

Belgrade Internet Tournaments 2018

Group B – h#2 – Award

by Borislav Gadjanski

Thematic condition: *Antagonistic pairs.*

Two pairs of solutions in h#2 present some kind of opposite tactical effects.

Participants:

Fadil Abdurahmanović - BIH (1,15), Zoran Gavrilovski - MKD (2), Živko Janevski - MKD (3), Marko Klasinc - SLO (4), Vasyl Kryzhanivskiy - UKR (5), Luis Miguel Martín - ESP (6), Vitaly Medintsev - RUS (7,16), Dieter Müller - GER (8,17), Emanuel Navon - ISR (9,18), Abdelaziz Onkoud - MAR (10), Aleksandr Semenenko - UKR (11), Anatoly Skripnik - RUS (12,19), Nikola Stolev - MKD (13), Menachem Witztum - ISR (14,20)

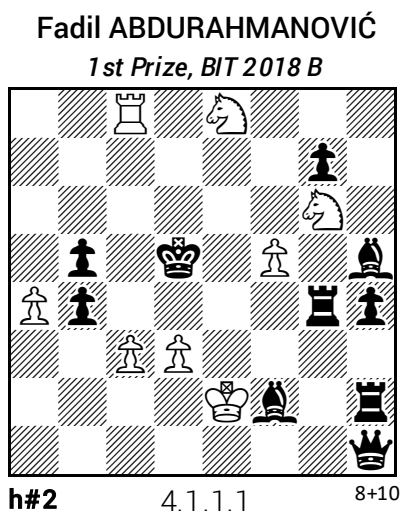
The thematic condition was the display of „antagonistic pairs“ of solutions in an h#2. This sort of theme contains elements of paradox in its basic definition, so it was interesting to see what would be the composers' creative answer to this challenge.

The package that I got on the 20th May from the neutral judge, Marko Ložajić, blew me away. Twenty high-quality compositions represent a reponse beyond all expectations and a confirmation that the choice of theme hit the jackpot. In such a situation and tight deadlines it is never easy to make a choice and rank the compositions in a way that causes the fewest possible negative comments. When faced with a wealth of compositions that completely satisfy the theme, the taste, personal inclinations and prejudices of the judge gain in importance, and this is precisely what happened here. I had to eliminate a composition which I had long considered for one of the top spots, that is B-6 (Kg1/Kd5). The reason is the existence of a complete ideal predecessor (see Annex A).

I gave advantage to those compositions, in which the antagonism in the strategy is clear and easily noticeable. The commendations are unordered.

Many thanks to Marko Ložajić for translation into English!

After the claims, the Awards have been changed!



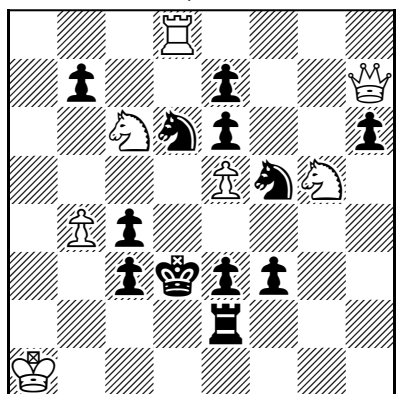
A complex and extremely harmonious strategy with a clear and impeccably realized thematic condition with the active role of the WK. In the first pair, black achieves a self-block by performing a battery attack on the WK. Contrastingly, in the second pair, the same goal is attained by first avoiding to check the opponent by removing the rear pieces of black batteries. It is especially effective that in the second two solutions, black blocks the square that is controlled by a WP. The pawn gives up control of the d4 square, once in the first, and once in the second (mating) move. By blocking the d4 square, black simultaneously builds a Grimshaw interference. A similar effect is seen in the first pair when, with the use of a self-block, black enables the WS to give up control of the e5 square and mate the BK, and dual mates are avoided by the very blocking piece (R or B).

1.Bg3+ Ke3 2.Be5 Se7#
1.Re4+ Kd2 2.Re5 Sf4#

1.Bxg6 cxb4 2.Rd4 Rc5#
1.Rh3 axb5 2.Bd4 c4#

Vitaly MEDINTSEV

2nd Prize, BIT 2018 B



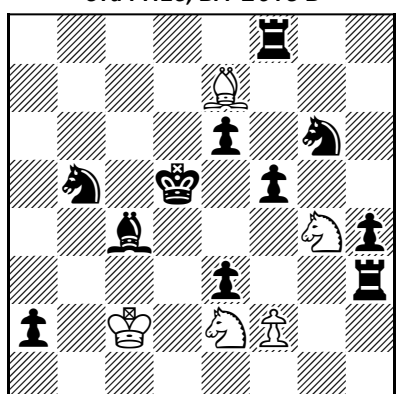
h#2 4.1.1.1 7+12

A complex and harmonious strategy with intertwining of opposite effects. In the first pair of solutions WSc5/WSc6 are captured passively, and BSf5/BSd6 do not play, whereas in the second pair, both pairs of knights are active. Also, in the first pair, in B1 black self-frees the field for the BK (flight-giving key), while in the second pair, in the B1 black occupied square (self-block key).

1.hxg5 Rxd6+ 2.Ke4 Rd4# 1.Rd2 Se4 2.Sg3 Sxg3#
1.bxc6 Qxf5+ 2.Kd4 Qe4# 1.c2 Sd4 2.Sb5 Sxb5#

Aleksandr SEMENENKO

3rd Prize, BIT 2018 B



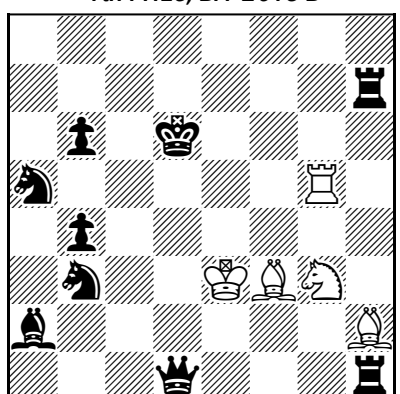
h#2 4.1.1.1 5+11

Two pairs of reciprocal white moves, where white preserves control over the square next to the BK by switching the piece controlling the square, whereas in the second pair frees the square for the arrival of the bK. Wonderful hideaways of black pieces in the 2nd pair of solutions.

1.Sa7 fxe3 2.Sc6 Sc3# 1.Rh1 Sc3+ 2.Kd4 fxe3#
1.Rc8 f4 2.Rc6 Sf6# 1.Sh8 Sf6+ 2.Ke5 f4#

Zoran GAVRILOVSKI

4th Prize, BIT 2018 B



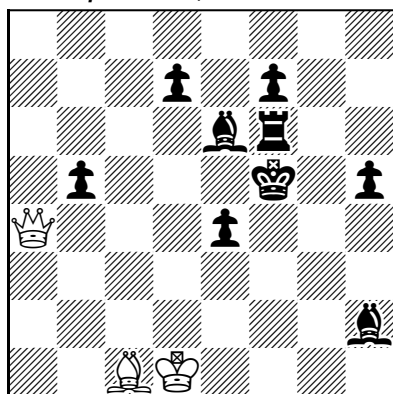
h#2 4.1.1.1 5+9

In the first pair of solutions the BK arrives on the c5 and c6 squares, and in the second pair these squares are blocked by the black knights. In the first pair, the BQ unexpectedly moves away in the first move, and in the second pair, aside from thematic self-blocks by the knights, we have additional self-blocks of the R and B. I was exhilarated by white's play. In the first pair white opens the battery along the h2-c8 diagonal and builds new B/S and R/S batteries with which he mates black. In the second pair, the rear pieces of the batteries from the first pair reciprocally (in relation to the BR and BB) control the e7 and e6 squares, while the initial Bh2/Sg3 battery delivers the mates. Unfortunately, a very similar white play already exists (Annex B), but with a different black and with the W1 moves a differently motivated play. Heavyhearted, I had to, after the initial publication of the results, demote this problem with a paradoxical "unity of opposites" and rich battery play from the top spot.

1.Qa1 Se4+ 2.Kc6 Sf6# 1.Sc5 Rg7 2.Be6 Sf5#
1.Qf1 Sf5+ 2.Kc5 Sd6# 1.Sc6 Bg4 2.Re7+ Se4#

Fadil ABDURAHMANOVIĆ

Spec. Prize, BIT 2018 B



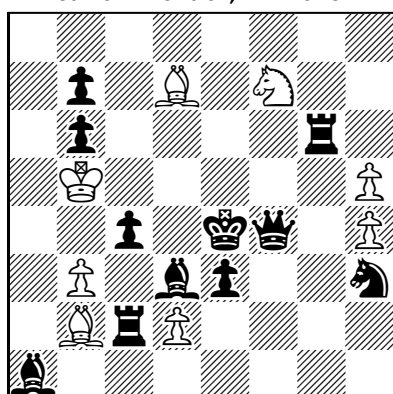
h#2 4.1.1.1 3+9

Perfect elegance! This Meredith shows a pure unblock in the first pair of solutions, enabling the arrival of the BK. By its departure, both the Be6 and the Rf6 completely lose their roles. In the second pair the same pieces arrive on the f5 square, vacated by the BK – pure self-blocks. In other words, here we can see two pairs of reciprocal freeing: BB-BK and BR-BK. All the mates are delivered by the WQ, and the WB helps her – twice actively and twice passively. A similar mechanism, but with a different strategy, was seen two years earlier. (Annex F)

1.Ba2 Bf4 2.Ke6 Qxe4# 1.Kg6 Qa8 2.Bf5 Qg8#
 1.Rh6 Qxb5+ 2.Kf6 Qg5# 1.Ke5 Be3 2.Rf5 Qd4#

Menachem WITZTUM

1st Hon. Mention, BIT 2018 B



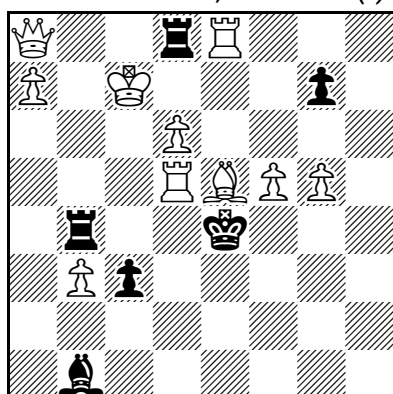
h#2 4.1.1.1 8+11

Black-white interferences of line pieces is a natural idea for displaying opposing effects, but is likely difficult to execute in a perfect form. The author found a very good scheme here which is slightly marred by the pair of pawns which are playing as extras in one pair of solutions each.

1.Rc3 Bc6+ 2.Kd4 dxc3# 1.Kd5 Bc3 2.Be4 bxc4#
 1.Re6 Sg5+ 2.Kf5 Bxe6# 1.Qf3 Be6 2.Sf4 Sd6#

Vitaly MEDINTSEV

2nd Hon. Mention, BIT 2018 B (v)



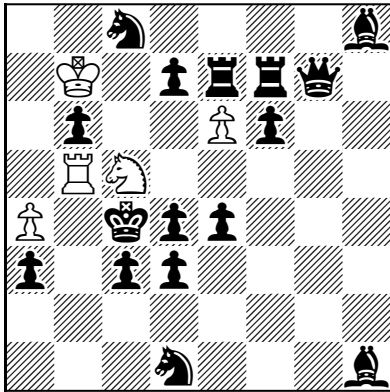
h#2 4.1.1.1 10+6

An outstanding display of a combination of pairs with destruction of a white battery and play of the same battery in which the passive Zilahi naturally occurs. The mechanism of the first pair is not new (see Annex C & D) The author has improved these mechanisms by adding two phases with very original battery play, culminating in mate by double check.

1.Rxa8 Bxc3+ 2.Kxd5 Re5# 1.Kf3 Bg3 2.Rg4 Rd3#
 1.Rxe8 Rd4+ 2.Kxe5 Qd5# 1.Ke3 Rd1 2.Rf4 Bd4#

Emanuel NAVON

3rd Hon. Mention, BIT 2018 B



h#2 4.1.1.1 5+16

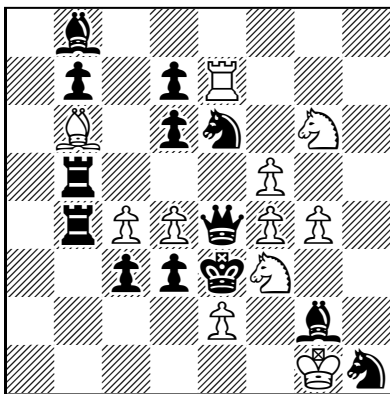
The thematic condition completely realized by the play of just one white piece! In the first pair white avoids a self-pin, while black removes control over the mating square and for this "help" needs two moves in each phase. In the second pair, completely paradoxically and in contrast to the first pair, white performs the self-pin! Black, on the other hand, again offers the necessary two-move assistance in order to "mitigate the damage" caused by the white knight's self-pin. The white knight mates in all four solutions and on four different squares.

1.f5 Sxd3 2.Rf6 Se5#
1.c2 Sb3 2.Sc3 Sd2#

1.Re8 Sxd7 2.Se7 Sxb6#
1.Sa7 Sxe4 2.Sc6 Sd6#

Menachem WITZTUM

4th Hon. Mention, BIT 2018 B



h#2 4.1.1.1 11+13

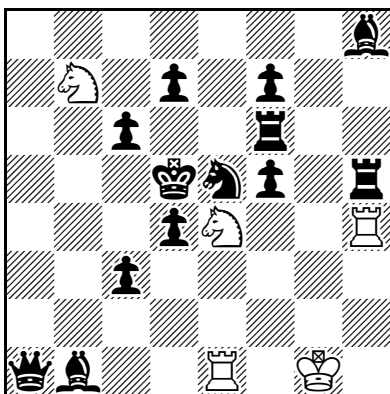
In the first pair the mate occurs on the pinned piece from a half-pin system. In the second pair, the mate again occurs on a pinned piece from a half-pin system, but the piece is pinned along another type of line (diagonally). The mate is a battery one, activated by the pawn battery that appears after the capture of the rear piece in the half-pin system. A good and very complex strategy. The solution pairs are intrinsically different, however there is no clear antagonism.

1.Bf1 Kxf1 2.Sxd4 Bxd4#
1.Qc6 d5+ 2.Ke4 Sg5#

1.Qxd4 fxe6 2.Qc5 exd7#
1.Qe5 dxe5+ 2.Sc5 exd6#

Emanuel NAVON

5th Hon. Mention, BIT 2018 B



h#2 4.1.1.1 5+13

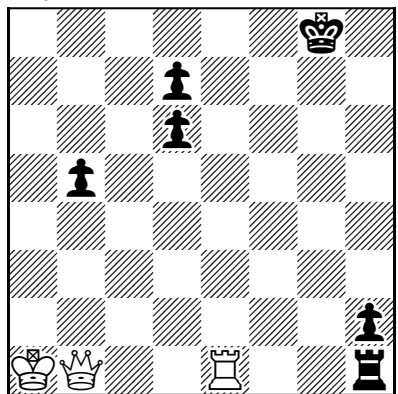
Very good change of play, however one in which the opposing strategies are not pronounced enough.

1.Sd3 Re2 2.Ke5 Sxc3#
1.d3 Rf4 2.Kd4 Sxf6#

1.fxe4 Rxe4 2.Re6 Rxd4#
1.Bxe4 Rxe4 2.Ke6 Rxe5#

Anatoly SKRIPNIK

Spec. Hon. Mention, BIT 2018 B



h#2 4.1.1.1 3+6

A solid attempt at displaying the theme in Meredith form. White avoids self-pin in the 1st pair. In the 2nd pair white allows self-pin (counting on unpinning by black).

1.Kf7 Rf1+ 2.Ke6 Qe4#

1... Qg6? 2.Kf8 Re8??

1.Kg7 Rg1+ 2.Kh6 Qg6#

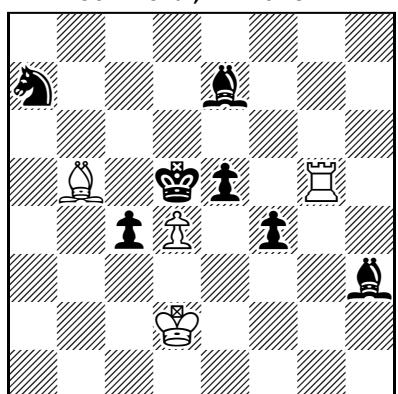
1... Re7? 2.Kh8 Oh7??

1.Re8 Sxd7 2.Se7 Sxb6#

1.Sa7 Sxe4 2.Sc6 Sd6#

Živko JANEVSKI

Commend., BIT 2018 B



h#2 4.1.1.1 4+7

Capturing of the white Pd4 in the first pair of solutions and capturing of the black Pe5 in the second pair of solutions. The reciprocal capturing of pawns in solutions II & III connects both thematic pairs of solutions! The thematic wPd4 is superfluous in the first solution!

1.Kxd4 Bc6 2.e4 Rd5#

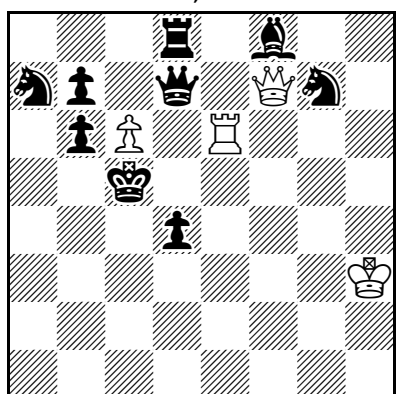
1.Ke4 Bxc4 2.exd4 Bd5#

1.Bd7 dxe5 2.Ke6 Bxc4#

1.Sc8 Kc3 2.Sd6 Rxe5#

Marko KLASINC

Commend., BIT 2018 B



h#2 4.1.1.1 4+9

Basic idea: how to get the white queen onto the a2-d5 diagonal. First pair: 2 x gate opening after unpinning of the white rook. Second pair: 2 x peri-manoeuvre of the white queen. 4 effective phases in a light position, but with a less pronounced antagonism in the solutions.

1.Qc7 Re5+ 2.Kd6 Qd5#

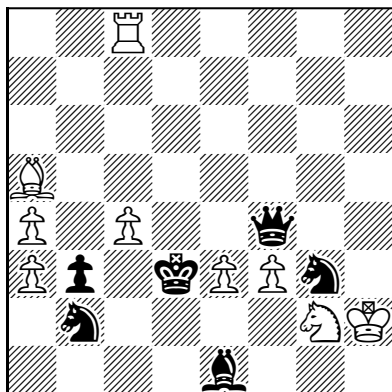
1.Qd6 Re4 2.d3 Qc4#

1.Kd5 Qf2 2.Bc5 Qa2#

1.Bd6 Qf1 2.Kxc6 Qc4#

Vasyl KRYZHANIVSKYI

Commend., BIT 2018 B



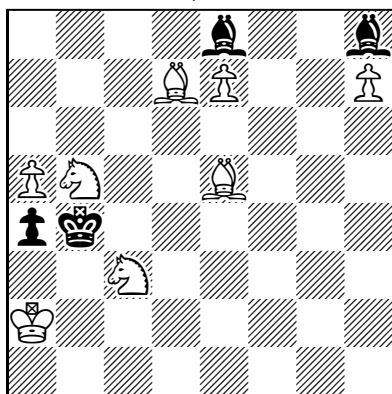
h#2 4.1.1.1 9+6

An ambitious composition where the black play is not entirely analogous. Namely, in the second pair, in one phase, the c4 square which was accessed by the black king is blocked by the black queen, whereas in the second phase the c3 square is controlled by the white rook.

1.Bb4 Se1+ 2.Kc3 Bxb4# 1.Qxc4 Re8 2.Se2 Sxe1#
 1.Qc7 Sf4+ 2.Kxc4 Rxc7# 1.Sxc4 Bb6 2.Sd2 Sxf4#

Dieter MÜLLER

Commend., BIT 2018 B



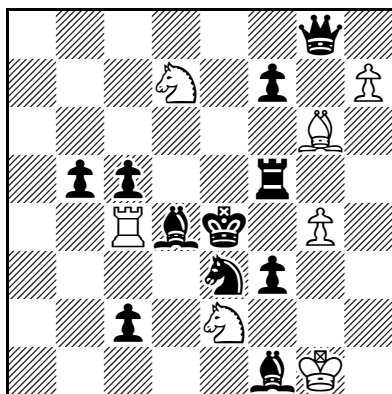
h#2 4.1.1.1 8+4

WPe7 and WPh7, which are unneeded in the first pair, get one role each in the second pair of solutions.

1.Kc5 Be6 2.Bc6 Bd6# 1.Bxd7 e8Q 2.Bxb5 Qxb5#
 1.Kxa5 Bc7+ 2.Ka6 Bc8# 1.Bxe5 h8Q 2.Bxc3 Qxc3#

Abdelaziz ONKOUD

Commend., BIT 2018 B

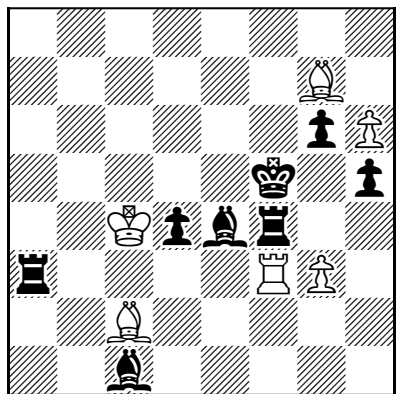


h#2 4.1.1.1 7+11

The mechanism of the first pair, in numerous variations, has already been seen many times. One of the older examples is presented in Annex – E. The second pair is achieved with the help of the Ph7, which is no role in the first pair of solutions.

1.bxc4 Bxf7 2.Be5 Sxc5# 1.Bxe2 h8=Q 2.Bd3 Qe5#
 1.fxg6 Rc3 2.Re5 Sf6# 1.c1S hxg8S 2.Sd3 Sf6#

Anatoly SKRIPNIK
Commend., BIT 2018 B



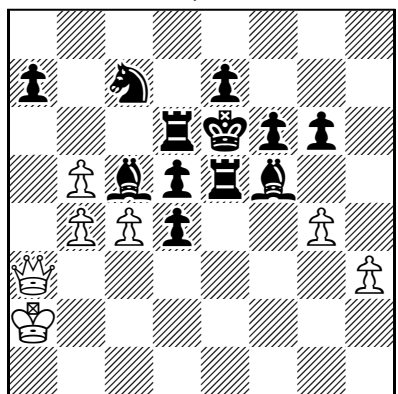
h#2 4.1.1.1 6+8

Reciprocal captures + Zilahi. The roles some of the pieces are not completely balanced.

1.Bxc2 Re3 2.Rg4 Re5#
1.Rxf3 Ba4 2.Bg5 Bd7#

1.Re3 Bxe4+ 2.Kxe4 Rxf4#
1.g5 Rxf4+ 2.Kg6 Bxe4#

Nikola STOLEV
Commend., BIT 2018 B



h#2 4.1.1.1 7+12

Display of the theme in which the WQ plays the main role, but in the second pair we do not have a complete analogy.

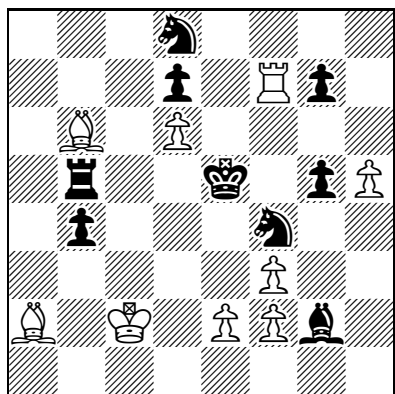
1.Bxg4 Qg3 2.Kf5 Qxg4#
1.Rc6 Qa6 2.Kd6 Qxc6#

1.Rd7 gxf5+ 2.Kd6 bxc5#
1.Be4 cxd5+ 2.Kxd5 Qb3#

ANNEX

A: Valery GUROV

3-4.Pr. Problemist Ukraini 2015

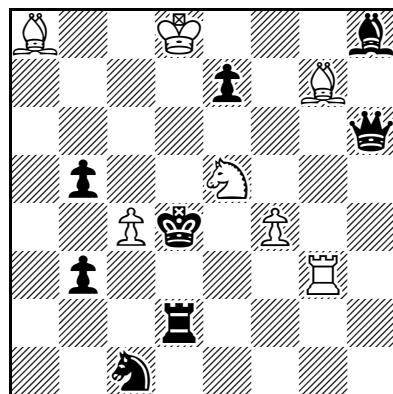


h#2 4.1.1.1 9+9

1.Rd5 e4 2.Rxd6 Rf5#
1.Sb7 e3 2.Sxd6 Bd4#
1.Rxb6 Rf5+ 2.Kd4 e3#
1.Sxf7 Bd4+ 2.Kf5 e4#

B: Michal DRAGOUN

Pr. The Problemist 2007 AF2007-09

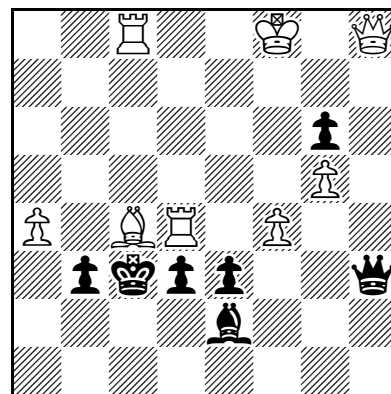


h#2 4.1.1.1 7+8

1.Sd3 Bd5 2.Sc5 Sc6#
1.bxc4 Sf3+ 2.Kd3 Sd4#
1.Qxf4 Sc6+ 2.Ke4+ Sd4#
1.Qc6 Rc3 2.Qc5 Sf3#

C: Fadil ABDURAHMANOVIĆ

2.Pr. MAT 1980 AF1980-82

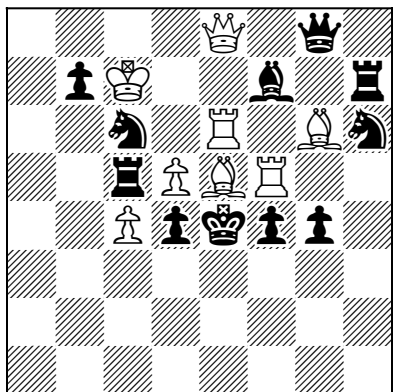


h#2 2.1.1.1 8+7

1.Qxc8+ Rd8+ 2.Kxc4 Qd4#
1.Qxh8+ Bg8+ 2.Kxd4 Rc4#

D: Michal DRAGOUN

Problemblad 1993

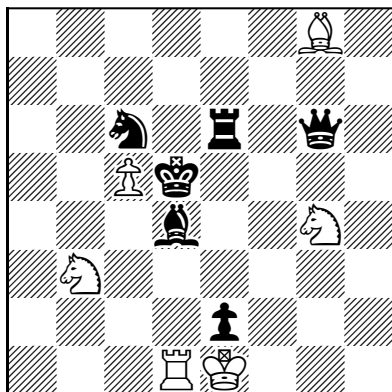


h#2 2.1.1.1 8+11

- 1.Bxe6+ Rf7+ 2.Kxe5 Qxe6#
- 1.Bxg6+ Bg7+ 2.Kxf5 Qxg6#

E: József KORPONAI

1.Pr. Schach-Echo 1970-I AF1968-70



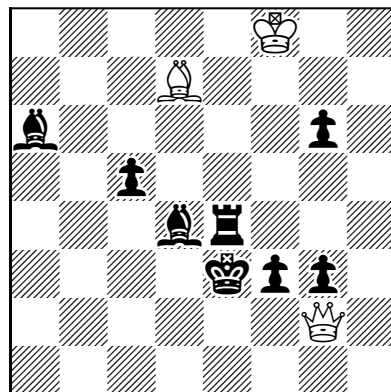
h#2 b)Sb3->g7 6+6

- a) 1.Qd3 Bh7 2.Be5 Se3#
- b) 1.Qf7 Rc1 2.Re5 Sf6#

Živko JANEVSKI

F: Fadil ABDURAHMANOVIĆ

The Problemist 2016



h#2 4.1.1.1 3+8

- 1.Be5 Bb5 2.Kd4 Qd2#
- 1.Re5 Bg4 2.Ke4 Qxf3#
- 1.Kf4 Qb2 2.Be3 Qf6#
- 1.Kd3 Ba4 2.Re3 Qc2#

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

Borislav Gadjanski