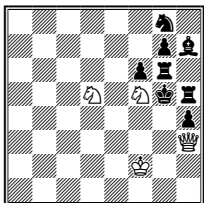
#2

1.Te4? ~ / L×d2/ K×d2 2.Sf1/ Lb6/
D×f2#, bet 1...gf4 1.Td5? ~/gf4/
K×f4/
2.Sg2/ Lb6/ L×g5#, bet 1...L×d2
1.Lb6! L×d2. K×d2 2.Te4/ D×f2#,
1...gf4/K×f4 2.Td5/ Tf5#.

The youth starts to get involved with chess composition. Significant role is played by the "Šahs" magazine, published since 1959, which composition column was lead by A. Dombrovskis. This column, along with respective column in "Zvaigzne" magazine, lead by E.Vaičiņš, invokes great interest in chess problem solvers.

V.Mačs

99058 "Šahmat v SSSR", 1948
Commendation

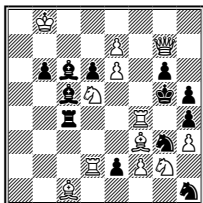


#2

1.Sd6! ~ 2.Sf7#
1...Tgh6 2.Dg2#
1...Thh6 2.Df5#
1...Sh6 2.Se4#.

Romans Skuja

99059 "d2-d4", 2005/2006
2nd prize

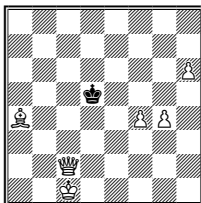


#3

1.Tf8! ~ 2.Df6+ 3.T8#
1...Ld4 2.Le4 S×e4 3. T×e4#
1...Se4 2.Sdf4 Le8 3.Td5#
1...Tf4 2.Td4 ~ 3.L×f4#

A.Dreijers

99060 "Problem", 1973

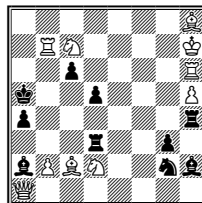


#3

1.g5! Ke6 2.De4+ Kd6/f7
3.De5/e8#
1...Kd6 2.Dc6+ Ke7 3.Df6#,
1...Kd4 2.Lc6 Ke3 3.Dd2#. Pareizi
mati

Ē.Jurka

99061 Riga international
tournament, 1958, 1st prize



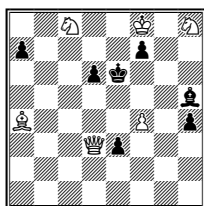
#3

1.Df1! ~ 2.Lc3+ T×c3 3.Da6#,
1...d4 2.Df5+ Ld5 3.Se4#,
1...Le4 2.b4+ ab3 3.Da1#,
1...Td4 2.Df8 Le4 3.Db4#,
1...Te4 2.T×c6 Tb3 3.Ta6#

Ļevis Ulanovs (1922 – 2004)

This author was involved with chess composition since 1967; there are over 200 chess problems published by him.

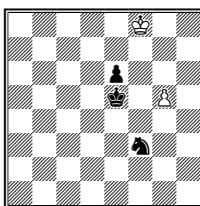
98912 "Latvia-Lithuania", 1974
3rd place



#3

1.Ke8! ~ 2.Ld7#
1...f5+ 2.Kf8 d5 3.Da6#
1...f6+ 2.Kd8 f5 3.Dd6#
In the key wK exposes to checks.

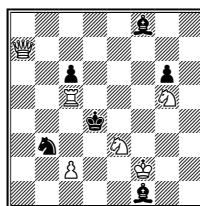
98913 "Červonyj Girmik", 1979
HM



=

Tanagra study. 1.g6! Sg5 2.g7 Sh7+ 3.Kf7
Sf6 4.Kg6! Sg8 5.Kf7 (5.Kh7? Se7!)
Sh6+6.Kg6 Sg8 7.Kf7 Sh6+ 8.Kg6 Sf5
9.g8S! Paradoxically, there is no threat after
4.Kg6, but black can't help it but repeat
moves.

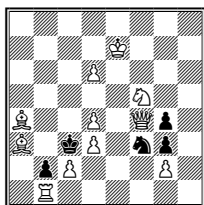
98916 FIDE Ty, 1990
2nd prize



#2

1...Sxc5 2.Da1#, 1...Lxc5 2.Dg7#.
1.Db8!~ 2.De5#, 1...Sxc5 2.Db2#,
1...Kxc5 2.Se6#. The key leaves wT
unprotected, and, together with set play, it is
captured by three black pieces, to form 3
different mates. This is the highest
achievement of Latvian problemists in FIDE
tournaments.

98917 "The Problemist", 1998

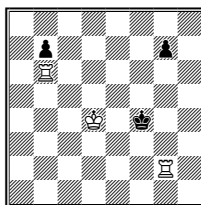


#2

1.Sxg3? Sg1!
1.De3? Sd2!
1.d5? Sd4!

1.De1! bc1 2.Lb4#
1...Sd2. 2.Dxb2#
1...Sg1 2.De1#

98918 USSR team championship,
1971, 3rd place



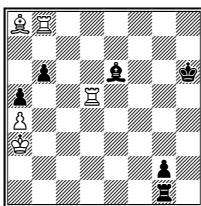
#3

1...Kf3 2.Tbb2 ~ 3Tb12#
1...Kf5 2.Txg7 Kf4 3.Tf6#

1.Tbg6! Kf3 2.Ke5 ~ 3.T6g3#
1...Kf6 2.Ke3 ~ 3.T2g5#
Change of two model mates.

Ēriks Priednieks

99064 "Sahmati", 1959
3rd prize



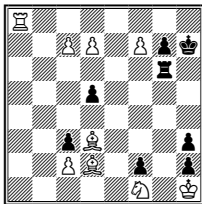
=

1.Tg5! Kxg5 .Lxg2 Tb1
3.Ld5! Lxd5 4.Txb6 Ta1+
5.Kb2 Tx4 6.Tb5 Tb4+
7.Ka1 Txb5=

Andris Skuja (1944 – 2002)

Andris Skuja was one of the most versatile Latvian problem composers. His first problems were published in the magazine "Šahs". His debut in the Bulgarian newspaper's "Narodno delo" organized international competition in 1962 brought him the 1st prize. His favorite genres included three-movers and selfmates.

98900 "Die Schwalbe", 1970



s#8

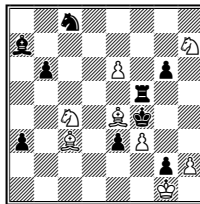
◀ **98900**

1.Lc1! d4 2.c8L Kh8 3.Lb7+ Kh7 4.d8L Kh8
5.Lc7 Kh7 6.Lb8 Kh8 7.Lxh2 Kh7
8.Lg2 hg2#. Promotions.

98907 ▶

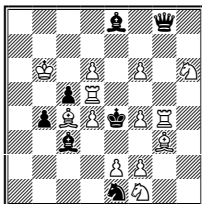
1.Ld4? ~ 2.Lxe3#, 1...b5! 1.Le1! (~2.Lg3#) Tg5
2.Lh4 (~3.Lxg5#) Tg4 3.Lf6
(~4.Le5#) Lb8 4.Ld4!-5.Lxe3#

98907 "Šahs", 5th Theme Ty, 1970
2nd Prize



#5

98901 J.Tarabs MT, 2001
commendation



#2

◀ **98901**

Set play 1...Dxd5 2.f5#, 1...Lxd4 2.Sd2#, 1...Sd3
2.f3#. 1.Kxc5! Changed mates: 1...Dxd5+
2.Lxd5#, 1...Lxd4+ 2.Txd4#, 1...Sd3+ 2.Lxd3#

98914 ▶

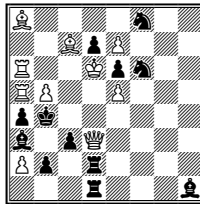
1...Sd5/Ld5 2.Dc4/Dxc3+ Kxc4/Kxc3#.
1.Tc6! ~ 2.Dd4+ Txd4#, 1...Sd5 2.Dxc3 Sxc3#,
1...Ld5 2.Dc4 Lxc4#.

98915 ▶

1.Sb7! Ke4 2.Sd6+Kd5 3.Ke7 Kc6 4.Db6+ kd5
5.Db7+ Lg7 Kc5 7.d4 Kd5 8.Kf6
Kxd6 9.De7+ Kxd5 10.De6+ Txe6#.

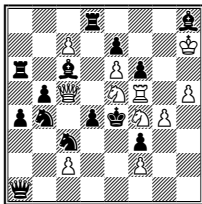
98914

Match "Latvia-Lithuania-Leningrad", 1977
1st Place



s#2

98902 V.Veders MT, 1997
2nd Prize



#2

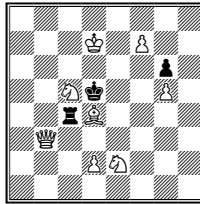
◀ **98902**

1.Sed3! ~ 2.De5+, 1...Ld5 2.Db6, 1...Sbd5 2.Db4,
1...Sed5 2.De4, 1...Td5 2.Dxd5+. Five sacrifices
of wD. Variations are united by the defences on
the same square

98903 ▼

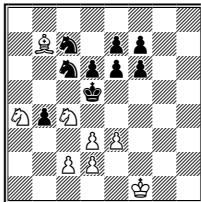
1.Ke2! ~ 2.e4+ Kd4 3.e3+ bc3 4.dc3#, 1...Sb5
2.Sab6+ Ke5 3.Sd7+ Kd5 4.Sab6#.
Blocking a square in both variations.

98915 LŠPB TK, 1993
4th place



s#10

98903 "d2-d4", 2001/2002
2nd commendation

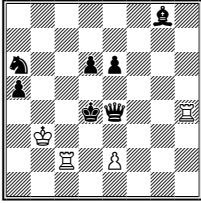


#4

Austris Oļģerts Desmitnieks (1940 – 2001)

Was known since the 60s of the last century for his chess compositions, at the beginning – as the problem solver. Versatile composer, starting with the two-movers, and ending with the fairy chess ideas.

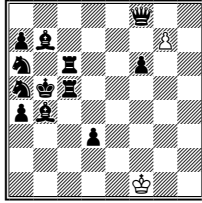
98896 “Revista de Şah”, 1969
Commended



h#2 b)Th4→h5

- a) 1.d5 Tc3 2.e5 e3#
b) 1.De5 Tc4 2.Kd5 e4#

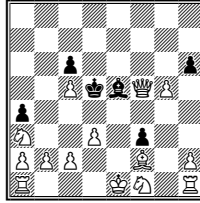
98898 “Die Schwalbe”, 1969



h#3 3 solutions

- a) 1.Dh8 g×h8=S 2.Tb6 Sf7
3.Lc6 Sd6#
b) 1.Kb6 g8=S 2.Tb5 Se7
3.Lc5Sd5#
c) 1.Tb6 g×f8S 2.Ld5 Sa6
3.Lc4 Sd4#
Promotion to knight on different squares. Simple and pleasant.

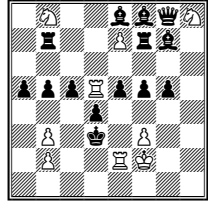
98899 Match “Latvia – Lithuania – Leningrad”, 1980, 1st place



s#4

- 1.h3! hg5 2.Sg3 g4 3.0-0 gh3 4.Sh1 h2#, 1...h5 2.0-0-0 h4 3.Sb1 a3
4.Sfd2 ab2#. Both white castlings and model mates.

98895 “Probleemblad”, 1969



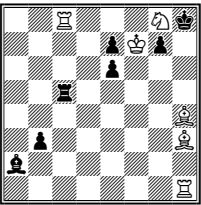
#6

- 1.T×d4? K×d4 2.Td2#, but 1... cd4/ed4!
1.Sa6!-2.S×c5# (1.Sg6? ~ 2.Se5#, 1... Tb×e7 2.Sa6 Te7!) 1...Te7 2.Sg6 Tf×e7 3.S×c5+ T×c5 4.S×e5 (3.S×e5? T×e5 4.S×c5 L×e5!) 4... T×e5. 5.T×d4+ K×d4 6.Td2#. Logical moremover.

Andris Virtmanis (born 1940)

This author started his chess composition career at the beginning of the 60s, last century. Has altogether published around 200 problems covering almost all genres. During the last years he supervises chess columns for different magazines. He is also a very strong solver.

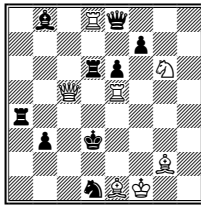
40 Makuca MT, 1964
1st commendation



#2 b) La2→a3

- a) 1.Lg5? Tc3!; 1.Lf5? Tc4!; Lg4? Lb1!
1.Lg3! ~Tc1/Tc2/Tc4/Th5
2.Lf5/Lf1/Lg2/Lg4/Sf6#
b) 1.Lg3? Le1!
1/Lg4 ~Lc1/Tc2/Tc3/Tf5+
2.Lg5/Le1/Lf2/Lg3/Sf6#

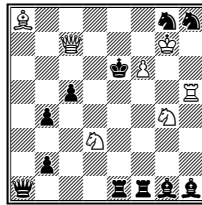
41 “Die Schwalbe”, 1963
2nd commendation



#2

- 1...Tdd4/Lc4 2.Sf4/Le4#
1.Te2! ~ 2.Te2#/Se5# 1...Tdd4/Lc4
2.Le4/Sf4#. Mutual change of mates.

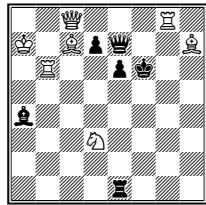
42 “Die Schwalbe”, 1965
3rd prize



#2 b) b4→d2; c) b4→f4; d) b4→f7

- a) 1.Le4? Sf7!; 1.Se3? Tf5!; 1.Sg2? Dc1!
a) 1.Lf3! ~ 2.Sf4#/S×c5#
b) 1.Lf3? Da4! 1.Sg2! ~ 2.Sf4#/S×c5#
c) 1.Se3! ~ 2.S×c5#/Te5#
d) 1.Le4! ~ 2.Te5#/Dc6#
Novotny theme.

43 “Gazeta Częstochowska”, 1979
2nd prize

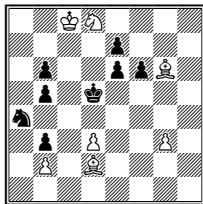


#3

- 1.Ld8! ~ 2.L×e7+
1...d6+ 2.Db7 Ld7 3.Df3#
1...d5+ 2.Dc7 Ld7 3.Df4#;
1...Tf1 2.Dc3+ ... Checks to wK with pinning and unpinning of queen.

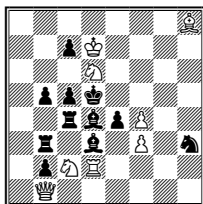
Andris Virtmanis (continued 2/3)

99144 “Šahs”, 1986
1st HM



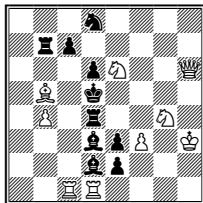
#3

99145 Match “Latvia-Lithuania”, 1973
1st place



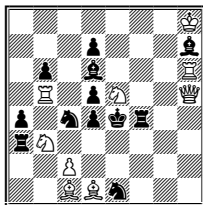
#3

99146 “Problem”, 1969



#3

99147 “Šahs”, 1968
Prize



#3

◀ **99144**

1.Le4! Kc5 2.Le3+ Kd6 3.Sf7#;
1...Kd6 2.Lb4+ Ke5 3.Sc6#;
1...Ke5 2.Lf4+ Kd4 3.S×e6#;
1...Kd4 2.Sc6+ Kc5 3.Lb4#. Cross of bK with cycle of black moves and model mates.

99148 ▶

1.f4! gf3 (e.p.) 2.d4 cd3 (e.p.) 3.Se8 Da1 4.c4+ bc3 (e.p.) 5.Sf6#

◀ **99145**

1.Se3? L×e3!; 1.fe4+? L×e4!
1.Da2! T×c2 2.Da8+ (drauds); 1...Ta3 2.Se3+ L×e3 3.fe4#; 1...Ta4 2.fe4+ L×e4 3.Se3#. Two logically bound systems of half-pins.

9149 ▶

1.Lg5! Lf2 2.Ld2 b1S 3.La5 e4 4.Lb6+ Ke5 5.Ld8 e3 6.Lf6#

◀ **99146**

1.Df6! ~ 2.Te5+; 1...Te4 2.S×e3+ L×e3 3.Df5#; 1...L×c1 2.Df5+ L×f5 3.Sf4#; 1...Lc2 2.Sf4+ T×f4 3.S×e3#; 1...T×g4 2.K×g4. Third-pin with cycle of white moves.

99150 ▶

1.Se5? fe5 2.Se3 is bad because of b1D+. To implement the plan, the 1st rank has to be closed: 1.Le3! Kb4 2.Lc5+ Ka5 3.Lf2 Kb4 4.Le1+ (employing the familiar manoeuvre of wL, the foreplan is completed, now proceed with the main plan) 4...Ka3 5.Se5 (5.Se3? e5!) fe5 6.Se3 b1D (no check) 7.Se4# (3...b1S 4.Le1+ Lc3 5.Sd2 6.S×a2; 4...Sc3 5.S×c3 Kb4 6.Sb1+)

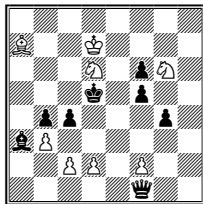
◀ **99147**

1.Sf7! Tf5 2.S×d6+ S×d6 2.De2#; 1...Lf5 2.De2+ Sd3 3.Sd2#; 1...Lc5 2.Sd2+ S×d2 3.De5#; 1...Le5+ 2.D×e5+ S×e5 3.Sd6#. Cycle of white moves.

99151 ▶

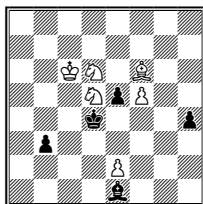
a)1.Td2 Te4 2.Se6 Sf7#
b)1.Se6 Sg6 2.Td2 Tg3#. Unpinning of white pieces and opening of the big diagonal.

99148 Latvia Theme Ty, 1992
2nd place



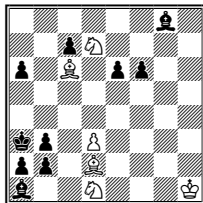
#5

99149 “Šahs” TK, 1988
1st-2nd place



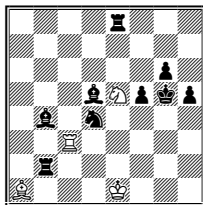
#6

99150 “Jūrmala” Ty, 1978
Commendation



#7

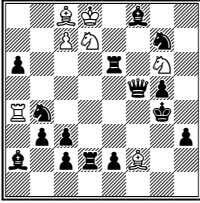
99151 “Šahs” Theme Ty, 1971
3rd prize



h#2 b) g6→h6

Andris Virtmanis (continued 3/3)

99152 "Schach", 1966
1st prize



h#2 a) bPg5→h5 b) +bPf6

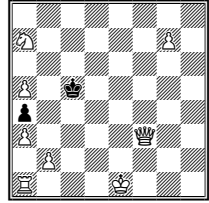
◀ 99152

- a) 1. Te4 Lh4 2. Sd5 Sde5#
b) 1. Df4 Sh4 2. Sd5 Sde5#

99155 ▶

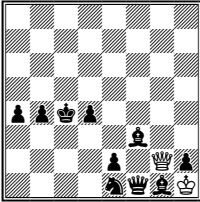
1. 0-0-0! Kc4 2. g8L+ Kc5 3. Lh7 Kc4 4. b4 ab3 (e.p.) 5. Dd5+ Kc3 6. Lb1 b2#. Valladolid task.

99155 "Kalininskaja Pravda", 1988
1st prize



s#6

99153 "Schach", 1982
6th commendation



h#4

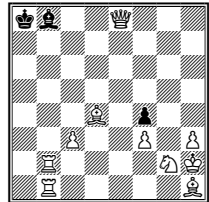
◀ 99153

1. Le4 Df3 2. Dh3 Dg2 3. Db3 Df3 4. Ld3 De6#

99156 ▶

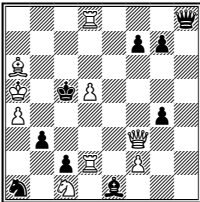
1. Tb6! Ka7 2. Tc6+ Ka8 3. Lb6 Kb7 4. Lg1+ Ka8 5. Tcb6 Ka7 6. Tg6+ Ka8 7. Tg3 fg3#

99156 "Gazeta Czechochowska", 1963
2nd prize



s#7

99154 "Die Schwalbe", 1993



s#2

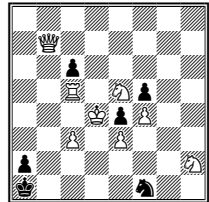
◀ 99154

- 1... gf3 2. S×b3+ S×b3#
1. Df4? L×d2 2. Db4+ L×b4#
1... D×d8?+ 2. Dc7+ D×c7#; but 1... Dh3!
1. Df6! ~ 2. S×b3+; 1... L×d2+ 2. Dc3+ L×c3#
1... D×d8+ 2. Db6+ D×b6#

99157 ▶

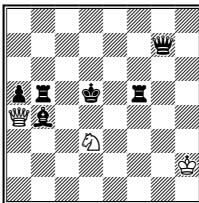
1. Db3! S×e3 2. Dc4 Se2#
1... Sd2 2. Te4 S×b3#
1... S×h2 2. Se4 Sf3#
1... Sg3 2. e4 Se2#. Block of e4.

99157 Latvia Theme Ty, 1992
1st-2nd place



J. Uzuliņš

99063 USSR team tournament, 1971
1st-2nd place

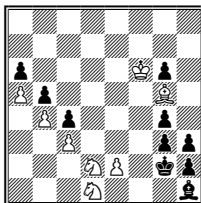


h#2 b) Sd3→h1 c) Sd3→f8 d) Sd3→b8

- a) 1. Te5 (A) Sb2 2. Ld6 (B) Dc4#
b) 1. Ld6 (B) Sg3 2. Tc5 (C) De4#
c) 1. Tc5 (C) De8 2. Dd4 (D) De6#
d) 1. Dd4(D) Dc2 2. Te5 (A) Dc6#

Harijs Zauls

99062 Spartakiade Ty, 1975
Commendation



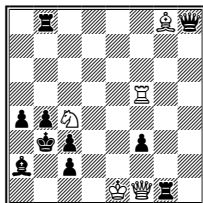
#22

1.Ke5! Kg1 2.Le3+ Kg2 3.La7 g5 4.e3 Kg1 5.e4+ Kg2 6.Kd4 Kg1 7.Kd5+ 8.Kc5 9.Ke6+ 10.Kb6 11.K×a6+ 12.Kb6 13.K×b5+ 14.Kc5 15.K×c4+ 16.Kd4 17.Kd3+ 18.Ke3 19.Ke2+ 20.Se3+ 21.Se2+ Kg2 22.Se1#

Andris Boitmanis (born 1951)

Undeniably, the most powerful Latvian problem composer of all times in the helpmate group – four-times champion of the Republic. He is well acquainted with the two-mover reversal themes as well.

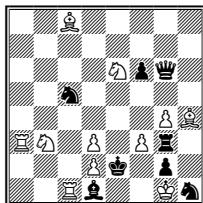
98944 “Tipografija”, 1976
2nd commendation



h#2 3.1.1.1

1.Tg×g8 D×f3 2.K×c4 Dd5#
1.Tb×g8 Sa3 2.ba3 Tb5#
1.D×g8 Sb2 2.cb2 T×f3#

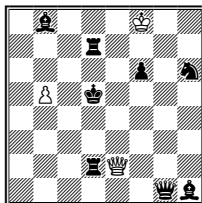
98945 “Baltic Cup”, 1993
2nd place



#2

1...T×f3 2.Sed4#, 1...K×f3 Sbb4#.
1.Dh6! ~ 2.De3#, T×f3 2.Sbd4#,
1...K×f3 2.Sed4#
Two black defences to the same square. Mates are from the same square as well.

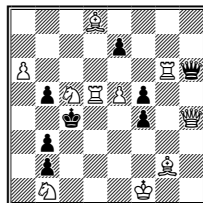
98946 USSR team championship,
1971, 1-2 place



h#2 b)b5→b2 c)b5→f2 d)b5→f5

a) 1.Td4(A) Dc2 2.Le5(B) Dc6#,
b) 1.Le5(B) b3 2.Td6(C) Dc4#,
c) 1.Td6(C) f3 2.De5(D) De4#.
d) 1.Dc1(D) Ke8 2.Td4(A) De6#.
Model mates.

98947 CCC USSR Bulletin, 1977
(with A.Dombrovskis) 2nd prize



#2

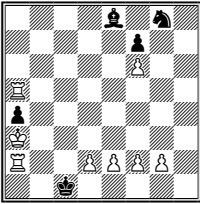
1.Se6? ~ 2. Td4#, 1...b4!,
1.Sd3? - ZZ, 1...b4 2.S×b2#, 1...e6!
1.Tc6! ZZ, 1...b4, e6 2.Se6, Sd3#.

Imants Dulbergs (born 1936)

[Editor's note: The modesty of the author prevented him from including his own biography, so we feel obliged to mention that I.Dulbergs is very well known movernover specialist, with over 500 published problems and over 100 recognitions to his credit. He was Master of Sports of USSR since 1975. Imants is also a single publisher and driving force behind the magazine "d2-d4", an attempt to save chess composition in Latvia. He organizes and judges chess solving competitions in Latvia, also practically single-handed.]

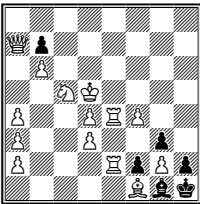
Imants Dulbergs (continued 2/4)

99002 "Sel'skaja Žiz'n", 1973
2nd prize



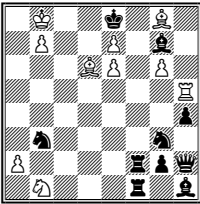
#7

99003 "Večernij Peterburg", 1998
2nd-3rd prize



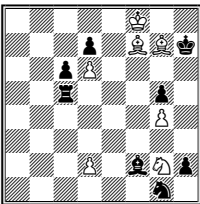
#7

99004 "Šahs", 1972
1st prize (FIDE album 1971-1973)



#9

99005 "Latvia-Lithuania-Leningrad", 1980
1st-2nd prize

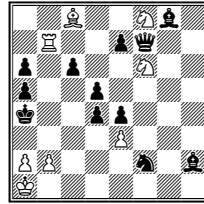


#10

◀ **99002**
1.d3? S×f6? 1.Th5! Kd1 2.d3 Ke1 3.e4 Kf1 4.f3 Kg1 5.g4 L- 6.Tc5/T×b5 ~ 7.Tc1/Tb1#
To destroy last phase's black defense, white pawns play precisely.

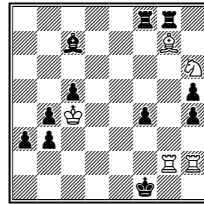
99006 ▶
1.Ld7? (~2.L×c6#) D×f6!
1.S8d7? (~2.Sc5#) Sd3 2.Sb6+ Kb4 3.Sa4+ K×a4
4.Lg4! (~5.Ld1#) Sf2 5.Sd7! Ld6 (no 5...Sd3)
6.Sb6+ Kb4 7.Sa4+ K×a4 8.Ld7! (no 8...Df6)
De8 9.L×e8 ~ 10.L×c6#.
Constraining black pieces, sacrifice of both knights, logics.

99006 "Večernij Leningrad", 1985
1st prize



#10

99007 Vani Club Ty
5th prize (FIDE album 1986-1988)

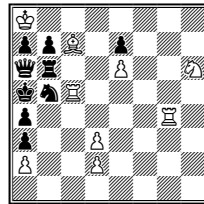


#10

◀ **99003**
1.Da6! ba6 2.Tb2 a5 3.Tb4 ab4 4. Te2 ba3 5.Tb2 ab2 6.Sa4 b1 7.S×g3#
Sacrifice of white pieces to clear the path for wS.

99007 ▶
1.Kd3?
1.Td1! Ke1 2.The2+ Kf1 3.Sg4! hg4 4.Th2 Ke1
5.Tg2 Kf1 6.Ld4! cd4 7.Td2 Kg1 8.The2 Kf1
9.Kd3! ~ 10.Td1#. To close "d" file, white has to play precisely, sacrificing both officers on time.

99034 "StrateGems", 2005
2nd prize

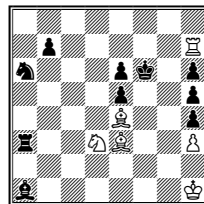


#11

◀ **99004**
1.Lf7+? T×f7! Ka8? g1! 1.Kc7! (~2.b8D#) Tc2+
2.Sc3! T×c3 3.Kb8 (~4.Lf7#)
Tc3 4.Ka8! T×a2+ 5.Ta5 T×a5 6.Kb8 Taf5
7.Lf7! T×f7 8.Ka8 Tc3 9.gf7#.
Model mate. Regrouping of bTs on "f" file.

99034 ▶
1.Tcc4? S×c7! 1.Tg5! Kb4 2.Tc4+! Ka5 3.Tc1 Kb4 4.Tb1+ Ka5 5.Th1 Kb4 6.Th4+ Ka5 7.Sg4! Kb4 8.Se3+ Ka5 9.Th1 Kb4 10.Tb1+ Ka5 11.Sc4# Function exchange between wTs allows to engage wS with tempo.

99035 "Problem Paradise"
1st commendation



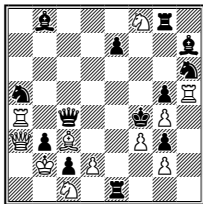
#13

◀ **99005**
1.Sf4? (~2.S×g5#) gf4 2.g5 T×g5!
1.La2! (~2.Lb1#) Tb5 2.Lc4 (~3.Ld3#) Td5 3.d4 T×d4 4.Lb3 (~5.Lc2#) Td2 5.Lg8+ Kg6 6.Lf7+ Kh7 7.Sf4! gf4 8.g5 (~9.g6#) Td6 9.g6+ T×g6 10.Lg8# Forced relocation of bT ends with self-block.

99035 ▶
1.Lc5? S×c5! 1.Lb6? T×d3! 1.Lf2! (~2.L×h4) Kg5 2.Tg7+ Kf6 3.Td7 Kg5 4.Le3+ (~4.Lb6? T×d3!) Kf6 5.Lb6! (~6.Ld8#) Sc7 (not 6.T×d3)
6.Lf2 Kg5 7.Tg7+ Kf6 8.T×c7 Kg5 9.Tg7 Kf6 10.Th7 Kg5 11.Le3+ Kf6 12.Lc5! ~ 13.Le7 (not 13.S×c5)# Le3 and Th7 logical play with switchback.

Imants Dulbergs (continued 3/4)

99001 “The Problemist”, 1993
1st prize

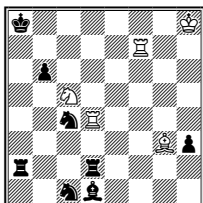


A complicated problem in which are combined a Novotny threa, a Grimshaw defence with unpin and selfpin with changes of W's 2nd and 3rd moves – a Pseudo le Grand combination with at the same time good strategy.

1.Dc5! (2.Sg6+) Te4/Le4 2.Sd3+/Se6+ 3.Se6/Sd3#
1...Lf5/Te5/Sf7 2.Dxf5#/Dxe5/Txh7

#3

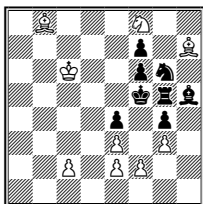
99036 “Szachy”, 1988
3rd prize



1.Tf8+! Ka7 2.Lb8+ Ka8 3.Ld6+ (“d” file is closed to prevent checks) Ka7 4.Tf7+ (Tornis atgriezās) Ka8 5.Te4 (~6.Te8#) e2 6.Tf8+ Ka7 7.Lb8+ Ka8 8.Le5+ (“e” file is closed) 8...Ka7 9.Tf7+ Ka8 10.Tg4! Tg2 11.Tf8+ Ka7 12.Lb8+ (“e” file is closed) 14.Tg7#

#14

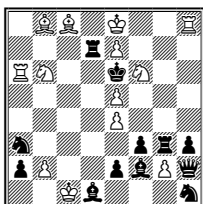
99037 “Šahs” 1971
1st prize (FIDE album 1971-73)



Too early 1.Kc7? Ke5 2.Kd7 Kd5!
1.La7! Ke5 2.Ld4+ Kf5 3.Lc5 Ke5 4.Ld6+ Kf5
5.La3 Ke5 6.Lb2+ Kf5 7.c3 Ke5 8.c4+ Kf5 (d5 is controlled now)
9.La3 (intending to move wL back to b8) 9...Ke5
10.-14.Lb8 15.Kc7! Ke5 (not 16.Kd5!) 17.Se6! fe6 18.Lf4 e5 19.Kd6 ef4
20.e3 21.Kd5 ef2 22.e4#

#22

99038 “Šahs”, 1990
1st prize (FIDE album 1989-91)

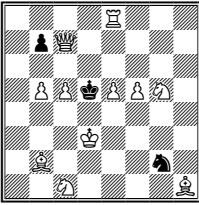


1.Th6! ~ 2.Sfd5+ Tg6 3.Sf4 Dxf4#, 1...Dg1 2.Sa4+ Lb6 3.Sc5 Dxc5#,
1...Dxg2 2.Sh7+ Tg6 3.Sg5+ Dxg5# (1...Tg6 2.Sbd5+ Lb6 3.Sf4+ Dxf4#)

s#3

Imants Dulbergs (continued 4/4)

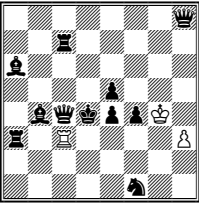
99039 "The Problemist", 1990
HM



s#13 Circe

1.Sa2! b6 2.Lc1 bc5 (Pe2) 3.Sb4+ cb4 (Sg1) 4.e4+ bc3 (Pe2) e.p. 5.Ld2 cd2 (Lc1) 6.Lxd2 (Pd7) d6 7.S1h3 de5 (Pe2) 8.Sf4+ ef4 (Sg1) 9.e4+ fe3 (Pe2) e.p. 10.Sf7 ed2 (Lc1) 11.Lxd2 (Pd7) d6 12.Te5+ de5 (Ta1) 13.Dc3 e4#

99040 5th WCCT
8th place



h#2 b) Ph3→h4 c) Ph3→h5
Andernach

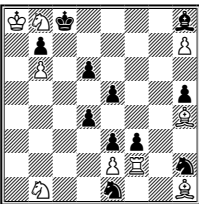
The inconvenient weak pawns (Ra3, Rc7 and Ba6) are not captured but interfered with by the strong black queen. The unity of the problem is slightly unbalanced by the first twin, where White captures the h pawn on the second move and not as in the other twins. A plus: in all the solutions, the white mating piece is attacked twice.

- a) 1.Db3 Tc5 2.Dh×h3 (wD) Dc3#
b) 1.D×h4 (wD) De7 2.Dc6 Dc5#
c) 1.D×h5 (wD) Df7 2.Db5 Dc4#

Roberts Zālītis

The first problems have been published in 1987. A very powerful chess problem solver, a 15 times champion title winner at Latvian competitions.

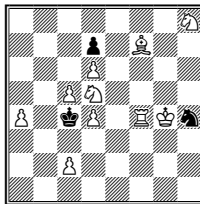
98960 USSR team championship
1989



#4

1.e7! (~ 2.Sa3 un 3.Sb5...), no good is 1.Sa3? ~ 2.Sb5 and 3.Sa7/ Sxd6#, because of 1.Sg4!., but after 2.Le7? Lf6! 1...Sc2 2.Txf3 Sxf3 3.Lg2! (~ 4.Lh3#) Sg5 4.Lxb7#, 1...Sg4 2.Lxf3 Sxf3 3.Tf1 (~ 4.Tc1#) Se1 4.Tf8#.

98961 LŠPB Theme Ty 1996
1st place

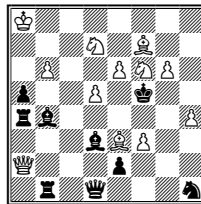


#4

1.Sg6! Sxg6 2.Lxg6 Kxd5 3.Ld3 Kc6 4.Lc4#, 1...Sf3 2.Txf3 Kxd4 3.Tc3 Ke4 4.Tc4#.

Mate form the initial bK square.

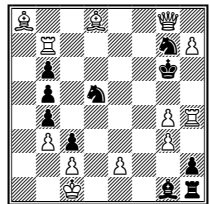
98962 WCCT-6 1996-2000



#4

1.Sg8? Lf8 2.g7? T×h4!, 1.Se8? Lf8 2.e7 Txb6!
1.Da1 (~ 2.De5#) Ta×a1 2.Sg8! 3.g7 Lxg7 4.Se7#,
1...Tb×a1 2.Se8 Lf8 3.e7 L×e7 4.Sg7#.

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s#3

1.Td7 (ZZ), 1... Sc7(Sf4) 2.Td6+ Se6 3.Tc6 L~#, 1...Se7 2.Td6+ Kg5 3.Tc6 L~#, 1...Se3 2.Le4+ Sf5 3.Ld3 L~#, 1...Sf6 2.h8S+ Kg5 3.Tb7 L~#

Interesting "peri-adjustment" motive.

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Summary in Latvian

Izcilo Latvijas šaha problēmistu Tsas biogrāfijas un darbi. Grāmata ietver periodu no deviņpadsmitā gadsimta beigām līdz mūsdienām. 180 diagrammas. Autors ir Latvijas problēmistu līderis, problēmšaha entuziasts, atzīts daudzvilēu meistars Imants Dulbergs.

Summary in Russian

Краткие биографии и творчество выдающихся латвийских шахматных композиторов, с конца девятнадцатого века до наших дней. 180 диаграмм. Автор — лидер латвийских проблемистов, признанный мастер многоходовых задач Имант Дулбергс.

Imants Dulbergs

They left their mark
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32 pp, 180 diagrams

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