

Belgrade Internet Tournaments 2018

Group A – #2 – Award

by Marjan Kovačević

Thematic condition: *Spectacular key + thematic try-play.*

A white piece controlling at least 2 squares around bK, or having possibility of giving at least 2 mates "withdraws completely from the scene" after the key-move. Composers (and judge) are free to value the spectacular character of the withdrawal. Additional condition is presence of at least one thematic try.

Participants:

Suleyman Abdullayev – AZE (1,15), Zoran Gavrilovski – MKD (2,16), Živko Janevski – MKD (3,17), Dieter Müller – GER (4,18), CGS Narayanan – IND (5,19), Emanuel Navon – ISR (6,9,20), Dragan Stojnić – SRB (7,10*), Ljubiša Papić – SRB (7*), Evgeny Permyakov – RUS (8*,21*), Fedir Kapustin – RUS (8*,21*), Srećko Radović – SRB (10*), Marcos Roland – BRA (11), Anatoly Slesarenko – UKR (12), Anatoly Vasilenko – UKR (13, 22), Menachem Witztum – ISR (14)*

From the tournament director Marko Ložajić I received 22 anonymous entries. Our young colleague did excellent work as director, including translation of all comments into English, which made the tourney "even more anonymous"...

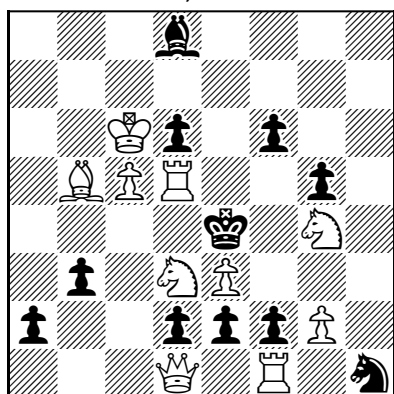
The thematic condition asked for a spectacular key-move that retreats one active white piece from the main scene. In the initial position this thematic white piece either controls two squares around black King, or may potentially execute two mating moves. An additional requirement was to show at least one thematic try.

This type of possibly very attractive key-move was suggested by David Shire, following some thoughts of the great Comins Mansfield. Unfortunately, my description of movement of the key-piece ("withdraws completely from the scene"), wasn't precise and left different interpretations of what this piece might be used for. At the end, it turned out that key-moves of the vast majority of entries could hardly compete with those from two given examples. The only useful effect of key moves in the two examples was interference of black lines, far away from BK. Such effect I found more surprising than others like pin, battery creation, flight-control, or mating duty, used in majority of entries. In such situation I opted for a liberal approach, and the award turned to be a compromise between my (carelessly formulated) wishes, and reality of the tourney.

Still, I excluded some extreme cases that strongly contradict to retrieval effects presented in the thematic examples. Such is No.9 (Kc1-Ke5, 1.Se4!), where thematic piece comes much closer to the BK than in initial position.

Here is the list of the problems that I liked most:

1st Prize, BIT 2018 A



#2 10+11

Evgeny PERMYAKOV & Fedir KAPUSTIN

1...dxc5, Sg3 2.Sxc5, Sxf2#

1.Rxf2? > 2.Rd4# 1...a1Q!

1.Qa1? > 2.Qd4# 1...dxc5 2.Sxc5#, 1...b2!

1.Sd~? > 2.Bd3# 1...e1S!

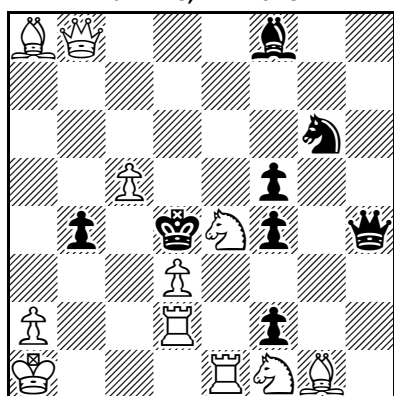
1.Se1! > 2.Bd3#

1...dxeS, exfQ/B, fxeS 2.Qd4, Qf3, Rd4#

The set-play demonstrates mating potential of Sd3: 1...dxc5 2. Sxc5# 1...Sg3 2. Sdxf2#. These two mates will be repeated in thematic tries: 1.Rxf2? 1...a1Q! and 1. Qa1? 1...b2! The third thematic try is random move by Sd3: 1. Sd~? 1...e1S! After all this acts of introduction, the key 1.Se1!! looks spectacular and fresh.

The only reason to place white Knight on e1 is to prevent promotion of black Knight on e1, but this sacrifice allows appearance of two other black Knights on the same square. When Black uses these new possibilities, two mates from try-play reappear, both on d4. Two other thematic squares, a1 & e1, are used by white pieces and by black promoted pieces of the same kind: wQ-bQ & Ws-BSs. With an additional attempt 1.Qxe2? 1...d1Q! as well as additional variation in the solution 1...exf1Q 2.Qf3# there is a total of 6 black promotions (3 to Q + 3 to S), adding more charm to this extraordinary content. From my point of view, this was the most attractive retreating key-move of the tourney, followed by interesting play in solution and accompanied by thematic tries.

2nd Prize, BIT 2018 A



#2 11+8

Dragan STOJNIĆ & Srećko RADOVIĆ

1.Sxf2? > 2.Qxb4# 1...Kc3, Kxc5, Se5 2.Sd1, Se4, Qxe5#
1...Bxc5!

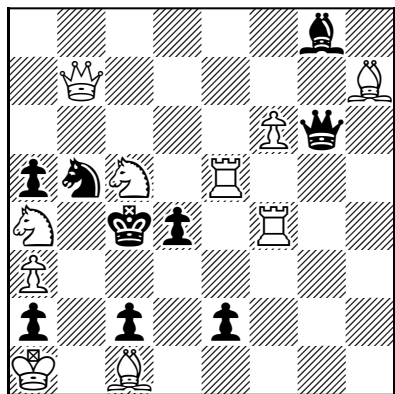
1.Sd6? > 2.Qxb4# 1...Kc3, Kxc5 2.Sb5, d4#
1...Se5!

1.Sg3! > 2.Qxb4# 1...Kc3, Kxc5, Se5, Bxc5 2.Se2, Bxf2, Qxe5, Se2#

Three generous introductory moves allow the same two flights to BK and change mates after them in a clear-cut Zagoruiko 3x2 manner.

This composition has all necessary qualities, including an excellent, open construction, that I treat as important background for a spectacular key. In an informal tourney, if without anticipations, this would easily be the winner. In this particular TT it has a small drawback that makes it thematically inferior to the previous entry: thematic Knight comes back to the play as mating piece, after 2.Se2#

3rd Prize, BIT 2018 A



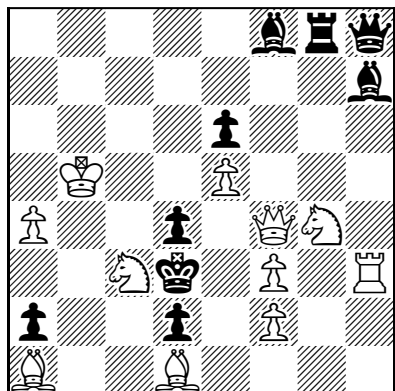
#2 10+9

Dragan STOJNIĆ & Ljubiša PAPIĆ

- 1...Qe8, S~ 2.Bd3, Qb3#
- 1.Se4? > 2.Qxb5#
1...Qe8, S~ 2.Sd2, Sb2#
1...Bd5!
- 1.Se6! > 2.Qxb5#
1... Qe8, S~ 2.Qd5, Rxd4#

Another Zagoruiiko 3x2 with two flights given in the try and the solution. Here, changes come as result of opening of black lines, with set-play as the third thematic phase. The construction is less impressive than the previous one, especially use of Bc1. Flight controll for 2.Rxd4#, added to closure of black line, reduces thematic clarity of the key-move.

4th Prize, BIT 2018 A



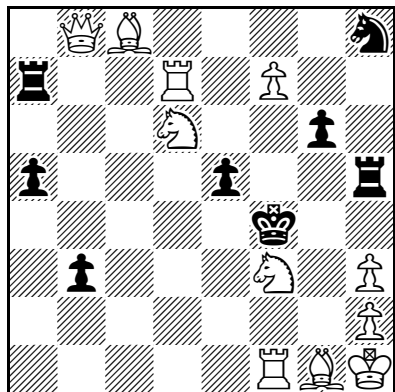
#2 11+9

Anatoly VASILENKO

- 1.Sc~? > 2.Qxd4# 1...Rxc4, Be4, Qxe5+ 2.fg, Qxe4, Sxe5# 1...Bc5!
- 1.Se4? > 2.Qxd2# (Qxd4?) 1...Bh6, Bxe4, Qxe5+ 2.Sc5, Qxe4, Sxe5# 1...Bb4!
- [1. Sb1?? > 2. Qxd4/Qxd2# 1...abQ+!
1. Q~? > 2. f4# 1...Bh~!, dc!
1. Qg5? (2. f4#) 1...dxc3, Qxe5+ 2. Qe3, Sxe5# 1...Bh~!]
- 1.Qg3? > 2.f4# 1...Be4, Rxc4, Qxe5+ 2.fe, fg, Sxe5# 1...dc!
- 1.Qh6! > 2.f4# 1...Be4, Rxc4, dc, Qxe5+ 2.fe, fg, Qe3, Sxe5#

One of the most attractive key-moves in the tourney comes as conclusion of interesting try-play, including motives of Threat correction, and White correction. Here too, the key-move has double effect: the more impressive line-closing and the less impressive mating duty (2.Qe3#). I would prefer position with bSg8 and WPe6, and the single refutation 1...Be4! instead of 1...B~ after 1.Qg6?

1st Hon. Mention, BIT 2018 A



#2 11+8

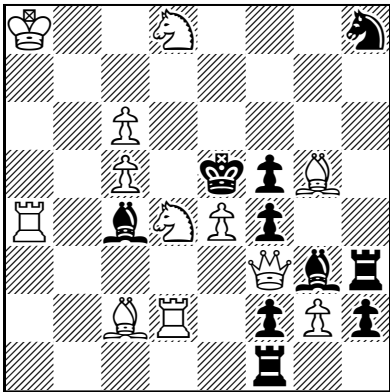
Anatoly SLESARENKO

- 1.Se4? > 2.Sd2/Sg5# 1...Rxc3!
- 1.Sf5? > 2.Qxe5/Rd4# 1...Rc7!
- 1.Sb7! > 2.Rd4#
1...Ke4 2.Sd2#, 1...Kf5 2.Qxe5#

The thematic wS makes two interesting tries, right on the flight squares, with double threats one of each will become mating move in the solution. From the thematic point of view, the key is superior to the previous three, with line-closing as the only useful effect, but the overall content is inferior.

2nd Hon. Mention, BIT 2018 A

Emanuel NAVON



#2

12+10

1.Qe3? > 2.Sf3# 1...fe, Bh4 2.Qxe4, Qxf4#, 1...Be2!

1.Qd3? > 2.Sf3# 1...fe 2.Qxe4#, 1...Bh4!

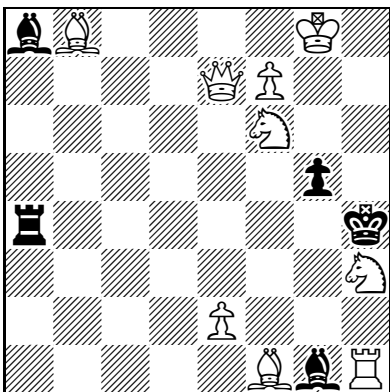
1.Qc3? > 2.Sf3#, 1...fe!

1.Qh5! > 2.Sf3# 1...Bh4, Be2, fe 2.Qxh8, Qe8, Bh4#

Three beautiful mating moves complete spectacular solution, and change two mates. I would rather exclude two tries with dualistic threats and opt for a position like in the Annex, preserving unity of the content.

3rd Hon. Mention, BIT 2018 A

CGS NARAYANAN



#2

9+5

1.Se4? > 2.Qxg5# 1...Ra5!

1.Sd5! > 2.Qxg5#

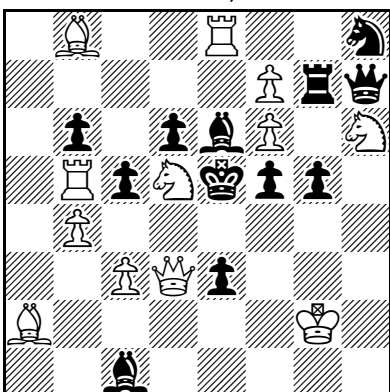
1...Be3 2.Sf2#

1...Rg4 2.Sxg1#

The key-move (of the same kind as in 1.HM) belongs to the „thematic winners“, as well as this beautiful light position and two nice battery mates, making a classic impression. The try-play is too simple, but more plausible than surprising anticipatory interference in the solution.

4th Hon. Mention, BIT 2018 A

Zoran GAVRILOVSKI



#2

12+12

1. Rxb6? > 2. Bxd6# 1...Sxf7!

1. f8S? > 2. Rxe6# 1...Qg8 2. Qxf5# 1...Re7!

1. Sc7? > 2. Qd4# 1...d5, Kxf6 2. Sxd5, Rxe6# 1...Kf4! [2. Bxd6??]

1. Se7? > 2. Qd4# 1...Bd5 (Bxa3, Bb3, Bc4) 2. S(x)d5#

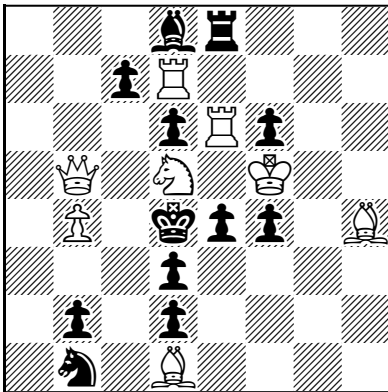
1...Kf4 2. Bxd6# 1...Kxf6! [2. Rxe6??]

1.Sxb6! > 2.Qd4# 1...Kf4, Kxf6 2.Bxd6, Rxe6#

The overall concept is very clever and complex, with analogue indirect unpinnings and switchbacks. At first I thought the other two attempts, with thematic threats, were artificially incorporated into mechanism, but my attempts to reconstruct position without them didn't lead to any lighter position. Still a heavy construction and (incidental) capturing in the key-move reduce the impression.

1st Commend. BIT 2018 A

Zoran GAVRILOVSKI



#2

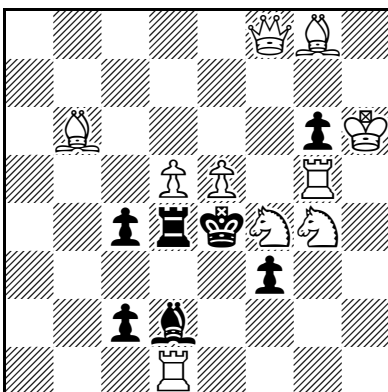
8+12

- 1. Rde7? > 2. Bxf6#/Rxe4# 1...c5!
1...Rxe7, Bxe7 2. Bxf6, Rxe4#
- 1. Se3? > 2. Qc5# 1...Kc3 2. Qc4#, 1...Kxe3!
- 1. Sxf4? > 2. Qc5# 1...Ke3 2. Qxd3#, 1...Kc3!
- 1. Sxc7? > 2. Qc5# 1...Ke3 2. Qb6#, 1...Kc3!
- 1. Rxc7? > 2. Qc4#/Rc4# 1...Bxc7 2. Bxf6#, 1...Sa3!
- 1.**Se7!** > 2.Qc5# 1...Kc3, Ke3 2.Bxf6, Rxe4#

As in the previous problem, a clever concept didn't match well with the classic key-move. The capturing refutation, capturing tries and mates, as well as heavy construction, tell about the hard work of the composer.

2nd Commend. BIT 2018 A

Živko JANEVSKI



#2

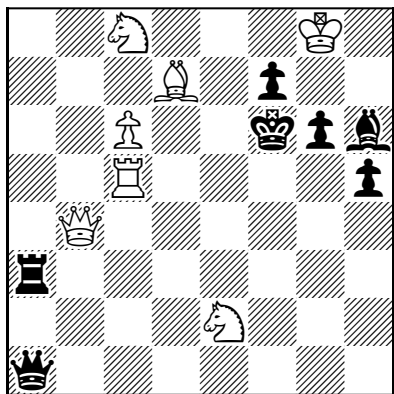
10+7

- 1...Rd3 2. Sgf2#
- 1. e6? > 2. Re5# 1...Bxf4, Rxd5 2.Rxd4, Sgf2#, 1...f2!
- 1. Sh3? > 2. Shf2#, 1...Be3, Bxg5+, Kd3 2. Sf6, Sxg5, Qxf3#
1...cxd1S!
- 1.**Se6!** > 2.Sc5#
1...Rd3, Rxd5, Kd3, Kxd5, Bxg5, Bb4 2.Sf6, Sf2, Qxf3, Qa8, Sxg5, Rxd4#

This generous key-move leads to a nice classical solution in a well constructed position. The tries are not very much related, but they complete a reach overall play, whose highlights are two variations with simultaneous self-blocking and opening of a white line.

3rd Commend. BIT 2018 A

CGS NARAYANAN



#2

7+7

1.Qe4? > 2.Qe7#

1...Bf8, Qe5, g5 2.Qf4, Qxe5, Qf5#

1...Re3!

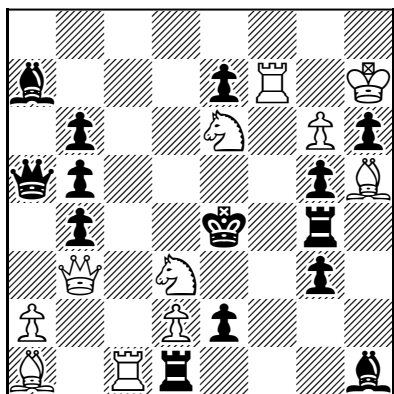
1.Rc3! > 2.Qe7#

1...Bf8, g5, Ke5, Kg5 2.Qf4, Qd6, Qd4, Qf4#

An absolutely thematic key is combined with a logical try. The connection between phases is modest, but the appearance is nice.

4th Commend. BIT 2018 A

Menachem WITZTUM



#2

11+14

1. Rxe7? > 2. Sd4#

1...Kf5, Kf3 2. Sg7, Qd5#

1...Bb8!

1.Qb2! > 2.Qd4#

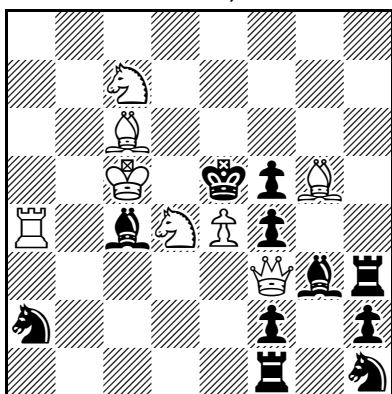
1...Kd5, Kxd3 2.Qe5, Qc2#

Two well matching phases present a split King's cross, in a standard way.

ANNEX

2nd Hon. Mention, BIT 2018 A

Emanuel NAVON (version Marjan Kovačević)



#2

8+11

1.Qe3? > 2.Sf3# 1...Be2!

1...fe, Bh4 2.Qxe4, Qxf4#

1.Qd3? fe 2.Qxe4# 1...Bh4!

1.Qc3? fe!

1.Qh5! > 2.Sf3 #

1...Bh4 2.Qh8#, 1...Be2 2.Qe8#, 1...fe 2.Bh4#

Date: 1st July 2018, Final version: 1st August 2018

Marjan Kovačević, international Judge for Chess Compositions