

B. Milosheski-80 JT

Preliminary results

Amicus Plato, sed magis amica veritas.

At the jubilee tournament dedicated to the 80th anniversary of Boško Miloševski, twenty-four problems were submitted, of which thirteen received distinctions. The overwhelming majority of the entries belong to the logical school, which largely determined the overall character and thematic orientation of the event.

It can be stated with confidence that the tournament proved both substantial and fully accomplished. The awarded problems are distinguished by originality of conception, structural rigor, and clarity of expression, thus constituting a fitting tribute to the jubilarian.

In assessing the problems, I relied not only on generally accepted criteria but, more importantly, on my own understanding of the fundamental categories of chess composition. These include originality, conceptual novelty, depth and logical richness of the idea, technical soundness, and artistic unity. These categories were considered as interrelated elements of a single, coherent system.

Problems that merely reproduce known ideas or constructions without meaningful transformation, and therefore do not contribute new content to the field, were excluded from consideration.

At present, I have temporarily withdrawn from active composing in order to concentrate on research, specifically on the development of my own theory of Streams, a brief outline of which is available at karmils.com. At this stage, the website functions as an initial platform; however, it is intended to evolve into an integrated environment incorporating specialized analytical software.

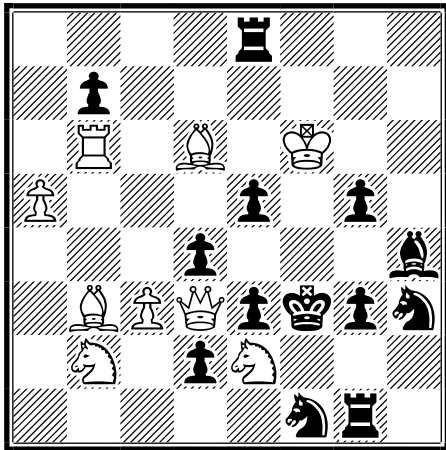
Within the framework of the Streams theory, the process of problem construction may be understood as a phase-dynamic state in which the interaction of elements is governed by internal laws of development. In this perspective, a chess problem can be interpreted as a structured field of streams, where the idea serves as the organizing principle, and the solution represents the systematic unfolding of the problem's inherent logic.

The submitted problems were awarded as follows:

1 Prize

Alexander Varitsky (Belarus)

№ 5948 29.10.2025



#10

9+13

В 1-ом варианте после блестящей жертвы ферзя и слона, чёрный король попадает в матовую сеть. Во 2-ом варианте жертвы двух коней и активные жертвы ладьи и ферзя. (дуалей нет).

1.N:d4+? e:d4 2. Bd5+ Kf2 3.Nd1+ Ke1 4.Rb1 g4+ 5.Kf5 Rf8+ 6.B:f8 e2 7.Ne3+ d1Q 8.R:d1+ e:d1Q 9.Q:d1+ Kf2 10.N:g4#;
1...Kg2! 2.Qe4+ Kh2 3.Nf3+ Kh1!... 1.Bd5+? e4!

1.Qe4+!! K:e4 2.Bd5+! K:d5 3.Kf5 d:c3 4.N:c3+ Kd4 5.Ne4 Rd8! 6.Rb4+ Kd5 7.Rb5+ Kc6 8.Rc5+ Kd7 9.Rc7+ Ke8 10.Nf6#. **(author)**

1...Kf2 2.Nd3+! K:e2 3.Qg4+! K:d3 4.Qf5+ Ke2 5.Bc4+ d3 6.Q:d3+ Kf3 7.Qe2+ Kf4 8.Qg4+!! K:g4 9.Be2+ Kf4 10.Rb4#;
5...Ke1 6.Rb1+ d1Q 7.R:d1+ K:d1 8.Qb1+ Kd2 9.Qd3+ Kc1/Ke1 10.Ba3x/Qe2#.

It is regrettable that the problem does not provide set-play replies to checks against the White king. This circumstance immediately suggests an expectation of forced play, although the first variation does include quiet moves, which lend additional depth to the construction.

Nevertheless, the striking sacrifices of the White queen in two ten-move (!) variations create a truly powerful impression: returns, a consecutive series of sacrifices, a complete circular tour of the queen (in the second variation), as well as a final mate with a pin—all of this forms a vivid and coherent artistic effect.

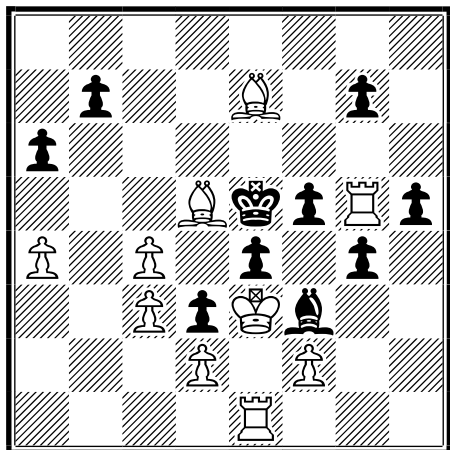
The author has presented an expressive and memorable problem, executed in a style aptly characterized as one of storm and pressure.

Were the rules of chess to permit the sacrifice of kings, there is little doubt that Alexander would have realized this device with the same degree of brilliance and scope.

2 Prize

Zoran Gavrilovski (Macedonia)

№ 5966 06.11.2025



#5

10+10

1.Rg6? A (2.Re6#, Bd6#) f4#! x

1.Rb1? B (2.Rb6 ~ 3.Re6#)

1...b5 2.a:b6 e.p. ~ 3.b7 ~ 4. b8Q, B#

1...b5! y

1.a5! (2.Rb1 B (3.Rb6 ~ 4.Re6#) 2...b5 y

3.a:b6 e.p ~ 4.b7 ~ 5.b8Q, B#)

1...Bd1 2.f4+!

2...e:f4 e.p 3.Rg6! A (4.Re6#, Bd6#)

3...f4+ x 4.Kf2+ Be2, Kf5 5.R[6]g5#

2...g:f4 e.p 3.R:f5+! [3.Rg1? g6!] K:f5 4.Rg1 ~ 5.R[1]g5#

1...g3 2.f:g3! (3.Rg6 (4.Re6#, Bd6#) 3...f4+ 4.g:f4+ Kf5

5.Rg5#)

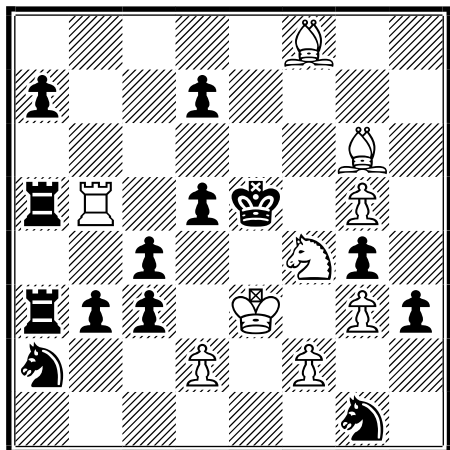
2...b5 3.a:b6 e.p ~ 4.b7 ~ 5.b8Q, B#

Berlin theme with avoidance of mate to the wK by vacation of f2, so the unpinned bPf5's move is turned into a check to the wK. Pape theme (double en passant capture of a pawn) in the sub-variations after 1...Bd1: - opening of a white battery line on the e-file after 2...e:f4 e.p, followed by 4.Kf2+; - opening of a white line on the g-file after 2...g:f4 e.p, followed by 4.Rg1. Mates on the same square (g5) with: - switchback of wRg5; - arrival of wRe1 on a square vacated by wRg5. A full-length threat with a third e.p. capture. **(author)**

The Berlin theme, realized in a three-variation scheme within a five-move problem, is presented with admirable economy and clarity. Following the author's detailed commentary on the problem, little remains to be added.

3-4 Prize
Ralf Krätschmer (Germany)

№ 5941 28.10.2025



#10

9+13

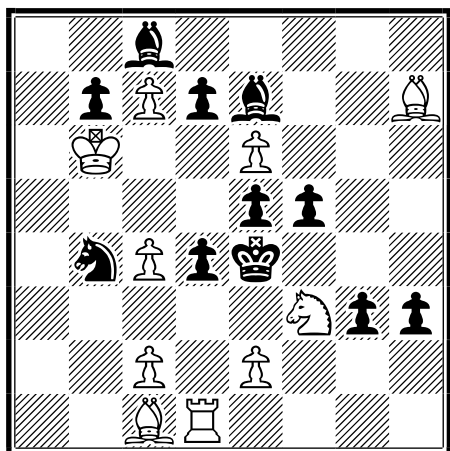
1. Rb8? [2.Re8#] d4#
1. d4+ c:d3 e.p. 2.N:d3+ Ke6 3.Nc5+ Ke5 4.f4+ g:f3 e.p.
5.Nd3+ Ke6 6.Nf4+ Ke5 7.Rb8 [8.Re8#] d4+ 8.Kf2 d3
(8... Ra6 9.Rb5+ d5 10.R:d5#) 9.Re8+ Kd4 10. Re4#

Here again, the Berlin theme—much as in Zoran’s problem—is presented in a distinctly vivid form. The immediate attempt 1.Rb8? fails due to 1...d4#!, which necessitates a preparatory phase. White therefore ingeniously secures a retreat square for the king, employing the en passant capture—remarkably, on two occasions—while returning the knight to its original square, and only thereafter proceeds with the intended plan.

The author’s favored theme is realized with clarity and a commendable degree of originality.

3-4 Prize
Grigory Popov (Russia)

№ 5932 21.10.2025



#11

10+11

План 1. Nd2#? сразу не проходит из-за Ke3/Kf4. Предварительно нужна переброска слона – 1. Bh6. Тогда, от угрозы 2. Nd2#, не будет спасающего хода 1. ... Bb4?? из-за обструкции. Но чёрные могут увести коня с темпом, освобождая поле ‘b4’ – 1. ... Nd5+ и 2. ... Bd4!.

Чтобы лишить чёрных этой защиты, белые ... вынуждают чёрных применить эту защиту!
1. Bh6!(2. Nd2#) Nd5+(1. ... Bb4??) **2. Ka7 Bb4** 3. e7(4. e8Q...) Nxe7 – platzwechsel N↔B.
4. Bc1(5. Sg5#) Nc6+(4. ... Be7??) **5. Ka8 Be7** 6. Bg8(7. Bd5#) Nb4 – platzwechsel N↔B. Произошёл возврат тематических фигур.

Но ещё рано 7. Bh6? из-за появившейся защиты – 7. Bh6? f4! 8. Sd2+/Bh7+ Ke3!. Поэтому предварительно берётся под контроль поле ‘e3’.

7. Rd3!(8. Bh6...) d5 **8. Bh6**(9. Sd2#) Bg5 (8. ... Bb4??, Sd5+??) **9. Bxg5 f4** **10. Bh7+ Bf5**

И наконец плановый мат - **11. Sd2#**;

7. ... b5/b6 8. Bh6 (9. Sd2#) Bg5 9. Bxg5 Bb7+ 10. Kxb7 f4 11. Bh7#.

В итоге – впервые двойной обмен местами (platzwechsel) чёрного коня и чёрного слона.

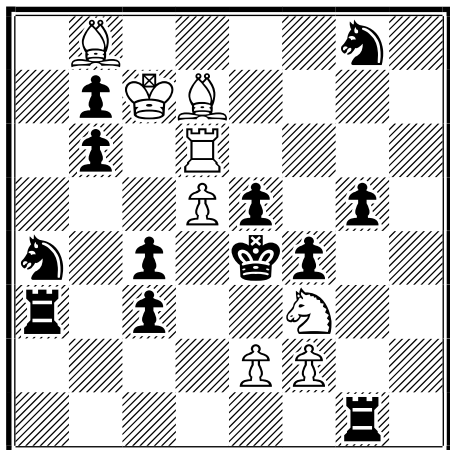
Дополнительно - маятник белого слона Bc1-h6-c1-h6. И “маятник обструкций” - 1. ... Bb4??, 4. ... Be7??, 8. ... Bb4??. (author)

A well-known author has provided a detailed exposition of the solution to the problem. The only addition I can make is that the evaluation of the problem speaks for itself.

5 Prize

Ralf Krätschmer (Germany)

№ 5942 28.10.2025



#11

8+12

1.Ba7? without threat!

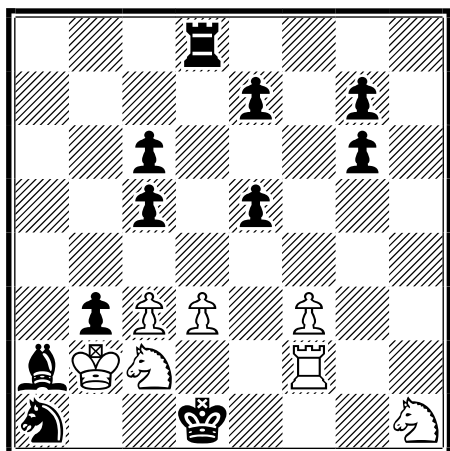
1.Re6! [2.R:e5#] Kf5 2.R:b6+ Ke4 3.Re6 [4.R:e5#] Kf5
4.Rd6+ Ke4 5.Ba7 [6.N:g5+ R:g5 11.f3#] b6 6.Re6
[7.R:e5#] Kf5 7.R:b6+ Ke4 8.Re6 [9.R:e5#] Kf5 9.Rd6+
Ke4 10.N:g5 R:g5 11.f3#

Familiar Rook manoeuvres are employed solely to enable White to control the black squares d4 and e3 with the bishop. The solution concludes with a model mate, and the play is presented in a classical style.

Spez. Prize

Igor Yarmonov (Switzerland)

№ 5913 22.09.2025



#35

7+11

1.Ne3+ Ke1 2.Ng2+ Kd1 3.Ng3 Rxd3 4.Rf1+ Kd2 5.Ne4+
Ke2 6.Rf2+ Kd1 7.c4 g5 8.Rf1+ Ke2 9.Ng3+ Kd2 10.Rf2+
Kd1 11.Ne4 g6 12.Rf1+ Ke2 13.Ng3+ Kd2 14.Rf2+ Kd1
15.Ne4 g4 16.Rf1+ Ke2 17.Ng3+ Kd2 18.Rf2+ Kd1
19.Ne4 g5 20.Rf1+ Ke2 21.Ng3+ Kd2 22.Rf2+ Kd1
23.Ne4 g3 24.Rf1+ Ke2 25.Nxg3+ Kd2 26.Rf2+ Kd1
27.Ne4 e6 28.Rf1+ Ke2 29.Ng3+ Kd2 30.Rf2+ Kd1
31.Ne4 g4 32.fxg4 Lb1 33.Kxb1 b2 34.Rd2+ Rxd2
35.Nc3#

The White knight is under attack from two Black pieces and therefore requires immediate withdrawal, which is clearly unfavorable for the initial move. Nevertheless, in problems of such length, imperfections of this kind do not significantly detract from the overall impression, as they tend to be offset by extended and engaging sequences of recurring manoeuvres.

However, in the present case, the repetition of manoeuvres is not driven by structural transformations of the position, but rather by the unrestricted advance of Black pawns. The greater the number of such pawns, the more extensive the manoeuvring possibilities.

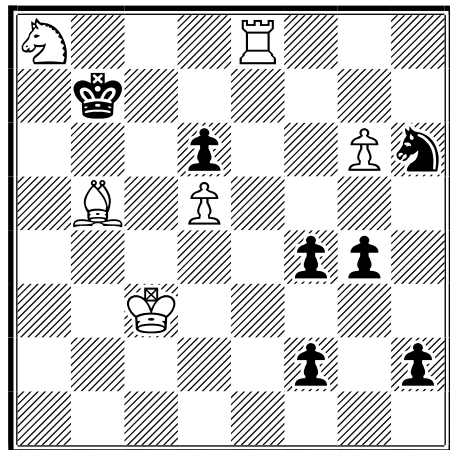
In one of my articles on the ChessStar website, I have previously drawn attention to this technical device and cautioned composers against its use. In my view, this approach is essentially detrimental, as the artificial prolongation of the solution does not contribute to the qualitative development of the underlying idea.

A fundamentally different level is achieved when recurring manoeuvres arise from genuine structural changes within the position; such a method undoubtedly merits approval.

1 HM

№ 5879 08.08.2025

Valery Kirillov (Russia),
Igor Yarmonov (Switzerland)



#20

6+7

1.Bc6+ Ka7 2. Re7+ Ka6 3. Re4 Ka7 4. Ra4+ Kb8 5. Rb4+ Kc8 6. Rxf4 Kb8 7. Rb4+ Kc8 8. Re4 Kb8 9. Re8+ Ka7 10. Re7+ Ka6 11. Re2 Ka7 12. Ra2+ Kb8 13. Rb2+ Kc8 14. Rxf2 Kb8 15. Rb2+ Kc8 16. Re2 Kb8 17. Re8+ Ka7 18. Re7+ Ka6 (18. ... Kb8 19. Nb6 h1=Q 20. Rb7#) 19. Kb4 h1=Q 20. Bb5#

With this set of pieces, it is possible to construct highly engaging long-move manoeuvres. However, it is of fundamental importance to reveal genuine conceptual novelty in White's play—something that, in practice, is not always achieved even by recognized masters of chess composition.

More often, one encounters the reproduction of already known ideas, skilfully disguised by parallel manoeuvres, yet without any substantial deepening of the conceptual content.

The foregoing remarks, however, do not apply to the present problem.

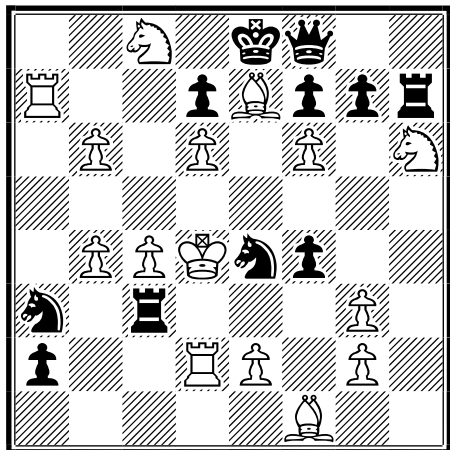
The scheme, characterized by the specific placement of the White pieces—including the knight in the corner of the diagram—as well as the solution based on persistent mating threats against the Black king, has appeared before, and in a more rigorous form, namely without the participation of White pawns. In the present composition, however, the known ideas are realized with a sufficient degree of originality through the use of multiple recurring manoeuvres, which add further interest to the conception.

At the same time, the overall impression is somewhat diminished by the presence of two White pawns: one serves a purely auxiliary role, controlling the square c6, while the other is of an overtly technical nature. Regrettably, the authors have not succeeded in refining the construction to the required level of economy.

The solution concludes with a model mate.

2 HM
Grigory Popov (Russia)

№ 5933 21.10.2025



1.Ra8 Rxc4+ 2.Kd5 Nc3+ 3.Ke5 Re4+ 4.Kf5 g6+ 5.Kg4 fxg3+ 6.Kxg3 Re3+ 7.Kf2 Ne4+ 8.Kg1 Rc3 9.Na7+ Rc8 10.Rxc8# 3 обмена местами ладьи и коня (platzwechsel). 2 для чёрных и 1 для белых фигур. **(author)**

The absence of set-play replies to checks against the White king is traditionally regarded as a structural and technical shortcoming, as already noted by the classical authorities of chess composition. Why is this considered undesirable?

Primarily, because in such constructions the range of continuations available to White is significantly restricted, and the play often assumes a forced character.

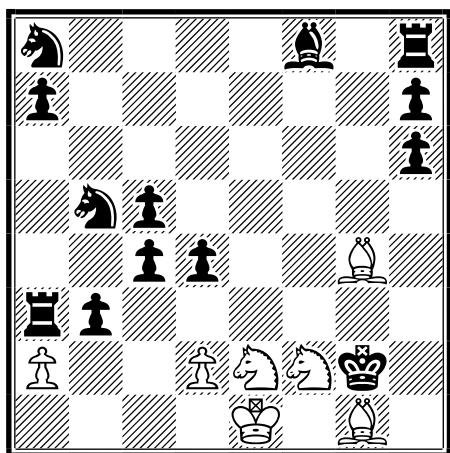
#10 15+11

As a result, the solver is able to discern White's main plan comparatively easily, which diminishes both the degree of difficulty and the artistic value of the problem.

It is clear that the distinguished author set himself a demanding task: the realization of "three exchanges of places between rook and knight (Platzwechsel), two for Black and one for White." In order to achieve this, certain technical concessions proved unavoidable. But does the end justify the means? This is a question that must ultimately be resolved by the author, in accordance with his aesthetic judgment, technical mastery, and creative orientation.

3 HM
Olivier Schmitt (France)

№ 5877 06.08.2025



1.Bh3 Kf3 2.Bc8 Nd6 3.Bd7 Ta6 4.Bg4 Kg2 5.Nh3 Rg8 6.Nf4 Kh1 7.Bf3 Rg2 8.Bg2#
... 5... Kh1 6.Bf3#
... 5... beB. 6.Nf4 Kh1 7.Bf3#
... 3... Nb6 4.Bc6 Nd5 5.Bd5 Ne4 6.Be4#
... 4... Ne4 5.Be4#. . 3... Sc7 4.Lc6 Sd5 5. Umweg -
Gleiche Stellung wie nach 3... Sb6 4.Lc6 Sd5
... 4... Se4 5.Le4#
... 3... Se4 4.Lc6 nebst 5.Le4#
... 3... bel. 4.Lc6 Se4 5.Le4#

In Olivier's problem, a well-known and frequently employed scheme is used to realize a rather standard idea. Numerous compositions of this type exist, often featuring more expressive and substantial variations, as well as longer solutions. Frankly speaking, this work by the renowned composer leaves a reserved impression and even evokes a certain sense of regret.

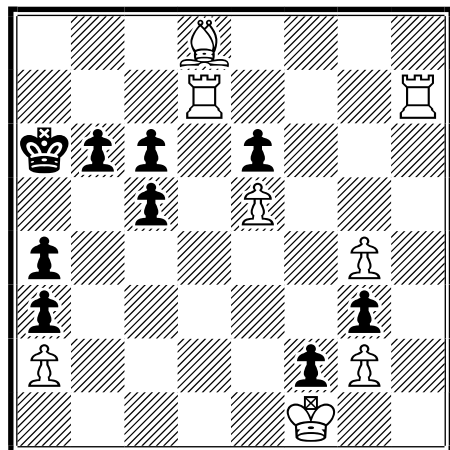
#8 7+12

Moreover, in the final phase of the solution there occurs a somewhat crude capture of the Black rook, which further diminishes the overall artistic impression of the composition.

Spez. HM

Elmar Abdullaev (Azerbaijan)

№ 5944 28.10.2025



#8

8+9

План белых виден, если с диаграммы снять черную пешку b6,
и тогда белые сразу же захватывают линию b:
1.Rb7 c4 2.Rb6+ Ka5 3.Ra7#
Как заставить пешку b6 покинуть свою стоянку?!

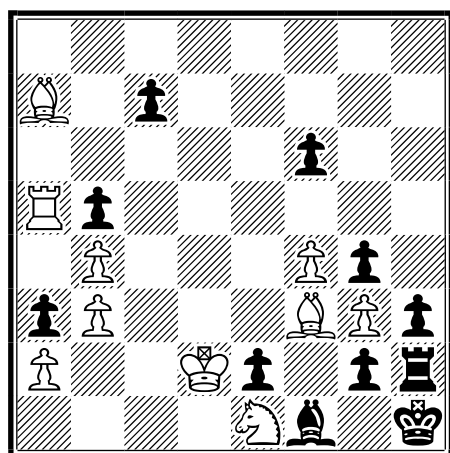
1.Rd1! (псевдо угрозы = цугцванг) c4 2.Rb1 b4
3.Rd1! (возврат) b4 (Пешка b6 поэтапно освободила
линию b) 4. Rdd7! (Возврат. И у белых — снова на
доске изначальное положение фигур !!!) Kb5 5.
Rb7+! (План заработал!) Kc5 6.Rhd7! (другая ладья
занимает поле d7!) c3 7. Be7+ Kc4 8.Rxb4# **(author)**

An excessive amount of pawn material is employed, although the underlying idea of the problem is sound.

COM

Yuri Arefiev (Russia)

№ 5832 07.06.2025



#16

10+11

1.Ba7! f5 2.Ke3 Kg1 3.Kd3+ Kh1 4.Kd4 Kg1 5.Kd5+ Kh1
6.Kc5 Kg1
7.K:b5+! Kh1 8.Kc5 Kg1 9.Kc4+! Kh1 10.Rc5! Kg1
11.Re5+ Kh1 12.Re3
Kg1 13.Rf3+ Kh1 14.Rf2 Kg1 15.R:g2+ Kh1 16.Rg1#

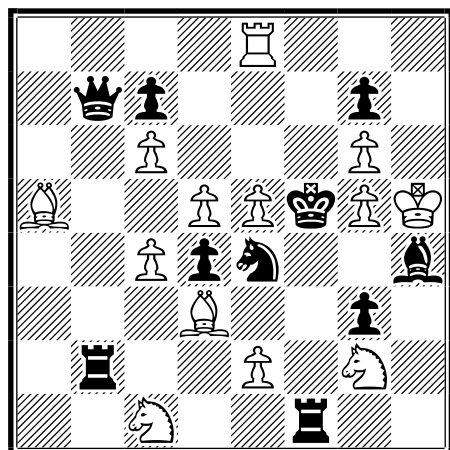
The battery elevator **(author)**

An exceedingly conventional approach to the realization of the “elevator” theme. In the absence of new ideas, established schemes are often revisited—frequently with less success. The assessment is therefore given primarily in recognition of the author’s willingness to attempt a breakthrough within familiar frameworks.

COM

A. Pankratyev, Yu. Gorbatenko

№ 5937 27.10.2025



#4

13+10

1.cxb7? ~ 2.Rf8+ Kxe5 3.Bxc7+ Nd6 4.Re8#
 1... Rxb7/Rb6 2.Nxh4+ Kf4 3.Bd2+ Nxd2 4.Ng2#
 1...Bxg5!
 1.Nb3! ~ 2.Nxd4#
 1... Qb6/Qa7 2.Rf8+ Kxe5 3.Re8+
 3... Kd6 4.Re6# 3... Kf5 4.Bxe4# (Угроза)
 1... Rxb3 2.Nxh4+ Kf4 3.Bd2+ Nxd2 4.Ng2# 1... Qxb3
 2.Rf8+ Kxe5 3.Bxc7+ Nd6 4.Re8# **(author)**

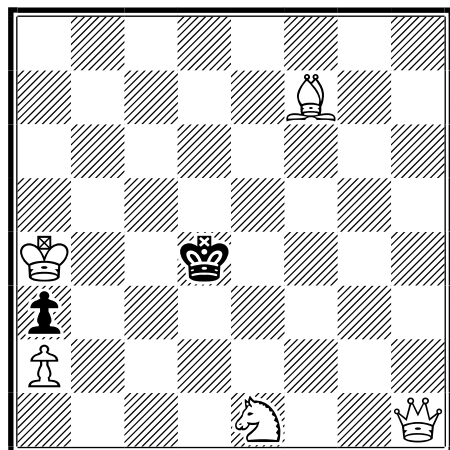
The first move is quite good; however, the threat is short, which slightly detracts from the overall impression. In a four-move problem, the threat should generally correspond to the number of moves characteristic of the genre.

Crude captures in the variations clearly do not enhance the problem. The position is overloaded with pawn material, resulting in a heavy and cumbersome setup.

Prize

Petrašin Petrašinović (SRBIJA)

№ 5936 26.10.2025



#4

5+2

1...Kc5 2.Qb7 Kd4 3.Qe7 Kc3 4.Qb4# 2...Kd6 3.Sf3 Kc5
 4.Qc7# (MM) 1.Qc6? 1...Ke5 2.Sg2 Kd4 3.Qc4+ Ke5
 4.Qf4# but: 1...Ke3! 1.Qh3? 1...Kc5 2.Qe6 Kd4 3.Qe7 Kc3
 4.Qb4# but: 1...Ke5! 1.Qh5?, Ke3!; 1.Sg2?, Kc3!; 1.Qf3?,
 Ke5!
 1.Qh6! 1...Kc3 2.Qe3+ Kb2 3.Qb3+ 3...Ka1 4.Sc2# 3...Kc1
 4.Qc2#
 1...Ke5 2.Sg2 Ke4 3.Qe3+ Kf5 4.Qf4#(MM)
 1...Ke4 2.Qg5 Kd4 3.Qe7 Kc3 4.Qb4# (1...Kc5 2.Sg2 Kd4
 3.Qe3#) - mat by various pieces with the same field c2 - -
 play in tree pfasis. **(author)**

I have become acquainted with the work of P. Petrasinovich relatively recently, and I can say that his miniatures are consistently rich in content and highly engaging. His oeuvre serves as an excellent model for emulation and for promoting the art of the miniature. My sincere thanks!

Ferhat Karmil, Batumi, 08.04.2026