

Belgrade Internet Tourney 2015

Group A – # 2

Thematic condition: *At least three phases begin with different moves of the same white piece. In the first phase the threat is A. After a black defense, there is a mate B (or C). Another phase uses B as threat, and C (or A) as the mate after black defense. In the same way, the third phase uses C as threat, and A (or B) as the mate in variation. Multiple threats are not allowed.*

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Judge: David Shire (GBR)

I received 18 unattributed diagrams from as many authors. The thematic requirements were tightly prescriptive but they also permitted a variety of interpretations. My high expectations were not fully realised; a number of problems used extremely familiar matrices whilst others resorted to simple unguard to fulfil the stipulation. However, a number of fine works did emerge. I should like to thank Marjan for the invitation to undertake this task, his faith in my competence to do it and his assistance in my completion of it. I am also indebted to Wieland Bruch who in quick time unearthed 28(!) predecessors for the purposes of comparison. Regrettably **No.4** (EN) was eclipsed by the complete achievement of **A** (see the appendix attached)

1st Prize - Dragan Stojnić, Serbia

Here is the problem for which I had hoped in my best dreams! This has *real* strategy – cyclic pseudo Le Grand with the Isaev theme in all three phases! The wonderfully unified conception is slightly marred by the presence of an unwanted try 1.Qa6?, the elimination of which runs into difficulties associated with legality. However, with bRb8 to a6, bPh5 to a5, wPd7 to f7 and bBe8 to g8 we reach a position that retro-analysis confirms to be sound. However, nothing should be taken away from this marvellous achievement.

2nd Prize - Valery Shanshin, Russia

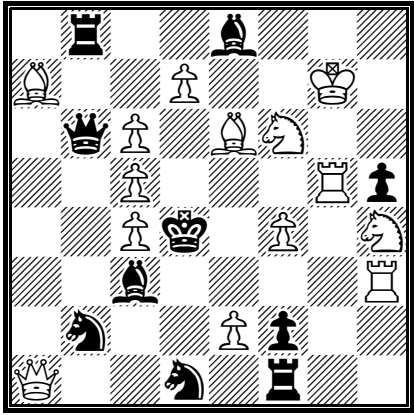
The composer has elected to show the requirement by the agency of tertiary threat correction and this example has peculiar merits. The set 1...c3 2.Bb6 and the primary try 1.Sd5? (>2.Bb6) c3! provide a valuable Dombrovskis element. The variation 1...Qxd5 2.Qe3 introduces the threat of the secondary try and 1.Sg4!? c3 2.Qd3 introduces the threat of the **1.Sxc4!** phase. The white line pieces ambushed behind the bQe6 work well and the switchback mate after the flight-giving try is valuable. Sadly, after so much that is excellent, it is a pity that there is a repetition of the threat when the bK flees after the key. Despite this drawback it is a pleasure to enjoy a TTC with a welcome freshness.

3rd Prize - Daniel Wirajaya, Indonesia

The longer I have studied this work, the more I have come to appreciate its merits. I am fascinated by the manner in which the two black-squared bishops do battle and by the long range influence of the wRg4. Quite properly the composer indicates that, for the purposes of this tourney, the 1.Bf6!? phase is not thematic. However, *it is totally in keeping*; 1.Bf6!? should be seen as a correction of 1.Bb2? Wieland sent **B** with *four thematic* phases introduced by the wB. However, in this diagram we see no equivalent to the changes following 1...B(x)e5/ 1...Bxd6/1...Sxe4 that are apparent in **3rd Pr.** For this reason I am fully satisfied that the third prizewinner can hold its position in the award.

Dragan Stojnic

1st Pr. BIT 2015 - A



#2

14+10

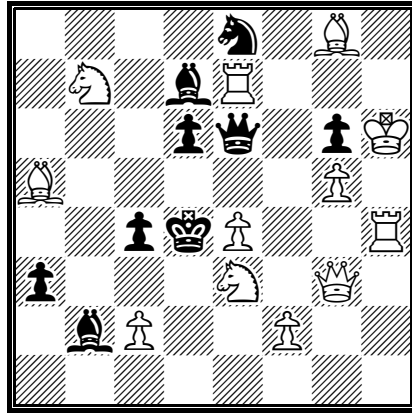
1.Qa2 ? (2.Rd5 A), 1... Rg1!
1... Qb3 2.Sf5 B – Isaev (A1+B1)
1... Se3 2.Sf3 C - B2 Somov
(1... Q:c6 2.Sf5)

1.Qa3 ? (2.Sf5 B), 1... Bg6!
1... Bb4 2.Sf3 C - Isaev (A1+B1)
(1... Se3 2.Sf3)

1.Qc1! (> 2.Sf3 C)
1... Bd2 2.Rd5 A - Isaev (A1+B1)
1... Q:c6 2.Sf5 B - B1

Valery Shanshin

2nd Pr. BIT 2015 - A



#2

12+9

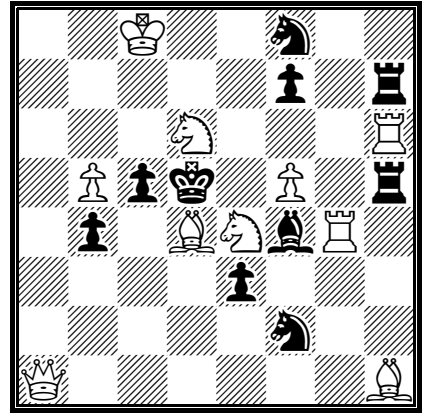
1... c3 a 2.Bb6 A
1.Sd5? (> 2.Bb6 A), 1... c3! a
1... Q:d5 2.Qe3 B

1.Sg4! ? (2.Qe3 B ,Bb6? A), 1... Bc1!
1... Q:e4 2.Bb6 A , 1... c3 a 2.Qd3 C
(1... K:e4 2.Se3)

1.S:c4! (2.Qd3 ,Bb6? A, Qe3? B)
1... Qh3 2.Bb6 A [Qe3? B]
1... Q:c4 2.Qe3 B [Bb6? A]
(1... K:c4 2.Qd3)

Daniel Wirajaya

3rd Pr. BIT 2015 - A



#2

10+10

1.B:c5? (2.Qd4 A), 1... Se6!
1... Be5 2.Qa8 B

1.Bb2? (2.Qa8 B), 1... f6!
1... B:d6 2.Sf6 C

1.Bf6?! (2.Qa8 B), 1... R:f5!
1... Be5,B:d6 2.Q:e5,Sc3
1... S:e4 2.Qd1

1.Be5! (2.Sf6 C)
1... c4, B:e5 2.Qd4 A,Sc3
1... S:e4, R:f5 2.B:e4,S:f2

4th Prize - Zoran Gavrilovski, Macedonia

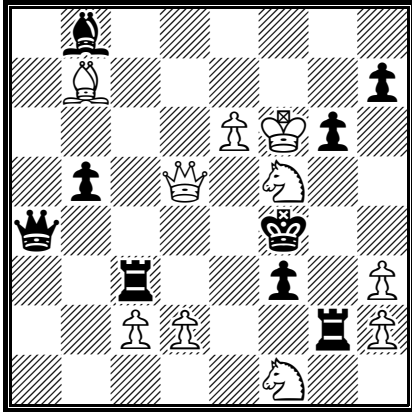
A four phase cyclic pseudo Le Grand with the matching strategy we more normally associate with the h#2. After 1.S5g3? one of the thematic mates is missing and the play is evidently predictable. However, this is an enormously impressive technical achievement and one which in the context of a theme tourney is certainly prizeworthy. Wieland sent **C** for comparison; this has a different matrix and *two* tries lack one thematic mate. I hope the author will be encouraged to search for a setting with the full complement of 16 mates!

1st Honorable Mention - Phillipe Robert & Michel Caillaud, France

Although more modest in intent than the prizewinners, one senses that the composer has succeeded perfectly in what he set out to achieve. The wQ slides across the 3rd rank to establish diagonal lines of guard to the bK field. Three pairs of self-blocks ensue and Black's four defenders combine in a most coordinated manner. Wieland sent a clutch of diagrams featuring similar *thematic* play; in several the wQ unpinned one of Black's self-blocking pieces. (See **D** in the appendix) However, none demonstrate the kind of change we see here after 1...Re1 in the 1.Qd3? and **1.Qf3!** phases – pleasing because it flows so very naturally from the matrix!

Zoran Gavrilovski

4th Pr. BIT 2015 - A



#2 10+9

1.Sd4? (2.Qe4 A), 1... Q:c2!
1... Rc6,Re2,Le5+ 2.Q:f3 B,Qg5 C,
Q:e5 D; 1... Q:d4+ 2.Q:d4 (sacrifice)
[1... Re3 2.d:e3]

1.Se3? (2.Q:f3 B), 1... Rc6!
1... Rf2, Be5+, Qe4 2.Qg5 C, Q:e5
D, Q:e4 A; 1... R:e3 2.d:e3 (sacrifice)
[1... Qd4+/Rg3 2.Q:d4/h:g3]

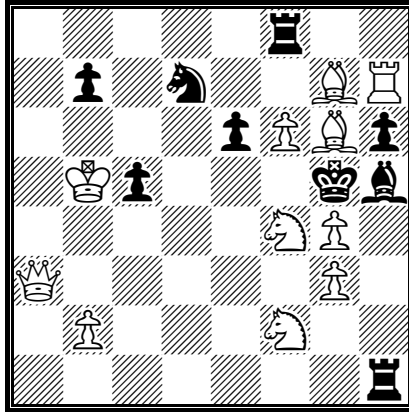
1.S5g3? (2.Qg5 C), 1... h6!
1... Be5+, Rc5 2.Q:e5 D, Q:f3 B
1... R:g3 2.h:g3 (sacrifice)
[1... Qd4+ 2.Q:d4]

1.Sd6! (2.Qe5 D)
1... Qe4,Rc5, Re2(Rg5) 2.Q:e4 A,
Q:f3 B, Q(:)g5 C
1... B:d6 2.Q:d6 (sacrifice)
[1...Qd4+/Re3 2.Q:d4/d:e3]

Philippe Robert

Michel Caillaud

1st HM BIT 2015 - A



#2 11+9

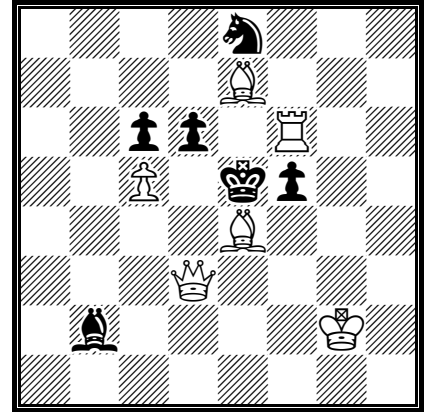
1.Qc3? (2.B:h6 A), 1... e5!
1... B:g6 2.S:e6 B
1... B:g4 2.Se4 C
1... Se5 2.Q:e5

1.Qd3? (2.S:e6 B), 1... Re8!
1... B:g4 2.Se4 C
1... R:f6 2.B:h6 A
1... Re1 2.S4h3

1.Qf3! (2.Se4 C)
1... S:f6 2.B:h6 A
1... B:g6 2.S:e6 B
1... Re1 2.S2h3

John Rice

2nd HM BIT 2015 - A



#2 6+6

1.Bf3? (2.Qe3 A), 1... Bc1!
1... Kf4 2.R:f5 B
1... f4 2.Qe4 C
1... S:f6 2.Q:d6
1... Bd4 2.Q:f5

1.Bd5! (2.R:f5 B [Qe3?]), 1... Sg7!
1... c:d5 2.Qe3 A
1... Kf4 2.Qg3
1... S:f6 2.B:d6

1.B:f5! (2.Qe4 C [Qe3? R:f5?])
1... d5 2.Qe3 A
1... Kf4 2.Qg3
1... S:f6 2.B:d6

2nd Honorable Mention - John Rice, United Kingdom

No mate is set for the bK flight but this bothers me not a bit; all moves of the thematic wB make provision. The author claims tertiary threat correction but I think he stretches a point. **1.Bxf5!** does not so much avoid 2.Rxf5# as to render it impossible! The virtues as I perceive them are the manner in which 1.Bf3? Kf4/f4 2.Rxf5/Qe4 introduce the secondary and tertiary(?) threats, the pairs of mates on f5 and d6, and the truly excellent economy.

Commended - Anatolii Vasilenko, Ukraine

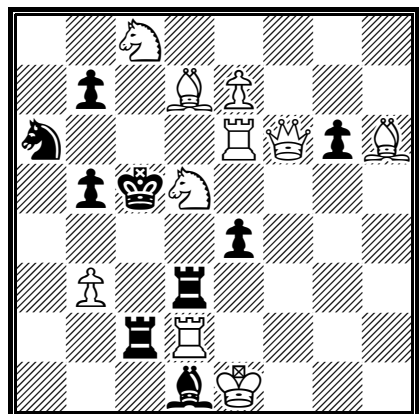
The Le Grand theme is detected across the 1.Re5? and **1.Rxe4!** phases. The set flight is provided and for this reason it would be better if 1.Re5?, changing the flight, could be the key. The pin mate, 1...Kd4 2.Be3, is fine. However, post-key wRd2 serves only to prevent check and 1...Re3+ 2.Bxe3 *appears* to be fringe despite the fact this is required for soundness. (1.Be3+ Rxe3+ 2.Qd4#??) The suspicion remains that this is not totally convincing. Wieland sends E, undoubtedly a better problem, with a similar Le Grand mechanism. However, the third phase is introduced not by the same wR but by the wQ. Thus, in relation to this tourney, the "predecessor" is unthematic.

Commended - Nikola Stolev, Macedonia

The cyclic pseudo Le Grand is here doubled; an ambitious idea. The composer has done well to differentiate two pairs of phases; 1.Se3? Sf4! / 1.Sb6? Bf7! on the one hand and 1.Sc3? Bg7! / **1.Sf6!** on the other. However, in order to be completely successful, distinct refutations of 1.Sb4? and 1.Sf4? are necessary. Without this element the solution may be considered repetitious.

Anatolii Vasilenko

Comm BIT 2015 - A



#2

10+9

1.Re5? (2.Qb6 A), 1... R:b3!

1... R:d5 a 2.Qd6 B

1... Kd4 2.Be3

(1... Re3+ 2.B:e3)

1.Rb6? (2.R:b5 C), 1... Sc7!

1... R:b3 2.Qd4

1... K:d5 b 2.Qd6 B

(1... Re3+ 2.B:e3)

1.R:e4! (2.Qd6 B)

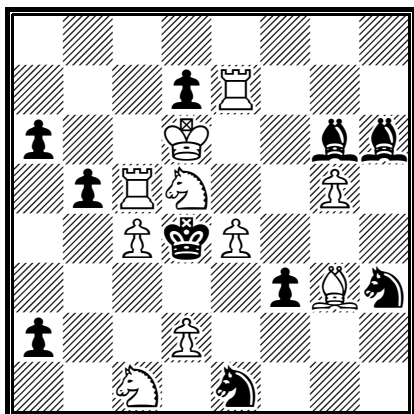
1... R:d5 a 2.Qb6 A

1... K:d5 b 2.Qe5

(1... Re3+ 2.B:e3)

Nikola Stolev

Comm BIT 2015 - A



#2

10+10

1.Sf6! (2.Be5 A)

1... Sd3,Sf4 2.Sb3 B,Bf2

1.Sf4? (2.Sb3 B), 1... a1S!

1... b:c4,S:f4 2.Rd5 C,Bf2

1.Se3? (2.Rd5 C), 1... Sf4!

1... B:e4, Bf7 2.Be5 A,Sf5

1.Sc3? (2.Be5 A), 1... Bg7!

1... Sd3,Sf4 2.Sb3 B,Bf2

1.Sb4? (2.Sb3 B), 1... a1S!

1... b:c4 2.Rd5 C

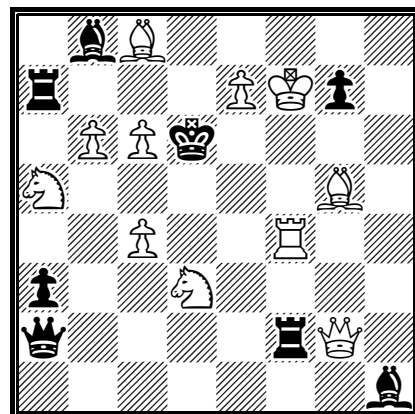
1.Sb6? (2.Rd5 C), 1... Bf7!

1... B:e4,Sf4 2.Be5 A, Bf2

Appendix A

Geoffrey Hicks

1-2 HM The Problemist 1988



#2

11+8

1.Bf5? (2.Rd4)

1... Qb2/Rxa5/Bxg2! 2.c5/e8S

1.Be6? (2.c5)

1... Rxa5/Rc2/Qc2! 2.e8S/Rd4

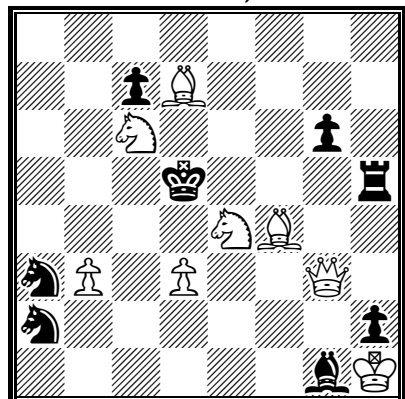
1.Bb7! (2.e8S)

1... Re2/Qe2 2.Rd4/c5

Appendix B

Wolfgang Berg

C Wola Gulowska, 1995



#2

8+8

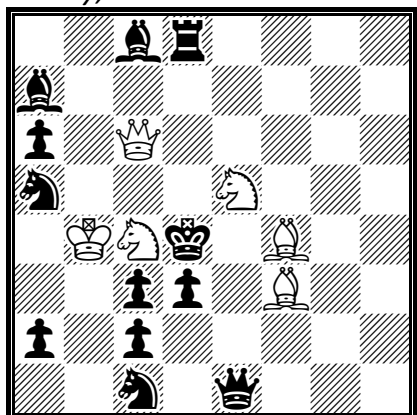
1.Be5? (2.Se7) Bc5/Rh7! 2.Sf6

1.Bd6? (2.Sf6) cxd6/Rf5! 2.Qxd6

1.Bxc7? (2.Qd6) Re5/Sb5! 2.Qxe5

1.Bg5! (2.Qe5) Bd4 2.Se7

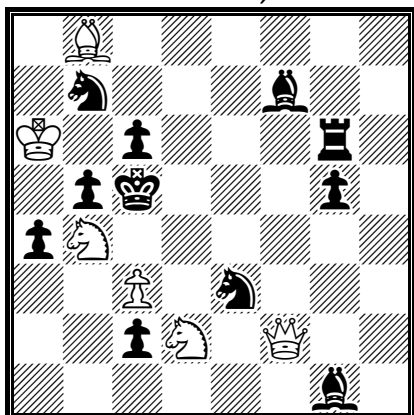
Appendix C
Valentin Udartsev
Szachy, 1977



#2 6+12

- 1.Sb6? (2.Qc5) Rd5/Q:e5/ S1b3!
 2.Q:d5/Q:c3
 1.Sd6? (2.Qd5) Bc5+/Qe4/ Q:e5/Be6!
 2.Q:c5/Q:e4/ Q:c3
 1.Sd2? (2.Qxc3/ Qe4) /Bc5+/a1Q!
 2.Q:e4/Q:c5
1.Se3! (2.Qe4) Q:e3/Bc5+/Rd5
 2.Q:c3/Q:c5/Q:d5

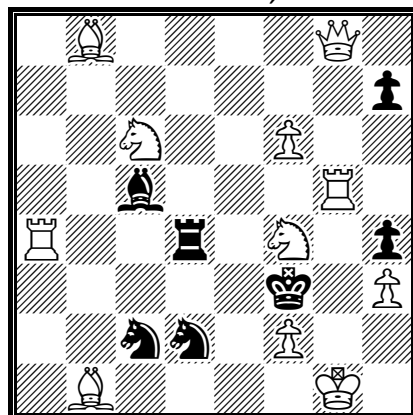
Appendix D
Michael Keller
3rd Pr. SMain-Post, 1966



#2 6+11

- 1.Qe2? (2.Se4)
 1... Bd5/Sd6/Re6! 2.Sd3/Ba7
 1.Qf3? (2.Sd3)
 1... Rd6/Bc4/c1S! 2.Ba7/Se4
1.Qg3! (2.Ba7)
 1... Sc4/Sd5 2.Se4/Sd3

Appendix E
Vasyl Dyachuk
HM Suomen Shakki, 2001



#2 11+7

- 1.Qe6? (2.Qe2) Rxf4/Se3/Re4/Bd6!
 2.Rxf4/Qxe3/Qg4
 1.Re5? (2.Qg4) Rxf4/Se3/Kxf4/h5!
 2.Qg2/Rxe3/Qg4
1.Rf5! (2.Qg2) Rxf4/Se3/Ke4

David Shire, Canterbury, June 2015.



Belgrade, June 7th 2015