

Jūrmala Internet Tourney 2024

Preliminary award

This tourney asked for #2s showing the newly suggested themes: the Double Mate Correction (DMC) and the Tertiary Mate Correction (TMC), as described in the announcement: <https://wccc2024.wfcc.ch/wp-content/uploads/2024/05/Jurmala-WCCC-2024-Internet-Tourney.pdf>.

From the tourney director Borislav Gadjanski I received 25 anonymous entries with solutions as presented by the composers (*this is how you will see them in this award*), and with their comments translated into English. Getting so many problems in less than two months was already a success!

Seven out of 25 #2s did not fulfill all demanding thematic conditions: **Nos.3 & 7** (R. Krätschmer) don't show 3x1 transference; while **Nos.9** (G. Mosiashvili) & **17** (J. Paavilainen) lacks triple thematic change. The condition of using the same white pieces for introductory moves wasn't fulfilled in **No.1** (P. Murashev) & **No.10** (G. Mosiashvili), while the set-play of **No.16** (O. Craciun & V. Crisan) contains the same thematic variation: 1...R(x)f3 2.Bxf3# as in the solution.

The 18 remaining compositions have shown an outstanding average quality and a wonderful variety of contents. All of them are results of carefully planned concepts, and, astonishingly, each mechanism is different! This has confirmed my expectations that the concept of Mate Correction may be widely open for new combinations of changed and transferred mates in the most explored genre of #2. Inevitably, some elements of the contents may be used before, but when they are built in the new patterns and structures the final results may be original and inspiring.

It's extraordinary to award a half of entries with prizes, but these nine #2s have significantly contributed to the new thematic field and they deserved the highest recognition.

Some highly ambitious ideas had to pay a price in the technical realization and treatment of the theme. For that reason, two of them were rewarded Special Prizes.

Even after such a slight regrouping, the brightest sides of the remaining seven prizes were so different one from another that it was hard to order them. Here is my attempt to do it:

1st Prize No. 14 Peter Gvozdják



#2

11+11

1...Rd4 a 2.Sdxe5# X 1...Kd3 b 2.? 1...Kd5 c 2.?

1.Qg2? ~ 2.Qxe4# 1...Rd4 a 2.Bxb5# A 1...Kd3 b 2.Sdxe5# X 1...Kd5 c
2.Bb3# B 1...f3!

1.Qg6! ~ 2.Qxe4# 1...Rd4 a 2.Bb3# B 1...Kd3 b 2.Bxb5# A 1...Kd5 c 2.Sdxe5#
X

Who would have thought the Lačný theme could be extended to include the Tertiary Mate Correction? More than that, No. 14 seems to be one of only 2 examples of the "compact TMC" (using 3 defences in the solutions instead of 4). The composer applied an ingenious approach: the 67 years old mechanism of the Lačný theme (YACPDB 13976) was enriched with the

thematic set-play to change one of the Lačný mates for the 3rd time and to transfer it for the 3rd time. On the way to that, a dual-avoidance was included so that 2.Sdxe5# had to be changed from a direct mate to a battery mate. The “pawn-wall” around bRf4 assures unique thematic defence 1...Re4 and allows the refutation 1...f3.

No.14 has put some doubts to the judge. It doesn't fit well in the invented logical structure of TMC where the solution comes as the culminating phase (here it has equal thematic value as the try), and the both dominating phases use a well known mechanism. However, this #2 deserves its place on the top as the one that breaks a new ground in TMC area, and throws a new light on the Lačný theme. It is destined to stay in the theory of chess composition.

2nd Prize No.4 Anatoly Slesarenko



#2

9+11

1...Rd5(a) 2.Qb2(X)#

1.Sd3? - 2.Qxc4# 1...Bxd3(d) 2.h8Q# but 1...Rc6!

1.Sc5? - 2.Sb3# 1...Rd5(a) 2.Sf3(A)# 1...bxc5(b) 2.Qb2(X)# 1...Kxe5 2.h8Q# but 1...Bg2!

1.Sg3! - 2.Sxf5# 1...Rd5(a) 2.Qxd5# 1...c5(c) 2.Qb2(X)# 1...Bd3(d) 2.Sf3(A)# 1...Bg2 2.Rxc4#

Out of several candidates for the 2nd prize, No.4 is winning attention with the qualities the 1st prize doesn't have. It uses a fresh mechanism, constructed according to the TMC demands. Much of the charm of No.4 lays in the flight-giving tries by Knights. The additional try 1.Sd3? spontaneously enriches the two thematic phases with a changed mate

after 1...B(x)d3; adding a transfer of 2.h8Q#, and including a threat that will reappear as a variation. The play is lively and subtle, with thematic squares c5, d5, e5, e4, d3, and c4, showing nice effects on the lines b5-e5, h1-d5, f1-c4 and h8-d4. All of that was much to my taste.

3rd-4th Prize No.5 Anatoly Slesarenko



#2

13+10

1...Sxe5(a) 2.Se3(X)# 1...Sc8(c) 2.Qxc6#

1.Se~(g4)? - 2.Sde3(X)# 1...c5 2.Qb7# but 1...g6!

1.Sg6?! - 2.Se7# (Se3?) 1...Se5(a) 2.Rxe5# 1...Be4(b) 2.Se3(X)# but 1...Sc8(c)!

1.Sxc6! - 2.Se7#(Se3?) 1...Se5(a) 2.Qxb5# 1...Be4(b) 2.Bxe4# 1...Sc8(c) 2.Se3(X)# 1...Kxc6 2.a8Q#

If we treat Double Mate Correction as a model analogue to Double Threat Correction, than No.5 is a convincing winner. Here the non-thematic (for this TT) try 1.Se~? (2.Se3#) has a high importance. It gives thematic 2.Se3# the role of primary threat that will reappear as mate in the final

two thematic phases, in the form of a double threat correction. Furthermore, the new threat from the thematic try (2.Se7#) reappears in the solution in the spirit of White Correction, when the whole play culminates. The basic DMC pattern is enriched with the additional changes after thematic defences 1...Sc8 & Be4, while multiple A defences and B2 effects add subtlety to the complexity.

3rd-4th Prize No.21 Vasyly Dyachuk



#2

13+10

1... Qxf3 (a) 2. g6# (X)

1. Sa6? ~ 2. Sb4, Sc7# 1... Qf6 2. gxf6# 1... Qxf3! (a)

1. Sxe6? ~ 2. Sc7, Sf4# 1... Qxf3 (a) 2. Sec5# (A) 1... Qxe6 (b) 2. g6# (X) 1... dxe6 2. exd8Q# 1... Sxb5!

1. Sxd3! ~ 2. Sf4, Sb4# 1... Qxf3 (a) 2. Sf2# (B) 1... Qxd3 (c) 2. g6# (X) 1... cxd3 2. Qa2# 1... Qf6 2. gxf6#

And here we have a completely different approach. There are no additional thematic effects, but the whole DMC content is perfectly unified thanks to the three different self-pins of the bQ. In order to approve the need for double threats, the composer introduced one additional try with thematic refutation and applied the smart concept of so-called cyclic threats. The additional variation 1...cxd3 2.Qa2# helps

wQg2 to act like a “real Queen”, while her black rival uses 1...Qf6 2.gxf6 variation to extend the number of battery mates. Very clever approach, taking care of many important details!

5th Prize No. 13 Marco Guida & Pavel Murashev



#2

11+12

1... Sd3 (a) 2.Sxf3 (X) #

1. Sc3? – 2.Qf4# 2.Sxf3? 1... Sd3 (a) 2.Qe4 (A)# 1... Sdxe6 (b) 2.Sxf3 (X)# (1... Scxe6 2.Qe4#) 1... g5!

1. Se3! – 2.Qf4# 2.Sxf3? 1... Sd3 (a) 2.Qxd4 (B)# 1... Bxc4 (c) 2.Sxf3 (X)# 1... Scxe6 2.Qxe6# 1... g5 2.Qf5# (1... f5 2.h8Q#) (1. h8S? – 2.Sf7, Sxg6#, 1... f5!)

Once again it was the unifying tactical content that made me highly appreciate the triple thematic interference on the line b3-f3. The negative effects of both introductory white moves are identical: indirect unpins that prevent set-variation, and in the same time they allow thematic mate to reappear after defences of the unpinned pieces. The only slight blemish in the try, that 1...Scxe6 2.Qe4#, repeats the thematic variation 1...Sd3 2.Qe4#, gets diminished with separation and change of mates in the solution.

6th Prize No.2 Vasil Markovcij & Kabe Moen



#2

8+9

1...Kd4 (a) 2.Qf6 # (X) 1...d5 (c) 2.Sc6# 1...e3 2.Sc6#

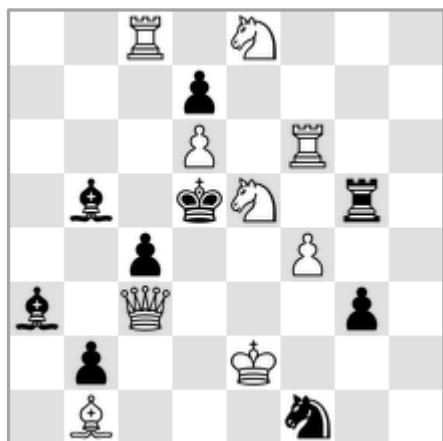
1.Rc~? (2.Rb5#) but 1. ... Sd4! (b)

1.Rf3? (2.Rb5#) 1...Kd4 (a) 2.Rc2# (A) 1...Sd4 (b) 2.Qf6# (X) 1...d5 (c) 2.Sc6# 1...exf3 2.Rxe2# but 1...e3!

1.Rc6! (2.Rb5#) 1...Kd4 (a) 2.Rb3# (B) 1...Sd4 (b) 2.Qxd6# 1...d5 (c) 2.Qf6# (X)

It's surprising to see a half-battery performing and even extending the basic DMC pattern. Using bK flight for thematic defence makes the task easier, and allows some decorations, in a very pleasant form of White Correction. This airy position without white pawns offers additional changes after the thematic defences 1...d5 and 1...Sd4, and includes some lively details such as obstruction on c6 and another battery mate after 1...exf3 2.Re3#

7th Prize No.22 Vasyl Dyachuk



#2

9+9

- 1... Bc6 (a) 2. Qxc4# (X) 1... Bc5 (d) 2. Sc7# (B)
 1. Sg6? ~ 2. Se7# 1... Bxd6 2. Rxd6# 1... Rxc6 2. Qe5# 1... Bc6! (a)
 1. Sxc4? ~ 2. Qd3# 1... Bc6 (a) 2. Sb6# (A) 1... Bxc4+ (b) 2. Qxc4# (X) 1... Bc5! (d)
 1. Sxd7! ~ 2. Sb6# (A) 1... Bc6 (a) 2. Sc7# (B) 1... Bxd7 (c) 2. Qxc4# (X) 1... Bc5 (d) 2. Rxc5# 1... Re5+ 2. Qxe5#

Another easily executed DMC concept. The non-thematic try 1.Sg6? introduces thematic refutation 1...Bc6! and the thematic try 1.Sxc4? Bc5! gives the same role to another thematic defence. The solution changes both set-mates and adds a little Dombro-effect around 2.Sb6#. The play is centered around the control of the c4, c5, and c6 squares, and the pinpin effect adds a spice to the otherwise simpler tactical motives.

1st Special Prize No.6
Anatoly Slesarenko



#2

8+9

- 1...Sxh4(a) 2.Bxd6(X)# (2.Be3+? Kf3!, 2.Qe3+? Kf5!)
 1.Se5? - 2.Sxg6# 1...Sxh4(a) 2.Be3(A)#(2.Bxd6?, 2.Qe3+? Kf5!) 1...Kxe5(b)
 2.Bxd6(X)#(2.Be3+? d5!) but 1...dxe5!
 1.Sxd6! - 2.Qe4# 1...Sxh4(a) 2.Qe3#(2.Bd6??, 2.Be3+? Kf3!) 1...Ke5(b)
 2.Be3(A)# (2.Bc6??) 1...Sxd6(c)+ 2.Bxd6(X)#

This dynamic and highly ambitious TMC is presented by the composer as “the first ever realization of compact TMC with real mate choices” If No.14 with another “compact TMC” wouldn’t have participated, the No.6 would have been placed higher. The main reasons to put this #2 into category of special distinctions were the technical drawbacks: the brutal refutation 1.Se5? dxe5! and, to lesser extent, repetition of 1...Sxh4/Se7 2. Be3# in the try.

2nd Special Prize No.24
Mykola Cherniavskiy &
Daniil Yakimovich



#2

9+7

- 1...d4 (a)/Bd6(e)/Bd4(f) 2.Sc4 # (X)
 1.Bc4? ~ 2.Qxd5 # 1...d4 (a) 2.Qe6# (A) 1...dxc4 (b) 2.Sxc4# (X) 1...Bd6 (e)
 2.Rxd5# but 1...Bd4!(f)
 1.Bxe4! ~ 2.Qxd5# 1...d4 (a) 2.Qe7# (B) 1...dxe4 (c) 2.Sc4# (X) 1...Kxe4 (d)
 2.Qe6# (A) 1...Bd6 (e) 2.Qf5 # (D) 1...Bd4 (f) 2.Qe7 # (B)

Another ambitious and intriguing TMC that broke some of the conventions. The announcement didn’t exactly forbid multiple set-defences for the thematic mate, but when the mates start changing in the subsequent phases, all of them should change to save the clarity of the concept. This was, unfortunately, spoiled by 1...d4/Bd4 2.Qe7# in the solution, but the brave TMC concept with additional changes deserves a special prize.

1st HM No.25 Mykola Cherniavskiy & Daniil Yakimovich



#2

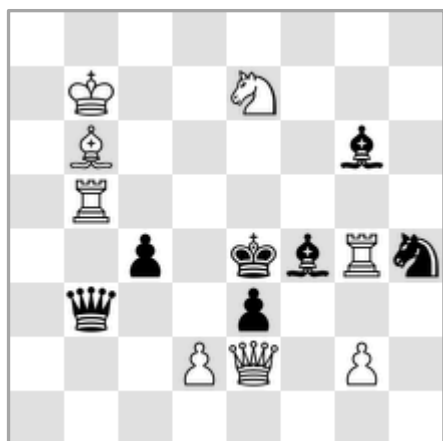
11+8

1...Ke4 2.Se7# 1...Qg7 2.Se3#

1. Qb6? ~ 2. Qd4# 1... Sc5! 1... Qg7 2. Qxc6# 1... c5 2. Se3# 1... e5 2. Sc3#
 1. Qf6! ~ 2. Qd4# 1... Qg7 2. Qxe6# 1... c5 2. Sc3# 1... e5 2. Se3# 1... Se5 2. Qxe5#
 (1.Bd4? ~ 2.Sc3# 1...ef! 1.Qh4? ~ 2.Qc4#/Qd4# 1...Sf4!)

As in the winning entry No.14, here we see the thematic set-play as an introduction to the two equal thematic phases. The differences are in both complexity and originality: the combination of TMC and the Lačný theme is new, while the mix of DMC and reciprocal change has been achieved before (*Announcement, Example No.3, Sovik*). However, this mechanism is nice, and I couldn't find an anticipation.

2nd HM No.15 Miodrag Mladenović



#7

8+7

1...Qxb5(a) 2.Qxe3#(X)

1.dxe3? ~ 2.Rxf4# 1...Qxb5(a) 2.exf4#(A) 1...Qxe3(b) 2.Qxe3#(X) 1...Sxg2!
 1.d4! ~ 2.Re5# 1...Qxb5(a) 2.Qc2#(B) 1...cxd4(ep)(c) 2.Qxe3#(X) 1...Sf3
 2.gxf3#

This is the only DMC specimen with white pawn as the thematic piece. Naturally, the changes made by different pawn moves can't be very complex, but the en passant effect compensates for that, adding the right measure of surprise and beauty in this light position.

3rd HM No.12 Marco Guida & Pavel Murashev



#2

10+8

1... Bxc5 (a) 2.Sxe5 (X)# (2.Sb6?)

1. Sf3? ~ 2.Sfxe5# 1... e4 2.Rd4# 1... Sxg8!
 1. Se6!? ~ 2.Sb6# (2.Sxe5?) 1... Rxd6 (b) 2.Sxe5(X)# 1... Bxc5 (a) 2.Rc3 (A)#
 1... Sc8!
 1.Se4! ~ 2.Sb6# (2.Sxe5?) 1... Qxe3 (c) 2.Sxe5 (X)# 1... Bxc5 (a) 2.Sd2 (B)#
 1... Sc8 2.Bxd5# 1... Qxe4 2.Qxe4#

As in No.13, here we see unpinning in the main phases to allow new thematic defences. The positive effects of white moves – guarding square c5 – are less exciting than the line-closing in No.13, but the additional try by the same white piece brings some nice effects, such as unpins by Black. These additional effects are not coherent, but they interesting, the same

as the anticipatory line-closing in the solution: 1...Qxe3 2.Se5#.

4th HM No.11 Paz Einat



#2

10+11

1...Sd~ (a) 2.Rxe5 (A) #

1.Qc2? ~ 2.Rxe5# 1...Kxd5 2.Qxd3 # but 1...f2!

1.Sgxe5? ~ 2.Qxd3# 1...Sd~ (a) 2.Qxf3# 1...Sxe5 (b) 2.Rxe5 (A)# 1...Sf2

2.Sg5# but 1...Sc5!

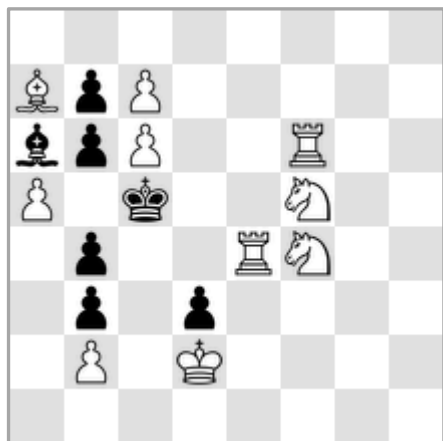
1.Sxf4! ~ 2.Qxd3# 1...Sd~ (a) 2.Qe3# 1...Sdxf4 (c) 2.Rxe5 (A) # 1...Shxf4,f2

2.Sg5# 1...exf4 2.Sd6#

The combination of DMC and Black Correction has already been achieved (*Announcement, Example No.8, Maleika*). Here the thematic content looks less impressive, but it is nicely decorated with the additional try 1.Qc2? as a new element. It uses the thematic mate from the set-play as the threat, and the mate in variation 1...Kd5 2.Qxd3# will reappear as the threat in both thematic tries.

Commendations in the order of appearance:

No.8 Štefan Sovík



#2

10+7

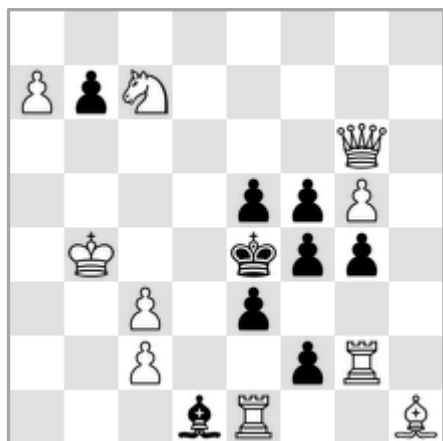
1...Bb5 a 2.Bxb6# X 1...Bc4 b 2.Re5#? 1...bxc6 c 2.Rf5#??

1.Sd4? (-) 1...Bb5 a 2.Sxb3# A 1...Bc4 b 2.Bxb6# X 1...bxc6 c 2.Rxc6# but 1...Kc4!

1.Sd6! (-) 1...Bb5 a 2.Sxb7# B 1...Bc4 b 2.Rxc4# 1...bxc6 c 2.Bxb6# X 1...Kxc6 2.c8Q#

A very similar mechanism of three squares was used by Valuška (*Announcement, Example No.4*), with more of changes, but more of unpleasant symmetry too. Here the mates look more interesting.

No.18 Jozef Havran



#2

10+9

1...f3 2.Rxg4#

1.Qe6(Qf7, Qg8)? ~ 2.Qd5# 1...f3 2.Qc4# 1...Kf3 2.Rg1# but 1...e2!

1.Qd6? ~ 2.Qd5# 1...e2 2.Qd3# 1...Kf3 2.Rg1# but 1...f3!

1.Qb6? ~ 2.Qxb7# 1...e2 2.Rxg4# 1...f3 2.Qe3# 1...Kf3 2.Rg1# but 1...Bxc2!

1.Qa6! ~ 2.Qxb7# 1...Bxc2 2.Rxg4# 1...f3 2.Qc4# 1...e2 2.Qd3# 1...Kf3 2.Rg1# 1...bxa6 2.a8Q(B)#

A rare DMC example with thematic battery mate, transferred after different weaknesses in position of Black: line-opening with pin, line-closing with guard, and decoy with guard.

No.19 Nikola Stolev



#2

8+9

1...e4 2.gxf5#

1.Sxf5? ~ 2.Rd6# 1...Qxf5 2.gxf5# 1...e4 2.Sxd4# but: 1...Qb4!

1.Sd5! ~ 2.Rd6# 1...Qb4 2.gxf5# 1...e4 2.Sxf4#

A light presentation of DMC. Black errors are line closing, capture and decoy, and White errors: obstruction, line-closing and unguard.

No.20 Mykola Cherniavskiy & Daniil Yakimovich



#2

10+7

1...Bf7 2.Bg7#

1.Kg8? ~ 2.Bg7# 1...Se7+ 2.Bxe7# 1...Bf7+ 2.Rxf7# but: 1...Bh6!

1.Sd6? ~ 2.Sxe8# 1...Bd7/Bf7 2.Rf7# 1...cxd6 2.Bg7# but: 1...Bg6!

1.Sb6! ~ 2.Sd5# 1...Bf7 2.Sd7# 1...cxb6 2.Bg7# 1...Sb4/Se7 2.Be7# (1.Ra6? ~ 2.Be7# but: 1...Ba3! 1.Se7? ~ 2.Sd5#/Sg8# 1...Bf7!)

Different sacrifices lead to the thematic DMC line-opening. The additional non-thematic tries don't contribute to the quality.

No.23 Miroslav Subotić



#2

8+12

1... Sc3 2.Bc2#

1.Se4? (-) 1...Sb2/Sc3 2.Sxc5# 1...c4 2.Bc2# 1...Sh~ 2.Sxf2# but: 1...f5!

1.Sc4! (-) 1...Sb2/Sc3 2.Sxb2# 1...bxc4 2.Bc2# 1...Sh~ 2.Sf4#1...f5 2.Se5#

This DMC mechanism with additional non-thematic change wasn't ambitious and should have been realized in a lighter position, but to remove the dual 1...bxc4 2.Bxc4# the composer had to add too many technical pieces.

I remain grateful to Udo Degener and Christian Poisson who uncovered the earlier examples of DMC and TMC; to Borislav Gadjanski who kindly accepted the role of the tourney director; and to all the participants who made this tourney memorable!

Possible claims and remarks should be sent till 5th September to borislav.gadjanski@gmail.com