

Belgrade Internet Tourney 2010

Awards

One month was enough for 42 participants from 17 countries (Europe, Asia, North America and South America) to produce a wealth of interesting ideas in the BIT 2010. The judges had a difficult task to make their awards in less than 10 days, and this additionally justified the limit to one problem (single or joint) per author in each group. Publishing preliminary lists of participants on the Mat Plus website helped not to lose some problems. By the way, this time only two composers submitted their works by ordinary mail, and there were only two joint compositions.

The Helpmate Tourney attracted many experts in the field among 38 composers (36 problems). This is to be thanked to the Grandmaster Živko Janevski who suggested the wide and clear thematic condition, allowing many different approaches. My suggestion for #2 theme caused more troubles in understanding the condition, as it often happens with the White Correction play. However, the quality of the best among 15 works compensated the low quantity.

I would like to thank all participants for creating another valuable edition of the BIT, and especially the judges, Nikola Stolev and Darko Šaljić, for the work they gladly accepted and fulfilled in a very short time.

Marjan Kovačević, Tourney Director

Participants

Argentina: Jorge Kapros B12*

Brazil: Ricardo de Mattos Vieira B1; Marcos Roland B12*

Croatia: Nikola Predrag B36

Czechia: Michal Dragoun B2; Miroslav Svitek A5, B11

Finland: Keneth Solja B6

Germany: Dieter Müller B18

India: C.G.S. Narayanan B21

Israel: Emanuel Navon A7, B22; Menachem Witztum B17; Aaron Hirschenson A9, B31*; Paz Einat B31*; Yossi Retter A15, B35

Italy: Mario Parrinello B5

Macedonia: Živko Janevski A2, B13; Zlatko Mihajloski B8; Boško Milošeski B7; Petre Stojoski B14; Georgi Hadži-Vaskov B25; Zoran Gavrilovski A13, B30; Ivan Denkovski A3; Nikola Stolev A12

Mongolia: Togookhuu Lkhundevin B19

Poland: Stefan Milewski A1, B3

Serbia: Živa Tomić B26; Borislav Gađanski B28; Joza Tucakov A4, B9; Milomir Babić B15; Rade Blagojević B16; Slobodan Šaletić B27; Radomir Nikitović B32; Srećko Radović B29; Miodrag Radomirović A14

Spain: Luis Miguel Martin B20

Switzerland: Andreas Schönholzer A6, B10

Ukraine: Vasyl Dyachuk A11, B33; Aleksandr Semenenko B23; Valery Semenenko B24; Valery Kopyl A10, B34; Anatoly Vasilenko A8

USA: Mike Prcic B4

(* = joint compositions)

Mate in two moves (#2)

Theme: White Correction exploiting hidden weaknesses. A black defence x refutes a random try-move of a white piece P1. White could exploit a hidden weakness of the move x only after creating a weakness in his own position. To do this, White makes the key-move with P1, and closes a white line L1, either immediately (with his key-move, as in Example 1), or later (with the mating move, as in Example 2). The closure of the white line results in either: 1. unguard of a BK flight F1 (Example 1), or 2. unpin of a black piece U1 (Example 2). Now, the black move x either: 1. opens a guard on (or selfblocks) the newly created flight F1, or 2. interferes with (or allows the removal of) the unpinned black piece U1. The weakness created by the key-move may be immediate or potential. The threats in both phases do not have to be the same.

I received 15 anonymous problems from the neutral judge Marjan Kovačević, who had suggested and formulated the thematic condition. Different interpretations were to be expected, and 4 compositions were not thematic: A1, A4, A12 and A15. Twomover A6 presents the minimal thematic requirement, but its bad construction couldn't be justified.

The compositions that used the first white move (in the tries or in the solution) for thematic closure of a white line appeared much more interesting than those where lines were closed in the mating move. They seemed less standard, more original and more difficult to realize. All problems used thematic closure in relation to a BK flight, except A8 that combines flight-giving and unpin of Black.

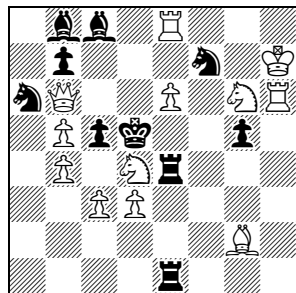
In the Annex one may find the earlier thematic presentations that I used for comparison. However, there were no direct anticipations.

Let me thank to all participants and congratulate to the Prize winners, whose excellent compositions kept the traditionally high level of the BIT!

My ranking is as follows:

1st Prize: A10 Valery Kopyl

Ukraine



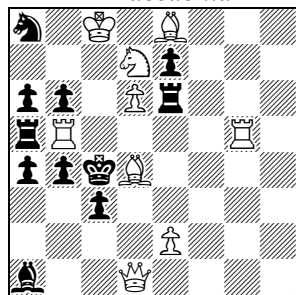
#2 12+10

1st Prize A10 Valery Kopyl (Ukraine)

Here we see a fantastic combination of the Tertiary Threat Correction and the Hanelius theme, with dual-avoidance in the solution. The mechanism is in fact synthesis of parts of the excellent problems by V. Pilchenko (Example A) and J. Nastran (Example D), producing a compact and fresh combination. The thematic Levman defences on d6 (refutations of the primary and the secondary try) make the central part. Both mates on e7 are in the same spirit, opening b6-e6 or h6-e6 lines to compensate for the closure of e8-e6 line. In comparison to the Examples given below, both thematic threats reappear as mates in all phases, and this element is of a substantial meaning for the Threat correction theme. **1.Sd~?** ~ 2.c4#, 1... Se5 2.Se7#, 1... Rcl 2.Bxe4#, 1... c4 2.Qd4# 1... Sd6!; **1.Sf3?** ~ 2.Se7#, 1... Rxe6 2.c4#, 1... Bd6!; **1.Sc6!** ~ 2.Sce7#, 1... Sd6 2.Sge7#, 1... Bd6 2.c4#, 1... Kd6 2.Sce7#, 1... bxc6 2.Qxc6#.

2nd Prize: A13 Zoran Gavrilovski

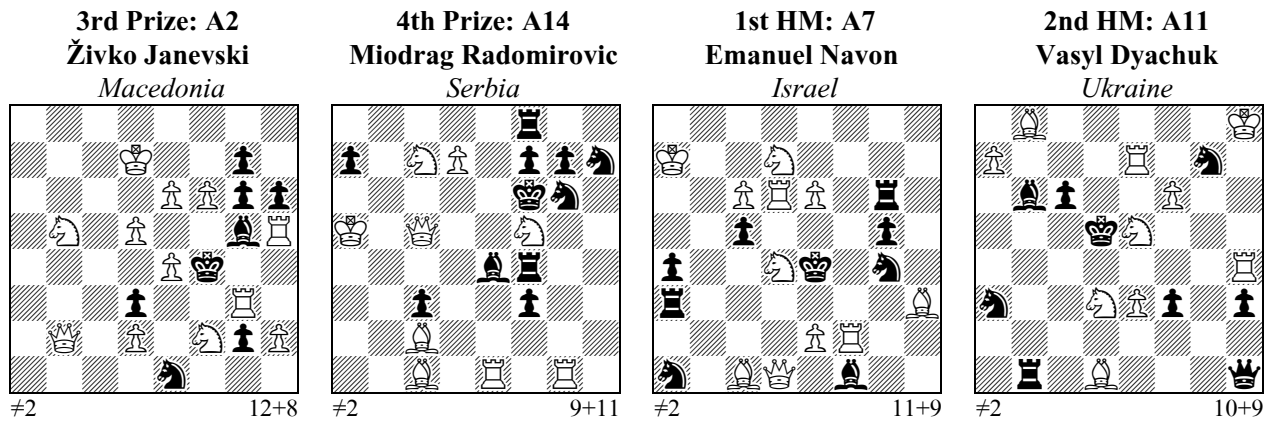
Macedonia



#2 9+11

2nd Prize A13 Zoran Gavrilovski (Macedonia)

Another beautiful mechanism, this time presenting a combination of White Correction and Threat Correction, with one Dombrovskis variation after thematic defence. The composition only visually reminds on the Example B by J. Rice, with its TTC and a Dombrovskis effect. Here both correction use anticipatory interferences of BR's lines to change mates. The transferred and changed mates after BK flight make a strong impression. **1.Bd~?** ~ 2.Qd5#, 1... Sc7 2.Sxb6#, 1... Re5/Rxd6 2.Sxe5#, 1... c2 2.Qd3#, 1... Rxb5!; **1.Be5?** ~ 2.Qd5#, 1... Rxb5 2.Rg4#, 1... Kxb5 2.Qd5#, 1... Sc7 2.Sxb6#, 1... axb5 2.Rg4#, 1... Rxe5 2.Sxe5#, 1... Rxd6!; **1.Bc5!** ~ 2.Rxb4#, 1... Rxb5 2.Qd5#, 1... Kxb5 2.Sxb6#, 1... bxc5 2.Rgxc5#, 1... c2 2.Qd3#, 1... axb5 2.Qd5#.



3rd Prize A2 Živko Janevski (Macedonia)

A clear and excellently constructed mechanism of the White Correction of the 3rd degree. In a seemingly effortless way, three mates are changed and Rg4# transferred (the concurrent change after BK flight is worth mentioning, too). The by-try 1.Sd6? made me dream about some miraculous combination with the TTC, using closure of the b2-b8-f4 line (In Example C of the Annex the Threat Correction and the Dombrovskis theme are based on closure of the same white line). **1.Sb~?** ~ 2.Qb8#, 1... Sf3 2.Rg4#, 1... Bxf6!; **1.Sd4?** ~ 2.Qb8#, 1... Bxf6 2.Rg4#, 1... Ke5 2.Sce2#, 1... Sf3!; **1.Sc3!!** ~ 2.Qb8#, 1... Bxf6 2.Sh3#, 1... Sf3 2.Sxd3#, 1... Ke5 2.Sde2#. (1.Sd6!? ~ 2.Sh3#, 1... g1S!).

4th Prize A14 Miodrag Radomirović (Serbia)

This problem presents the most original and complex realization of the theme. The thematic field g5 could be controlled by three different white line-pieces. Amazingly, WS manages to cut the lines of all three pieces: WQ in the set-play, WB in the key-move, and WR in the mating move! The thematic effect is ingeniously hidden, to be revealed only after Sg4#, when BR closes the WQ line, while WS opens a double masked c1-g5 line. Both variations use the anti-Levman effects, 1... Bf5 presenting the thematic condition through defence, rather than refutation. Apart from White Correction phases, there is a Threat Correction phase with changed and transferred mates. **1.Sf~?** ~ 2.Qd6#, 1... Bd5/Bf5 2.Sxd5#, 1... Rf5!; **1.Sg3?** ~ 2.Sh5#, 1... Rf5 2.Sxe4#, 1... Rh4 2.Qd6#, 1... Se5!; **1.Se3!** ~ 2.Qd6#, 1... Rf5/Rg4 2.Sg4#, 1... Bf5/Bd5 2.Sed5#, 1... Sg5 2.Qxg5#, 1... Re8 2.dxe8S#.

1st Honorable Mention A7 Emanuel Navon (Israel)

This Tertiary White Correction presents both primary and secondary forms of the theme. The defence 1... Se3 leads to the less attractive thematic closure in the mating move, but it strengthens the power of the mechanism and the overall impression. The obstruction on f5 is the most beautiful detail in this attractive WS-BS duel, while the role of WQ is the only drawback. **1.S4~?** ~ 2.Qd5#, 1... Sf6 2.Bf5#, 1... Se3!; **1.Sf5?** ~ 2.Qd5#, 1... Se3 2.Sg3#, 1... Sf6!; **1.Sf3!** ~ 2.Qd5#, 1... Se3 2.Sd2#, 1... Sf6 2.Sxc5#, 1... Rd3 2.Qxd3#, 1... Re3 2.Sd2#, 1... Kf5 2.Qd5#.

2nd Honorable Mention A11 Vasyl Dyachuk (Ukraine)

The only problem with 3 changed mates after the thematic self-block. All phases belong to the clear White Correction pattern, and the construction is excellent. However, the easier thematic form (mating interferences) creates a less original overall impression. **1.Se~?** ~ 2.Re5#, 1... Sxc4!; **1.Sxf3?** ~ 2.Re5#, 1... Sc4 2.e4#, 1... Qh2!; **1.Sd7?** ~ 2.Re5#, 1... Sc4 2.Sf4#, 1... Se6!; **1.Sg6!** ~ 2.Re5#, 1... Sc4 2.Sgf4#, 1... Qh2 2.Bxf3#, 1... Se6 2.Rd7#, 1... Bd4 2.Rxd4#, 1... Bc7 2.Rd4#, 1... c5 2.a8Q#.

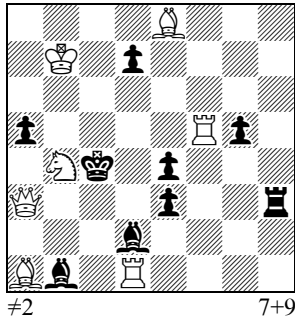
3rd Honorable Mention A9 Aaron Hirschenson (Israel)

Again the easier thematic form, in an excellent pawnless construction. **1.S~?** ~ 2.Rc5#, 1... Bb4 2.Rd4#, 1... d6 2.Bb5#, 1... d5!; **1.Sc6?** ~ 2.Rc5#, 1... Bb4 2.Rd4#, 1... d5 2.Se5#, 1... d6!; **1.Sd5?** ~ 2.Sb6#, 1... Rh6!; **1.Sd3!** ~ 2.Rc5#, 1... d6 2.Bb5#, 1... d5 2.Se5#, 1... Bc3 2.Qxc3#, 1... Bb4 2.Sb2#.

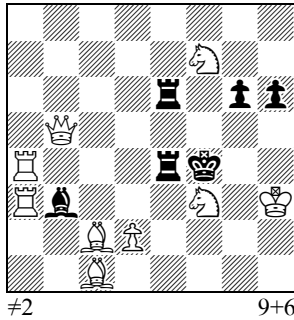
1st Commendation A8 Anatoly Vasilenko (Ukraine)

The only work to use the other kind of weakness of the white move – unpin of a black piece. In fact, this is a kind of a task record – synthesis of both white (and black) weaknesses in a single variation. The double threat in the thematic try spoils the clarity. *1... Kxf3 2.Qf1#; **1.S3~?** ~ 2.d3/Qf1#, 1... Rc4!; **1.S3e5!** ~ 2.Qf1#, 1... Rc4 2.d4#, 1... Bc4 2.Rf3#, 1... Kf5 2.Qf1#. (1.Qf1? ~ 2.S3~#, 1... Bc4!; 1.d4+? Re3!; 1.d3+? Kxf3!).

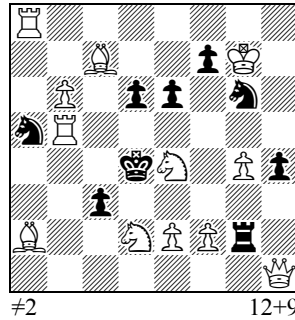
3rd HM: A9
Aaron Hirschenson
Israel



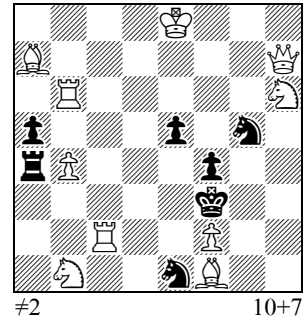
1st Com.: A8
Anatoly Vasilenko
Ukraine



2nd Com.: A5
Miroslav Svitek
Czechia



3rd Com.: A3
Ivan Denkovski
Macedonia



2nd Commendation A5 Miroslav Svitek (Czechia)

This simple but nice problem involves a sacrifice of the thematic piece, flight-giving key and a nice by-play, including an attractive battery mate after the BK flight. I hope the author wasn't seriously considering try 1.Dh3?. **1.Se~?** ~ 2.Sf3#, 1... Sb3 2.Ra4#, 1... Se5!; **1.Sc5!** ~ 2.Sf3#, 1... Se5 2.e3#, 1... Sb3/Sc4 2.Scxb3#, 1... Ke5 2.Sxe6#, 1... dxc5 2.Rd8#, 1... Rxf2/Rg3 2.Qe4#, 1... c3~ 2.Qa1#.

3rd Commendation A3 Ivan Denkovski (Macedonia)

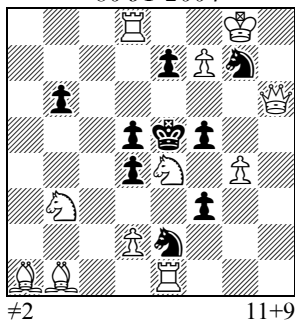
Another simple presentation of both thematic forms with a nice geometry and a changed thematic mate. Here the chess board reminds on a table used by a skilful architect. **1.Re2?** ~ 2.Sd2#, 1... Se4 2.Qxe4#, 1... Ra2!; **1.Rb~?** ~ 2.Sd2#, 1... Se4!; **1.Rg6!** ~ 2.Sd2#, 1... Se4 2.Be2#, 1... Ke4 2.Qb7#.

Belgrade,
 09.05.2010.

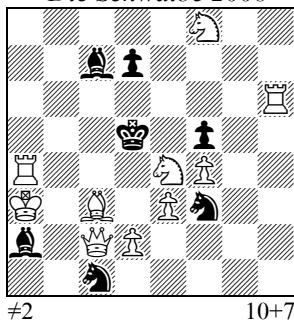
Darko Šaljić

Annex – examples for comparison

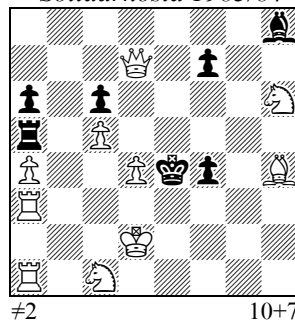
A) V. Pilchenko
 2. Pr. Chervony Girnik
 80 JT 2004



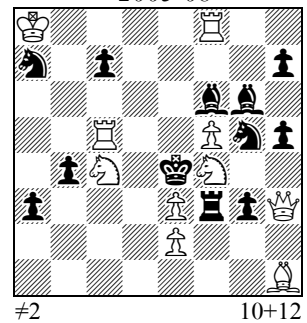
B) John Rice
 Die Schwalbe 2008



C) Marjan Kovacevic
 1. Pr. Sredba na
 Solidarnosta 1983/84



D) Janez Nastran
 8th pl VIII WCCT
 2005-08



- A) 1... Se~ 2.Bxd4#, 1... Sc3 2.Sxc3#; **1.Se~?** ~ 2.Bxd4#, 1... Se6!; **1.Sc3?** ~ 2.Rxd5#, 1... dxc3 2.d4#, 1... e6!; **1.Sf6!** ~ 2.Sd7#, 1... Se6 2.Rxd5#, 1... e6 2.Bxd4#, 1... Ke6 2.Sd7#, 1... exf6 2.Qe3#.
- B) **1.B~?** ~ 2.Qc5#, 1... Bc4 2.Qxc4#, 1... Sb3 2.Qc4#, 1... Sd3 2.Qxa2#, 1... Sd4 2.Rxd4#, 1... Bb6/Bd6+ 2.Rd6#, 1... d6 2.Sf6#, 1... fxe4!; **1.Bd4?** ~ 2.Sc3#, 1... fxe4 2.Qc5#, 1... Sxd4 2.Rxd4#, 1... Se2!; **1.Bb4!** ~ 2.Sf6#, 1... fxe4 2.Qc5#, 1... Bc4 2.Sc3#, 1... Be5/Bxf4 2.Ra5#, 1... Bd8 2.Rd6#.
- C) **1.S~(a2)?** ~ 2.Re1#, 1... Bxd4 2.Qf5#, 1... f3!; **1.Sb3?** ~ 2.Qxc6#, 1... f3 2.Qf5#, 1... Rxc5 2.Sxc5#, 1... Bxd4!; **1.Sd3!** ~ 2.Sf2#, 1... f3 2.Re1#, 1... Bxd4 2.Qxc6#, 1... Kf3 2.Qxc6#.
- D) **1.Sf~?** ~ 2.Qh4#, 1... Sg~ 2.Bxf3#, 1... Be5 2.Rxe5#, 1... Bxf5 2.Qxf5#, 1... g2!; **1.Sg2?** ~ 2.Sd2#, 1... Rxe3 2.Qh4#, 1... Bc3!; **1.Sd5!** ~ 2.Sxf6#, 1... Bf~ 2.Qh4#, 1... Be5 2.Sd2#.

Helpmate in two moves (h#2)

I received 36 anonymous compositions. The thematic condition was as following: a black piece is unpinned and then sacrificed on an empty square. All kinds of unpinning moves by black and by white are thematic, including masked unpinning and anticipatory unpinning. It is not allowed to use promoted pieces and zero-position twins.

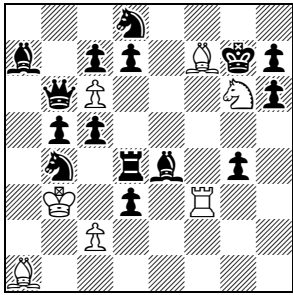
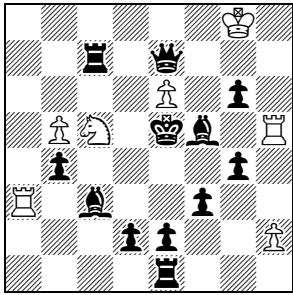
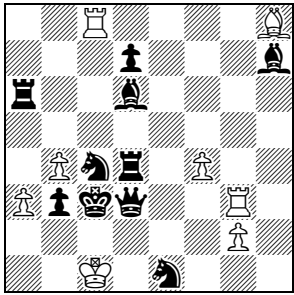
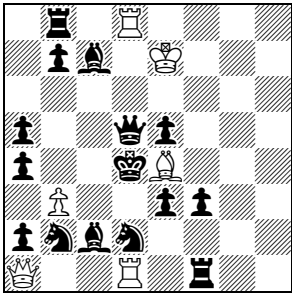
This requirement allowed different presentations of various motives to unpin black pieces. The composers widely used such a freedom. In both number and quality the tourney was a complete success.

Let me briefly comment some of the problems left out of the Award. B6 and B35 are not thematic. B17 has an anticipation: V. Nefyodov, Problemist Ukraine 2007; White: Kd8, Ra4, Ba7, Be4, Sa6, Se3, Pe2; Black: Kf4, Bg2, Sd4, Pd2,d6; h#2 b) Bl.Pe2; a) 1.Ke4: Sb4 2.Sc6+ Sc6:#; b) 1.Ke3: Sc5 2.Se3+ Se6:#. For B20 see: Chris. Feather, 3.com Diagrammes 2002; White: Kd8, Re8, Bb1, Se3, Sf5, Pa2. Black: Ke4, Qb5, Sd3, Se5, Pa6, f6, f3, f4; h#2, 2111; 1.Qa4 Se7 2.Sc6+ Sc6:#; 1.Qb7 Sc2 2.Sb4 Sb4:#

B4 presents the theme in a formal way, with the same second black move in both solutions; B11 uses a heavy exchange for the c) position; B15 and B32 present the same idea in Meredith, but again the theme is only formally achieved. B16 is a very good achievement – but for another tourney (again a formal unpin). B29 has symmetrical play.

I'm grateful to Živko Janevski for pointing out some anticipation and related examples.

Here is the order of rewarded problems that I suggest:

1st Prize: B2 Michal Dragoun <i>Czechia</i>	2nd Prize: B23 Aleksandr Semenenko <i>Ukraine</i>	3rd Prize: B36 Nikola Predrag <i>Croatia</i>	4th Prize: B30 Zoran Gavrilovski <i>Macedonia</i>
			
h#2 4111 7+15	h#2 2111 7+12 b) ♖a3→g2	h#2 3111 8+10	h#2 3111 6+15

1st Prize B2 Michal Dragoun (Czechia)

A successful quadruple unpin of a single thematic piece in the TF form, with two pairs of different effects in the black play. The best achievement of the tourney.

1.Sa6 c3 2.Rb4+ cxb4#, 1.dxc6 Se5 2.Rd7 Sxd7#, 1.Bxc6 Rf6 2.Rf4 Rxf4#, 1.dxc2 Kc3 2.Rd2 Kxd2#.

2nd Prize B23 Aleksandr Semenenko (Ukraine)

The only example with the radical change of mates on d3 and e4, after the BK star.

a) 1.Kd6 Rxc3 2.Bd3 Rxd3#, 1.Kf6 Ra6 2.Be4 Sxe4#; b) 1.Kd4 Rxc4+ 2.Be4 Rxe4#, 1.Kf4 Rxe2 2.Bd3 Sxd3#.

3rd Prize B36 Nikola Predrag (Croatia)

There are three pins. Black sacrifices two pieces in each solution for the double-pin mates.

1.Sf3 gxf3 2.Qe4 fxe4#, 1.Bc5 bxc5 2.Sb6 cxb6#, 1.Be5 fxe5 2.Rdd6 exd6#.

4th Prize B30 Zoran Gavrilovski (Macedonia)

Again three pinned pieces and double-pinned mates, but the sacrifices and mates occur on one and the same square.

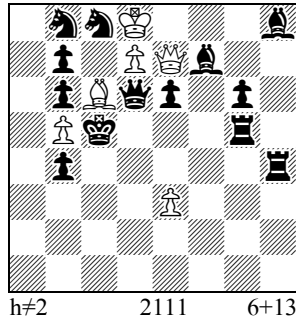
1.Bb1 Rc1 2.Sdc4 Rxc4#, 1.Bxe4 Qc1 2.Sbc4 Qxc4#, 1.Bb6 Rc8 2.Qc4 Rxc4#.

5th Prize B25 Georgi Hadži-Vaskov (Macedonia)

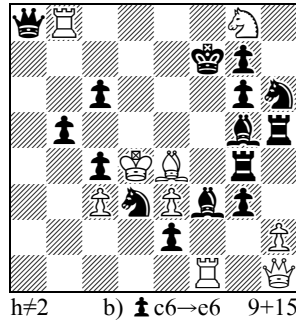
Double sacrifice of BQ after black interferences on e5. The best two-phase problem in the tourney.

1.Re5 Qxh4 2.Qd4 Qxd4#, 1.e5 Qxf7 2.Qd5 Qxd5#.

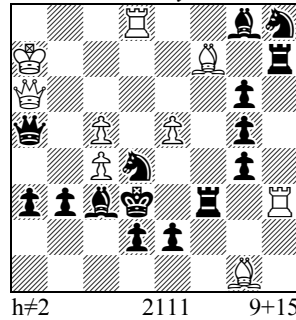
5th Prize: B25
Georgi Hadži-Vaskov
Macedonia



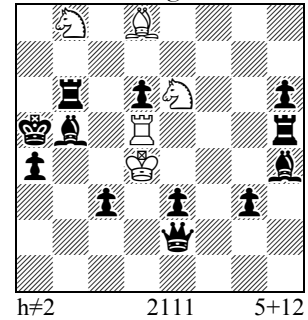
Spec. HM: B21
C.G.S. Narayanan
India



1st HM: B5
Mario Parrinello
Italy



2nd HM: B19
Lkhundeivin Togookhuu
Mongolia



Special Honorable Mention B21 C.G.S. Narayanan (India)

There are simultaneous unpins of BB & WB on f4 in this nice concept. It allows Bristol clearances on the longest diagonals, where Be4 loses his active role in the mating positions.

a) 1.Sf4 Bxc6 2.Bd5 Qxd5#, b) 1.Bf4 Bxa8 2.Bb7 Qxb7#.

1st Honorable Mention B5 Mario Parrinello (Italy)

A good idea in a heavy construction. Thematic unpins are realized through capturing of both WRs, and the attack to BK ends with different mates on f5.

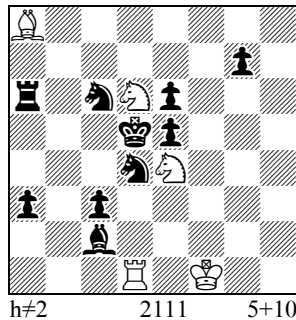
1.Qxd8 Qxg6+ 2.Sf5 Qxf5#, 1.Rhxf3 Bxg6+ 2.Rf5 Bxf5#.

2nd Honorable Mention B19 Lkhundeivin Togookhuu (Mongolia)

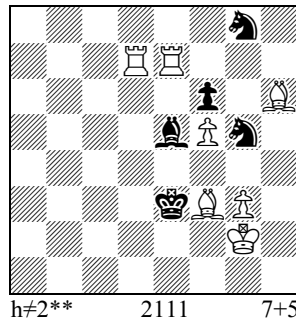
Black loses control over rear battery-pieces thanks to the Grimshaw interference on g5. A pleasant composition.

1.Bg5 Sc5 2.Bd3 Sxd3#, 1.Rg5 Sc7 2.Ra6 Scxa6#.

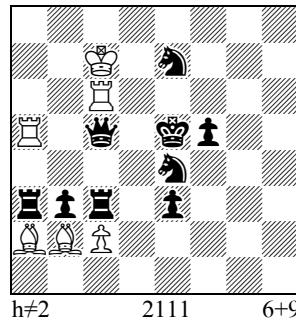
3rd HM: B24
Valery Semenenko
Ukraine



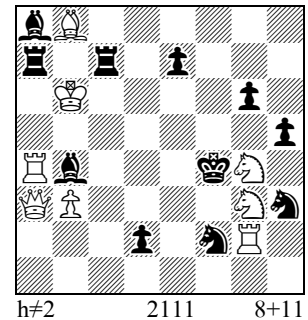
4th HM: B7
Boško Milošeski
Macedonia



5th HM: B13
Živko Janveski
Macedonia



6th HM: B28
Borislav Gadanski
Serbia



3rd Honorable Mention B24 Valery Semenenko (Ukraine)

Black line-pieces play to a4 to allow line-closing in this nice thematic example. The matrix is the same as in the Example A.

1.Ba4 (Bb3?) Sd2 2.Sb3 Sxb3#, 1.Ra4 (Ra5?) Sb7 2.Sa5 Sxa5#.

4th Honorable Mention B7 Boško Milošeski (Macedonia)

In this nice Meredith position we see the Zilahi theme between both set-plays and both solutions.

*1... Bxg5+ 2.fxg5 Rxe5#, *1... Rxe5+ 2.fxe5 Bxg5#; 1.Sxe7 Bxg5+ 2.Bf4 Bxf4#, 1.Sxh6 Rxe5+ 2.Se4 Rxe4#.

5th Honorable Mention B13 Živko Janveski (Macedonia)

Most entries used two pinned pieces. We've already seen unpinning by BK, but the play on the same field in B1 and B2 moves makes a new detail here.

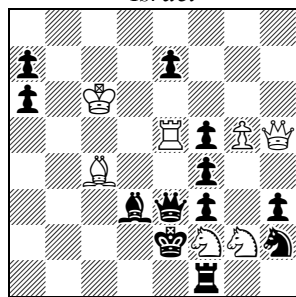
1.Kd4 Bxb3 2.Qc4 Rxc4#, 1.Kd5 cxb3 2.Rc4 bxc4#.

6th Honorable Mention B28 Borislav Gadanski (Serbia)

Black thematic pieces are unpinned by WSs, and then sacrificed, after introductory opening of black diagonals.

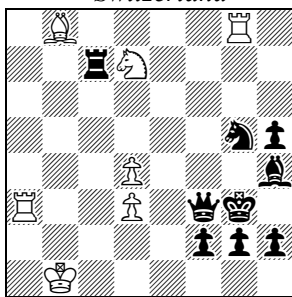
1.d1B (d2~?) Se5 2.Rc1 (Tc~?) Qxc1#, 1.e6 (e7~?) Se4 2.Bf8 (Lb~?) Qxf8#.

7th HM: B22
Emanuel Navon
Israel



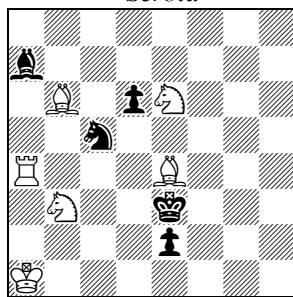
h≠2 2111 7+12

8th HM: B10
Andreas Schoenholzer
Switzerland



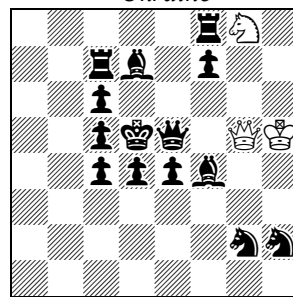
h≠2 b) ♖d7→c7 7+9

1st Com.: B9
Joza Tucakov
Serbia



h≠2 1311 6+5

2nd Com.: B34
Valery Kopyl
Ukraine



h≠2 2111 3+14

7th Honorable Mention B22 Emanuel Navon (Israel)

Capturing of pinning pieces R/B followed by pin-mates, in a clear-cut mechanism.

1. Bxc4 Qf7 2. Ba2 Qxa2#, 1. Qxe5 Qh8 2. Qb2 Qxb2#.

8th Honorable Mention B10 Andreas Schoenholzer (Switzerland)

The system consists of two pinned black pieces and a white masked battery. The transformation of the pin leads to pin-mates. For comparison, see Example B.

a) 1. Qf4 Sf6 (Se5?) 2. Rc4 dxc4#, b) 1. Qg4 Sd5 (Sg6?) 2. Se4 dxe4#.

1st Commendation B9 Joza Tucakov (Serbia)

A unique combination in the tourney: a triple unpin with Umnov effects.

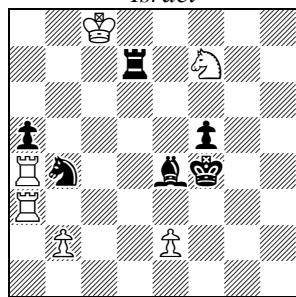
1. Bb8 Sbd4 2. Sb3+ Sxb3#, 1. Bb8 Rd4 2. Sa4 Rxa4#, 1. Bb8 Sed4 2. Se6 Sxe6#.

2nd Commendation B34 Valery Kopyl (Ukraine)

The mutually pinned Queens come into the play after black moves on f5. There is reciprocal play of both sides on two adjacent squares.

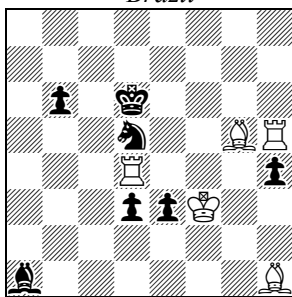
1. Bf5 Qe7 (Qf6?) 2. Qf6 Sxf6#, 1. f5 Qf6 (Qe7?) 2. Qe7 Sxe7#.

3rd Com.: B31
Paz Einat & Aaron Hirschenson
Israel



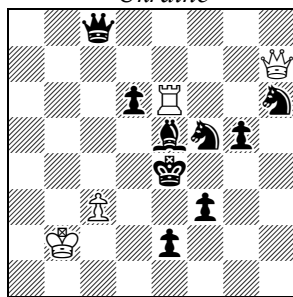
h≠2 b) ♗c4⇒♗b4 6+6

4th Com.: B1
Ricardo de Mattos Vieira
Brazil



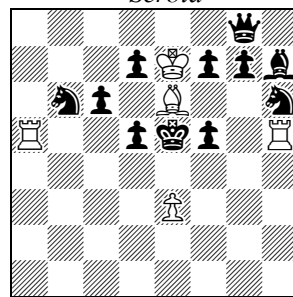
h≠2 2111 5+7

5th Com.: B33
Vasyl Dyachuk
Ukraine



h≠2 b) ♜f3→c3 4+9

6th Com.: B26
Živa Tomić
Serbia



h≠2 2111 5+11

3rd Commendation B31 Paz Einat & Aaron Hirschenson (Israel)

Reciprocally changed roles of black thematic pieces after their exchange in twins.

a) 1. Ba8 e4 2. Sd5 exd5#, b) 1. Bd6 b4 2. Sc5 bxc5#.

4th Commendation B1 Ricardo de Mattos Vieira (Brazil)

A nice little composition with masked self-pinning.

1. Kc5 Kg4 2. Sf6+ Bxf6#, 1. Kc6 Bd8 2. Sf4 Kxf4#.

5th Commendation B33 Vasyl Dyachuk (Ukraine)

Again BK play, this time leading to change of pin and use of the remaining pinning.

a) 1. Ke3 Qa7+ 2. Sd4 Qxd4#, b) 1. Kd3 Rxd6+ 2. Bd4 Rxd4#.

6th Commendation B26 Živa Tomić (Serbia)

An example with symmetrical transformation of pin, achieved by play of black Pawns.

1.c5 Rh4 2.d4 exd4#, 1.g5 Ra4 2.f4 exf4#.

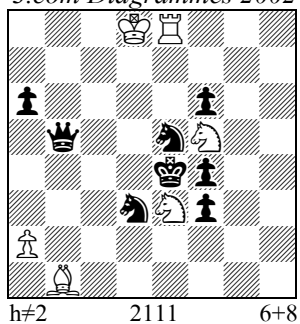
Skopje, 10.05.2010

Nikola Stolev
FIDE International Judge

Annex – examples for comparison

A) Chris. Feather

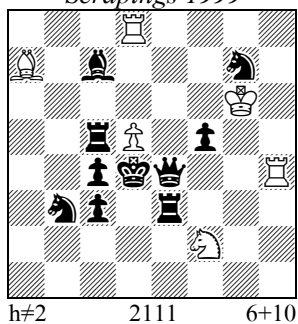
3.com Diagrammes 2002



1.Qa4 Se7 2.Sc6+ Sxc6#
1.Qb7 Sc2 2.Sb4 Sxb4#

B) Chris. Feather

Scrapings 1999



1.Bb6 Sd3 2.Rc6+ dxc6#
1.Bf4 Kf6 2.Qc6+ dxc6#