

#2

9+4

## 2<sup>nd</sup> Prize, Ivo Tominić

There is a 2x2 change of mates after thematic self-blocks in two equally beautiful phases, each giving a different flight to BK. The phases are not only matching, but also creating reciprocal relations, with a kind of ODT flavor. The composition reveals a hand of a master, with new mates after BK flights, and an excellent refutation that leads to additional mate in the solution. A problem that could get a Prize in any informal tourney.

1.Qe7? > 2.Qd6#

1... Qxe6 [a ] 2.Qc5#[A]

1... Be5 [b] 2.Sb6# [B]

1... Ke5 2.Rb5#

but: 1... Qg3!

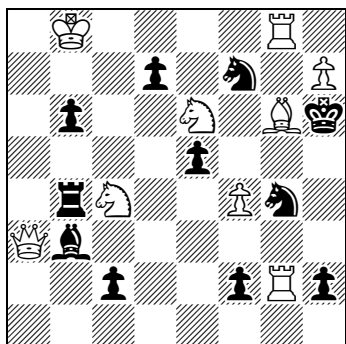
1.Qf4! > 2.Qd6#

1... Qxe6 [a] 2.Sb6#[B]

1... Be5 [b] 2.Qc4#[C]

1... Kxe6 2.Bb3#

1... Qg3 2.Qe4#



#2

9+11

## 3<sup>rd</sup> Prize, Aleksey Oganjesjan

Astonishing line-play spread around the board. WSc4 opens „gates” to BB&BR, and these black pieces in turn open „gates” to WQ. Next, in both tries WS anticipatory closes the „gates” to Her Majesty, motivating refutations. In my opinion, this composition, involving cyclic threats too, has too much of the content... Without insisting on so called „half-defences” (that appear artificial to my taste), the position would be much lighter.

1.Se3? > 2.Sxg4#(A)/Sf5#(B)

1... dxe6(a) 2.Sxg4#(A), 1... Sf6(b) 2.Sf5#(B)

1... Sxe3(d) 2.Rxh2#(D), 1... Rxf4 2.Qf8#,

1... Bxe6! (2.Qh3#??)

1.Sd6? > 2.Sf5#(B)/Sxf7#(C)

1... Sh8(c) 2.Sf5#(B), 1... dxe6(a) 2.Sxf7#(C)

1... Sxd6(e)2.h8Q/R#(E), 1... Bxe6 2.Qh3#

1... Rxf4! (2.Qf8#??)

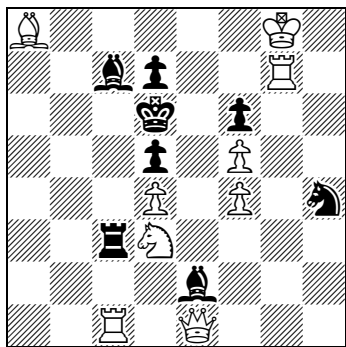
1.Sxe5! > 2.Sxf7#(C)/Sxg4#(A)

1... Bxe6 2.Qh3#, 1... Rxf4 2.Qf8#

1... Sf6(b) 2.Sxf7#(C), 1... Sh8(c) 2.Sxg4#(A)

1... Sgxe5(f) 2.Rxh2#(D), 1... Sfxe5(g) 2.h8Q/R#(E)





#2

9+8

## 2<sup>nd</sup> Hon. Mention, Ralf Krätschmer & Franz Pachl

Two thematic variations are changed between solution and try, with a clear-cut exchange of Anti-Levman effects and gate-openings for the WQ. Simultaneously, each introductory move closes one of the lines for WQ.

1.Se5? > 2.Rxd7#

1... Bb5 2.Sf7# (Anti-Levman)

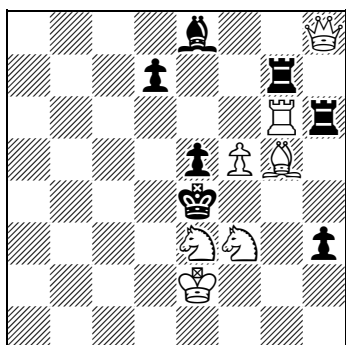
1... Rg3 2.Qb4# , 1... fxe5 2.fxe5# , but: 1...Sxf5!

1.Sc5! > 2.Rxd7#

1... Bb5 2.Qe7#

1... Rg3 2.Sb7# (Anti-Levman)

1... Rxc5 2.dxc5#



#2

7+7

## 3<sup>rd</sup> Hon. Mention, Branislav Djurašević

Triple gate-opening for black pieces leads to triple gate-opening for WQ. The tries mentioned by the composer(s) are rude, but the refutations are precise and interesting, including the skilful use of BPd7.

1.Td6! > 2.Sd2#

1... Txd6 2.Dh4#

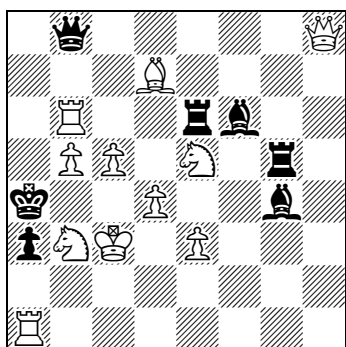
1... Txg5 2.Dxe5#

1... Lh5 2.Da8#

1.Dxe8? d6 2.Da4#, but 1... Te7!

1.Dxh6? Th7!, 1.Dxg7? d6!

1.Txh6? Th7/T:g5 2.Dxe5#, but 1....Lh5! (2.Da8#?? d5!)



#2

11+7

## 4<sup>th</sup> Hon. Mention, Miodrag Radomirović

Four entries presenting the record quadruple gate-opening were difficult to compare, since all of them use simpler black errors. This one is quite economical, and uses most of the board space.

1.Sd3! > 2.Sb2#

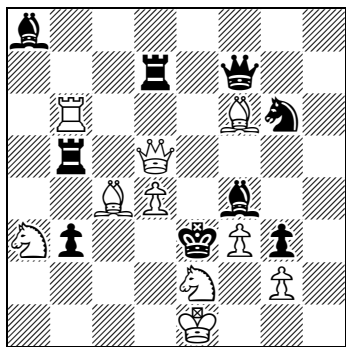
1... Rxe3 2.Ra6#

1... Qh2 2.Qa8#

1... Rxc5+ 2.Sdxc5#

1... Bxd4+ 2.Qxd4#

( 1... a2 2.Rxa2# )



#2

10+9

### 5<sup>th</sup> Hon. Mention, Ingemar Lind

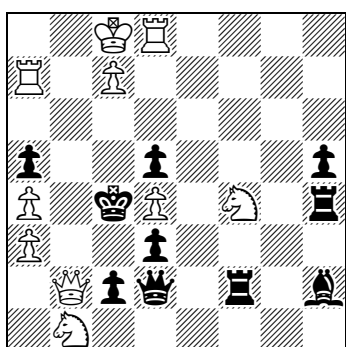
The play after this quadruple gate-opening appears quite homogenous.

1.Rxb5? > 2.Rxb3#, 1... Rb7 2.Qe4#, 1... Se5!

1. Qf5! > 2.Qd3#

1... Rxf5/Rxd4/Qxc4/Be4/Se5

2.Rxb3/Bxd4/Sxc4/Qxe4/Qxf4#



#2

10+10

### 6<sup>th</sup> Hon. Mention, Suleyman Abdullayev

Quadruple gate-opening with one self-block.

1... Q~[a] 2.Q(x)c3[A]#

1... Rf~[b] 2.Sxd2[B]#

1.Rd6? > 2.Rc6#, but: 1... Qb4[c]!

1.Rxa5? > 2.Rc5#, 1... Qb4[c] 2.Qxb4[C]#

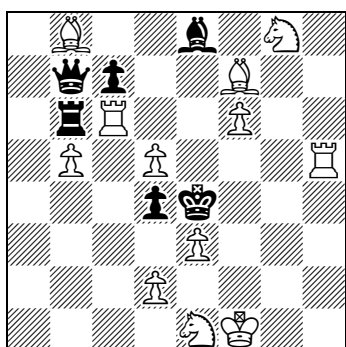
but: 1... Qxa5!

1.Sxd5! > 2.Sb6#

1... Rxd4 2.Qb5#, 1... Qh6[d] 2.Qc3[A]#

1... Rf6[e] 2.Sxd2[B]#, 1... Bxc7 2.Rxc7#

1... Qb4[c] 2.Se3[D]#



#2

12+6

### 7<sup>th</sup> Hon. Mention, Seetharaman Kalyan

Here BP is one of the four black thematic pieces.

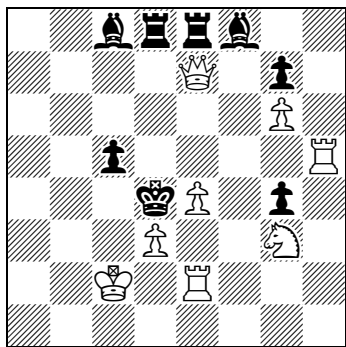
1. Rc4! > 2. Rxd4#

1... Bxb5 2.Bg6#

1... Qxd5 2.Bxd5#

1... c5 2.Re5#

1... Rxf6+ 2.Sxf6#



#2

8+8

### Spec. Hon. Mention, Ichai

A witty idea to activate half of the pieces from the classic Organ Pipes. Tries across the board add some charm.

- 1.Qg5? > 2.Qe3#, but: 1... Bf5!
- 1.Qa7? > 2.Qa1#, but: 1... Ba6!
- 1.Qf7? > 2.Qc4#/Qf2#, but: 1...Bf5!

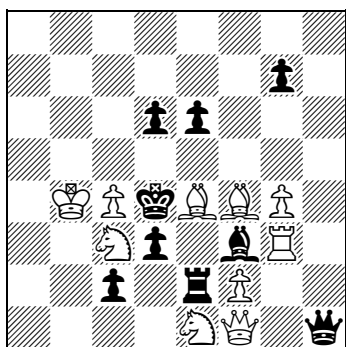
#### 1.Qc7!

1... Bd6 2.Rd5#, 1... Re6 2.Sf5#

1... Rd6 2.Qxc5#, 1... Be6 2.Qe5#

1...Rxe4 2.Rxe4#, 1...c4 2.Qxc4#

Commendations, in order of appearance:



#2

10+9

### Commend, Emanuel Navon

Two changed thematic variations from solution to the try that obstructs potential mating square.

1.Be~ c6-a8/h7? , but: 1...d5!/g6!

1.Bxd3? > 2.Sb5#

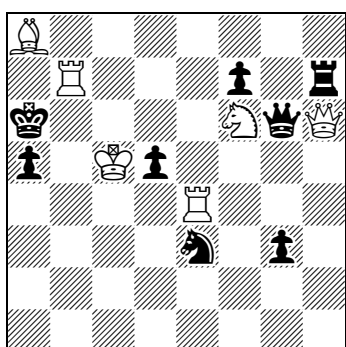
1...Bc6 2.Sxe2#, 1...Re5 2.Sxc2# , but: 1...Qh5!

1.Bg6! > 2.Sb5#

1...Qh5 2.Sxf3#

1...Re5 2.Qxd3#

1...Bc6 2.Rxd3#



#2

6+8

### Commend, Mykola Chernyavskyy

Five thematic variations (3+2) bring this entry close to the record, but I don't think the tries were worth using WQ instead of WR (WRb7=Wb8, Qh6=WRh6).

1.Sxd5? > 2.Sc7#, but: 1...Sxd5!

1.Sd7? > 2.Sb8#, but: 1...Rh8!

1.Qf4? > 2.Qd6#

1... Sf5 2.Qf1#, 1... Qxf6 2.Qxf6#

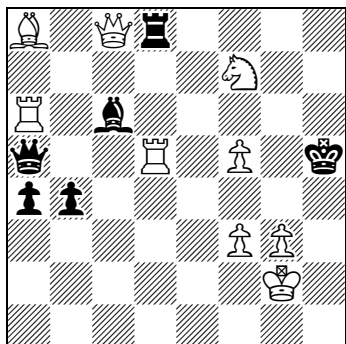
but: 1... Sc4!

1.Se8! > 2.Sc7#

1...f5 2.Qxg6#, 1...f6 2.Re6#

1...Qd6+ 2.Qxd6#, 1...Qc6+ 2.Qxc6#

1...a4 2.Rxa4#



#2

9+6

### Commend, Dr Phani Bhushan

Four thematic variations by three black pieces.

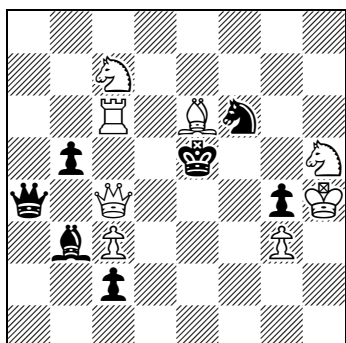
**1.Rd4!** > 2.Rh4#

1... Qxf5 2.Qxf5#

1... Bxf3+ 2.Bxf3#

1... Be4 2.Rh6#

1... Rxd4 2.Qh8#



#2

8+7

### Commend, Chandrasekaran K

Change after two thematic defences on the same line, in a light position. Elegant key-move leads to a nice mate after BK flight.

1.Qd3? > 2.Qf5#

1...Bxe6 2.Rxe6# , 1...Qf4 2.gxf4#

1...Qe4 2.Qd6# , but: 1...Se4!

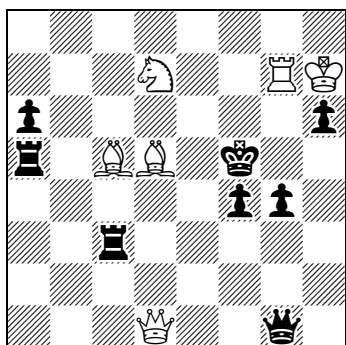
**1.Qf1!** > 2.Qf5#

1...Bxe6 2.Rxe6#

1...Qf4 2.Qxf4#

1...Qe4 2.Qxf6#

1...Ke4 2.Qe2#



#2

6+8

### Commend, Marko Klasinc

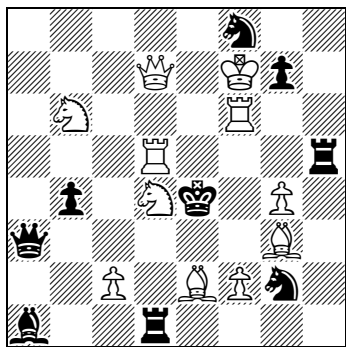
Three thematic mates by WQ in an open position.

**1.Le7!** > 2.Tf7#

1... Db6 2.Dxg4#

1... Tc6 2.Dd3#

1... Txd5 2.Dxd5#



#2

11+9

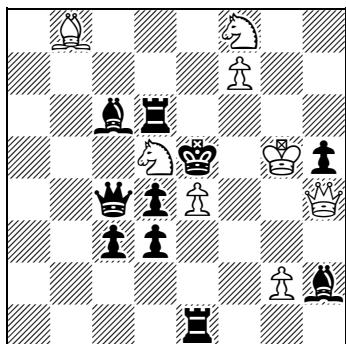
### Commend, Yosi Retter

Two thematic transferences and one change, after a complex key-move, presenting anti-form of the theme, too.

- 1... b3 2. Bf3#
- 1... Rxd5 2. Qxd5#
- 1... Re5 2. Rxe5#

#### 1.Sf5! > 2.Sd6#

- 1... Be5 2. Rxe5#
- 1... Rxd5 2. Qxd5#
- 1... Qxg3 2. Sxg3#
- 1... b3 2. f3#
- 1... Rxf5 2. Qxf5#



#2

8+10

### Commend, Srećko Radović

Two thematic changes after a good key-move, in a bit unlucky mechanism.

- 1.Se7? > 2.Seg6#
- 1... Qxf7/Qe6 2. Sxc6#
- 1... Bxe4 2. Qxh2#
- 1... Bf4+ 2. Qxf4#
- but: 1... Rxe4!

#### 1.Sf4! > 2.S4g6#

- 1... Qxf7/Qe6 2. Sxd3#
- 1... Bxe4 2. Sd7#
- 1... Kxe4 2. Qxe1#
- 1... Rxe4 2. S8g6#
- 1... Bxf4+ 2. Qxf4#

Belgrade, May 28<sup>th</sup>, 2017

**Marjan Kovačević**

International Judge