



The 6th FIDE World Cup in Composing

Section A – Twomovers

Final award by

Paz Einat

MMXVIII

Participants

A01	A. Litvinov (LTU)	A22	S. I. Tkachenko (UKR)
A02	V. Kozhakin (RUS)	A23	A. Kostyukov (RUS)
A03	G. Nicolaescu (ROU)	A24	J. Rice (GBR)
A04	F. Kapustin (UKR)	A25	V. Zamanov (AZE)
A05	T. Atamer (TUR)	A26	K. Velikhanov (AZE)
A06	V. Syzonenko (UKR)	A27	L. Gómez (ESP)
A07	M. Chernyavskiy (UKR)	A28	A. Vasylenko (UKR)
A08	D. -C. Gurgui (ROU)	A29	V. Chepizhny (RUS)
A09	S. Vokal (SVK)	A30	V. Shanshin (RUS)
A10	M. Svítek (CZE)	A31	Z. Labai (SVK)
A11	K. Mlynka (SVK)	A32	J. Ducak (CZE)
A12	U. Sayman (TUR)	A33	P. Murashev (RUS)
A13	S. Parzuch (POL)	A34	E. Permyakov (RUS)
A14	D. Wirajaya (IDN)	A35	V. Markovtsiy (UKR)
A15	B. Majoros (HUN)	A36	M. Uris (ESP)
A16	E. Gavryliv (UKR)	A37	M. Guida (ITA)
A17	A. Slesarenko (RUS)	A38	G. Mosiashvili (GEO)
A18	R. Zalokotsky (UKR)	A39	V. Sorochan (RUS)
A19	M. Basisty (UKR)	A40	V. Dyachuk (UKR)
A20	G. Atayants (RUS)	A41	J. Havran (SVK)
A21	M. Kovačević (SRB)		

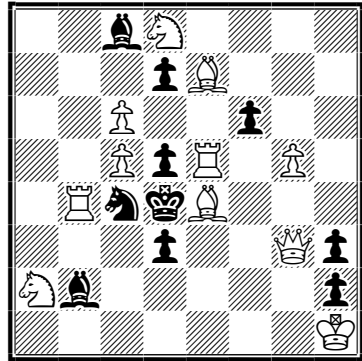
I thank the organizers of this prestigious tourney for entrusting me with judging this section. I received 41 anonymous problems with full solution and some comments from the authors. The overall level was satisfactory but a few problems were of very low level and some others had obvious predecessors, which are listed in the appendix. There was no clear winner here; the problems at the top were hard to differentiate and my own taste played a major role in deciding on their order.

Many of the author's comments included a list, sometimes long, of the various themes presented. The existence of certain themes in a problem is of importance only in terms of how they combine as a whole to present an artistically coherent composition. A few problems mentioned some "pseudo" themes like pseudo le Grand or pseudo Erokhin. Rarely do I find such ideas of interest and I take them for what they are: pseudo themes.

Anticipations (see Appendix):

- **A05**: fully anticipated by **D**;
- **A29**: fully anticipated by **E**;
- **A32**: seems to be a version of **F** as the core elements are identical to "a";
- **A35**: A Shedej cycle with all mates by the same WR, operating a R/B battery was achieved by **G** without twinning. Although the play here is different, the zeroposition is a high price to pay.

1st Prize – Gold medal
 PAVEL MURASHEV
Russian Federation



#2

11+10

1. ♖f7? – 2. ♛:d3# (X) / 2. ♜f2# (Y), 1...d6 2. ♜f2#, 1...♙c1 2. ♛:d3#, 1...d:e4! (a)

1. ♜f5? (A) – 2. ♛:d3# (X) (2. ♜f2?), 1...d:e4 (a) 2. ♙:f6# (B), 1...♚:e4 (x, new) 2. ♜f4#, 1...d6! (2...♚:c5!)

1. ♙:f6? (B) – 2. ♜f2# (Y) (2. ♛:d3?), 1...d:e4 (a) 2. ♜f5# (A), 1...♚:c5 (y, new) 2. ♜:d5# (C), 1...♙c1!

1. ♜f3! - 2. ♜:d5# (C), 1...d:e4 (a) 2. ♛:e4#, 1...♚:e5 (z, new) 2. ♙:f6# (B), 1...f:e5 2. ♛:d3# (X), 1...d:c6 2. ♙:c6#.

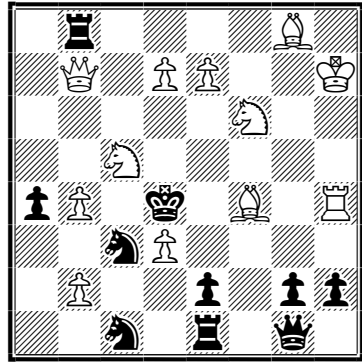
I find this problem marginally better than the 2nd and 3rd prize problems mainly because the four phases comprising it are highly unified and present a set of cohesive ideas. In the introductory try 1.Sf7?, guarding of e5 delivers two threats ♛:d3 & ♜f2. These are separated by the thematic 1...d6 and 1...♙c1 (which naturally

become the refutations of the next two tries) while 1...dxe4 nicely refutes both threats. The next two tries guard e5 in a different way, each giving a different flight thus forcing only one of the w♖ threats to work. These present an exchange between the key and mate on 1...dxe4 (Salazar) and nice mates on the b♖ moves to the flights. While in all three tries the keys guard e5, it is given as a flight in the solution. We see now the return of the ♜xd5 threat as a mate, of the ♕:f6 key (and mate on 1...dxe4) as a mate on the b♖ flight move, and the ♖:d3 threat as a mate. The mechanism driving all these is clear, and while the whole does not comprise a specific theme, the flow of keys, threat and mates in all four phases leaves a high artistic impression.



1. ♗g4? - 2. ♕e5# (A), 1... ♖e3 (b)
 2. ♕:e3# (C), 1... ♗:d3! (a)
 1. ♜h3? - 2. ♗e6# (B), 1... ♗:d3
 (a) 2. ♜:d3# (D), 1... ♖e3! (b)
 1. ♖f3? - 2. ♗e6# (B), 1... ♗:d3
 (a) 2. ♖:d3# (E), 1... ♖e3 (b)
 2. ♖:e3# (F), 1... ♜b6!
 1. ♖c7! - 2. ♖e5#,
 1... ♗:d3 (a) 2. ♗e6# (B),
 1... ♖e3 (b) 2. ♕e5# (A).

2nd Prize – Silver medal
 MARCO GUIDA
 Italy



#2

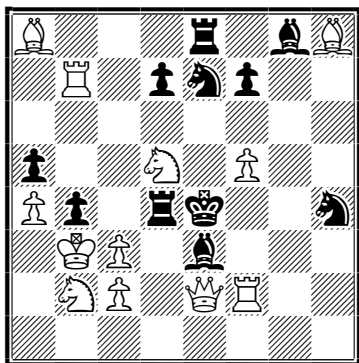
12+10

This problem also presents four well-connected phases. In the first two tries the w♜/w♕ battery is disarmed with the two thematic black moves being, alternately, defenses and refutations.

Try 1. ♖f3? brings two different mates on the thematic defenses. In the solution we have a Hannelius relation between the mates on the thematic defenses and the threats & refutations of the tries 1. ♗g4 & 1. ♜h3.

Moreover, we see also Dombrovskis effects on these defenses so the whole is an interesting Dombro-Zagoruiko (1/1/2/2 Zagoruiko) which combines the Hannelius theme.

3rd Prize – Bronze medal
 GIVI MOSIASHVILI
 Georgia



#2 12+11

1. ♖b8? - 2. ♖f4# / 2. ♖e3#, 1... ♜d5
 2. ♖d3#, 1... ♚d5 2. ♖e8#, 1... ♚c6!

1. ♜d7? - 2. ♖f4# / 2. ♖e3#,
 1... ♜d5 2. ♖d3#, 1... ♚d5!

1. ♖b5? - 2. ♚f6# / 2. ♖f4# /
 2. ♖e3#, 1... ♜d5 2. ♖d3#, 1... ♚d5!

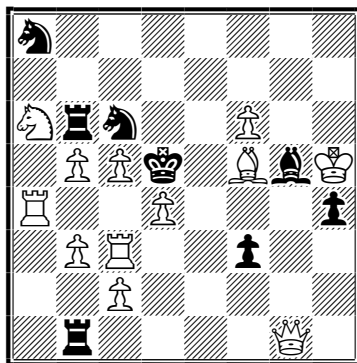
1. ♚d3? - 2. ♚f6#, 1... ♜d5 2. ♖f4#
 (♖e3?), 1... ♚d5 2. ♚c5#, 1... ♚d5
 2. ♖d7# (♖b5?), 1... ♜d3 2. ♖d3#, 1... ♚f6!

1. ♚c4! - 2. ♚f6#, 1... ♜d5
 2. ♖e3# (♖f4?), 1... ♚d5 2. ♚d6#,
 1... ♚d5 2. ♖b5# (♖d7?), 1... ♜c4
 2. ♖d3#, 1... ♚f3 2. ♖:f3#

This is another Dombro-Zagoruiko problem, a theme featured in the 1. ♖b8, 1. ♚d3 and 1. ♚c4 phases. In the first try (1. ♖b8) the defenses on d5 lead to self-pins while in the other two phases they are self-blocks on the flight. The double threat after 1. ♖b8 is neatly separated in the further try & solution after the

1... ♜:d5 defense. The additional change after the b♔ defense is natural and compensates somewhat for the unprovided set flight.

4th Prize
 VALERY SHANSHIN
 Russian Federation



#2 12+8

*1... ♚c~ (a) 2. ♚b4# (A),

*1... ♚:d4 (b) 2. ♖:d4#

1. ♖h2? - 2. ♖d6#, 1... ♚c~ (a)
 2. ♖e5# [2. ♚b4? (A) ♚:d4! - secondary
 threat correction], 1... ♚:d4 (b) 2. ♚b4#
 (A) [secondary Dombrovskis effect; B2
 theme], 1... ♚f4!

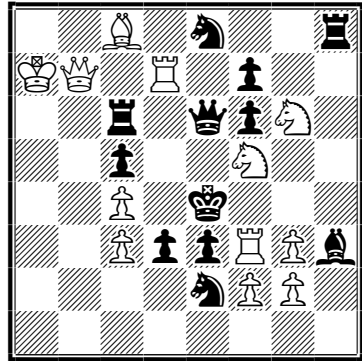
1. ♜d3? - 2. c4# (B), 1... ♜c1!

1. ♖e3! - 2. ♚e6# [2.c4? (B)
 ♚:d4! - threat correction], 1... ♚c~
 (a) 2. ♖e5# [2. ♚b4? (A) ♚:d4! -
 secondary threat correction],

1... ♚:d4 (b) 2.c4# (B) [2. ♚b4?
 (A) ♚:c5! - secondary anti-
 Dombrovskis effect; ♚-2 theme],
 1... ♚:e3 2. ♖g8#, 1... ♚c7 2. ♚:c7#.

An excellent black correction Zagoruiko with Dombrovskis elements and subtle differentiation of mates. The mechanism, using direct & indirect unguard of d4 by the keys is very interesting, and the threat correction (c4#), and its thematic reappearance, adds much spice.

5th Prize
VASIL DYACHUK
Ukraine



#2

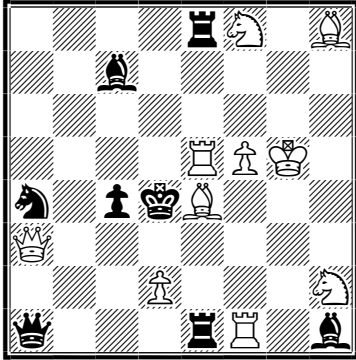
12+12

1. ♖ge7? - 2. ♜:e3# (A), 1... ♝:e7
 (a) 2. ♜:e7# (B), 1... ♗:g3!
 1. ♗fe7? - 2. ♜:e3# (A), 1... ♝:e7
 (a) 2. ♞:c6# (C), 1... e:f2!
 1. ♜e7! (B) - 2. ♞:c6# (C),
 1... ♝:e7 (a) 2. ♜:e3# (A), 1... ♗c7
 2. ♗d6#, 1... f:g6 2. ♜:e6#, 1... d2
 2. ♞b1#, 1... ♗d4 2. ♜f4#.

~

The Dyachuk combination involves the le Grand (threat & mate) and Erokhin (key and mate). Many elements here are reminiscence of previous realizations of this combination (See **A** in the appendix as an example). However, the fact that all three keys are to the same square adds a much-needed unity to this rather technical combination, and makes a fresh and memorable impression.

6th Prize
MARJAN KOVAČEVIĆ
Serbia



#2

10+8

1. ♖f4! – 2. ♜d5#,

1... ♙:e4 2. ♜f3#, 1... ♜:e5 2. ♜e6#
(Self-pin, Orthogonal/Diagonal Transformation),

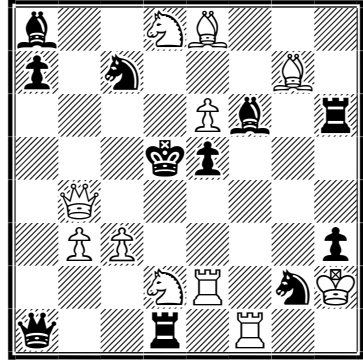
1... ♜:e4 2. ♜e3#, 1... ♙:e5 2. ♜d6#
(Self-pin, Orthogonal/Diagonal Transformation)

1... ♙d8+ 2. ♜e7#, 1... ♜g1+
2. ♙g2# (Cross-check,
Orthogonal/Diagonal Transformation)

1... c3 2. ♜b4#.

The 7th WCCT theme is presented in the form of three pairs of variation: four variation show self-pins – two on e4 and two on e5 and two variations show neat cross-checks. The entire scheme is highly unified with the batteries responsible the self-pins elegantly used for the cross-check battery-interference mates. The key piece is out of play, but it is actually thematic as it brings about two of the self-pins and one of the cross-check variations.

7th Prize
MIGUEL URIS
Spain



#2

11+11

1. ♙f8? - 2. ♜d6# (A) / 2. ♜c4# (B) /
2. ♜c5# (C) / 2. ♜e4# (D), 1... ♙e3 (b)
2. ♜d6# (A) / 2. c5# (C) / 2. e4# (D),
1... ♜a6 (c) 2. ♜c5# (C) / 2. e4# (D),
1... ♙e7! (a)

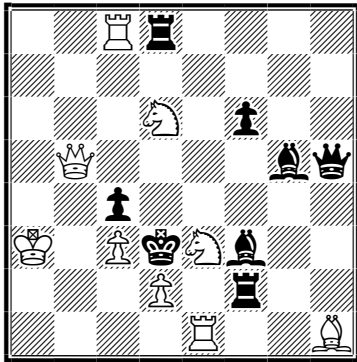
1. ♙e4? - 2. ♜d6# (A) / 2. ♜c4# (B)
/ 2. ♜c5# (C), 1... ♙e7 (a) 2. ♜c4# (B),
1... ♜a6 (c) 2. ♜c5# (C), 1... ♙e3! (b)

1. ♙f7? - 2. ♜d6# (A) / 2. ♜c4# (B),
1... ♙e7 (a) 2. ♜c4# (B) / 2. ♜:e5# (E),
1... ♙e3 (b) 2. ♜d6# (A), 1... ♜a6! (c)

1. ♙c4! - 2. ♜d6# (A), 1... ♙e7 (a)
2. ♜:e5# (E), 1... ♙e3 (b) 2. ♙:e3# (F),
1... ♜a6 (c) 2. ♜:d1# (G), 1... ♙:e8(♙b5)
2. ♜(♙)b5#, 1... ♜a3 2. ♜:d1#.

Gradual threat reduction with a clear mechanism. The nice element here are the three refutations, which are also threat-separating defenses in some of the tries as well as thematic defenses in the solution with new mates. The presence of w ♖f1, smartly used to prevent check to the w ♙, is a hint towards the solution.

1st Honourable Mention
ANATOLY SLESARENKO
Russian Federation



#2

9+8

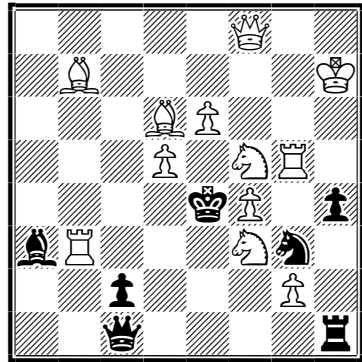
*1... ♖:d2 2. ♜:c4#, *1... ♙d1
2. ♜d5#.

1. ♙e:c4? - 2. ♜b1#, 1... ♖:d2
2. ♙e3#! (switchback), 1... ♙d1
2. ♙e4#, 1... ♙:d2!

1. ♙d:c4! - 2. ♜b1#, 1... ♖:d2
2. ♙d6#! (switchback), 1... ♙d1
2. ♖:d8#, 1... ♙e4 2. ♜f5#.

The self-block on d2 is at the center of the problem. In the set we see a mate on c4, the square to which the keys of the try and solution are made. These give & take keys generate a battery that is fired upon the self-block on d2 with switchbacks to guard the given flight. The three different replies on 1... ♙d1 complete the Zagoruiko but the lack of set reply on 1... ♙:d2 is a minus.

2nd Honourable Mention
ANATOLY VASYLENKO
Ukraine



#2

12+7

1. ♖g4? - 2. ♙g5#, 1... ♙:f5!
(1... ♙:d6?, 1... ♜:f4?)

1. ♖h5? - 2. ♙g5#, 1... ♙:d6
2. ♙:d6#, 1... ♙:f5 2. ♜:f5#, 1... ♜:f4!
1. ♙5d4? - 2. ♖e5#, 1... ♜:f4 2. ♜:f4#,
1... ♙f5 2. ♜:f5#, 1... ♙:d6!

1. ♙e5? - 2.d6# (A), 1... ♙d6 (a)
2. ♙:d6# (B), 1... ♜d1 2. ♖e3#,
1... ♜d2 2. ♙:d2#, 1... ♖d1!

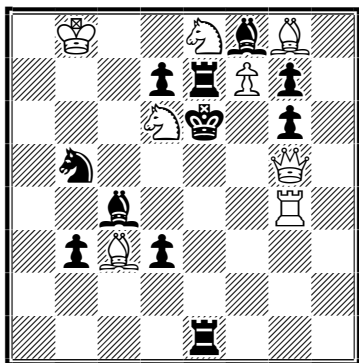
1. ♙:a3? ♜:a3!, 1. ♙c5? ♙:c5!

1. ♙b4!! - 2. ♙d6# (B) [2.d6? (A)],
1... ♜:f4 (b) 2.d6# (A), 1... ♙:f4 2. ♙:g3#,
1... ♙:b4 2. ♜:b4#, 1... ♙:f5 2. ♜:f5#.

There are two separate ideas here: the first involves three black moves of which only one, in each of three tries, is a refutation. The second involves an exchange between d6 and ♙d6 as white threat and mate in a form of white threat-correction. The two ideas do not really combine and each has weaknesses. Significantly, the 3rd try in the first idea, 1. ♙5d4, has a

different threat, making the idea far less unified & interesting. The flight-giving key, part of the threat correction effect, is good, with nice use of the $w_{\text{w}}/w_{\text{w}}$ indirect/direct battery and determination of the w_{w} key square.

3rd Honourable Mention
ALEKSANDR KOSTYUKOV
Russian Federation



#2

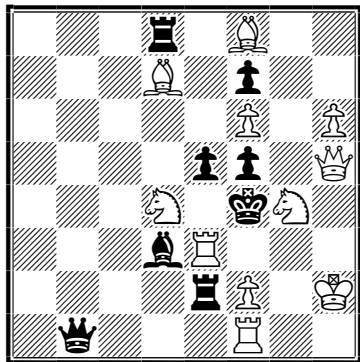
8+11

*1... $\text{B}:\text{e}8+$ 2. $\text{f}:\text{e}8\text{Q}\#$, 1... $\text{B}:\text{f}7$ 2. $\text{Q}:\text{f}7\#$,
1... $\text{B}:\text{e}4$ 2. $\text{B}:\text{e}4\#$, 1... $\text{Q}:\text{d}5$ 2. $\text{W}:\text{g}6\#$.

1. $\text{W}:\text{f}4!$ - 2. $\text{W}:\text{c}4\#$, 1... $\text{B}:\text{e}8+$
2. $\text{f}:\text{e}8\text{W}\#$, 1... $\text{B}:\text{f}7$ 2. $\text{W}:\text{f}7\#$, 1... $\text{B}:\text{e}4$
2. $\text{W}:\text{e}4\#$, 1... $\text{Q}:\text{d}5$ 2. $\text{B}:\text{g}6\#$, 1... $\text{B}:\text{e}5$
2. $\text{W}:\text{e}5\#$, 1... $\text{Q}:\text{c}3$ 2. $\text{Q}:\text{c}7\#$.

Four mate changes presenting a task of four pairs of mates on the same square. The use of the changed promotion mates smartly enhances this achievement. The $w_{\text{w}}/b_{\text{B}}$ mechanism of changed mates is well known and six mate changes, including three on the same square, was already achieved (See **B** in the appendix). The promotion change and the mates on f7 provide enough originality for inclusion in the award.

4th Honourable Mention
LUIS GOMEZ
Spain



#2

11+8

*1...e4 (a) 2. $\text{Q}:\text{d}6\#$ (A) / 2. $\text{W}:\text{f}5\#$ (C)

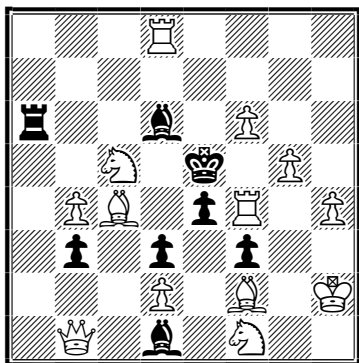
*1...f.g4 (b) 2. $\text{W}:\text{g}4\#$ (B) / 2. $\text{W}:\text{e}5\#$ (D)

1. $\text{Q}:\text{c}6?$ - 2. $\text{B}:\text{f}3\#$, 1...e4 (a)
2. $\text{W}:\text{f}5\#$ (C), 1...f.g4 (b) 2. $\text{W}:\text{e}5\#$ (D),
1... $\text{B}:\text{e}3$ (c) 2. $\text{f}:\text{e}3\#$ (E), 1... $\text{B}:\text{d}5!$

1. $\text{W}:\text{h}4!$ - 2. $\text{Q}:\text{e}5\#$, 1...e4 (a)
2. $\text{Q}:\text{d}6\#$ (A), 1...f.g4 (b) 2. $\text{W}:\text{g}4\#$
(B), 1... $\text{B}:\text{e}3$ (c) 2. $\text{Q}:\text{e}3\#$ (F),
1... $\text{B}:\text{f}2+$ 2. $\text{B}:\text{f}2\#$, 1... $\text{Q}:\text{e}4$ 2. $\text{Q}:\text{e}2\#$.

Three changed mates with the additional element of separation of set duals on two of the black defenses. In terms of the mechanism of the set-dual separation, the unguards of f5 and g4 by 1. $\text{Q}:\text{c}6?$ is more interesting than the move away from f5 & e5 by 1. $\text{W}:\text{h}4!$

5th Honourable Mention
 EVGENY PERMYAKOV
Russian Federation



#2

13+8

*1...e3 2. ♖:d3# (X)

1. ♖:d3? - 2. ♖:e4#, 1...e:d3
 2. ♖:d3# (X), 1...♞:f4 2. ♖:e4#, 1...♙c2!

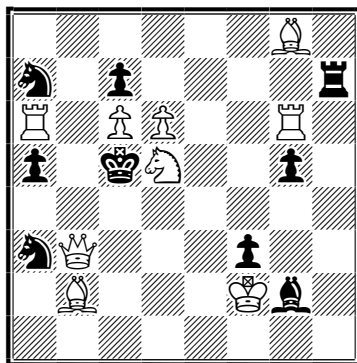
1. ♙e6? - 2. ♞:e4# (C) / 2. ♞f5#
 (D), 1...♙:c5! (b)

1. ♙g3? (A) - 2. ♖b2# (B),
 1...♞d4 (a) 2. ♞:e4# (C), 1...♙:c5
 (b) 2. ♞:f3#, 1...♞a2!

1. ♙e3! - 2. ♞:e4# (C), 1...♞d4
 (a) 2. ♖b2# (B), 1...♞:f4 2. ♙g3#
 (A), 1...♙:c5 (b) 2. ♞f5# (D).

The core of the problem is a le Grand theme shown between the try 1. ♙g3 and the solution involving the 1...♞d4 defense. The additional try, 1. ♙e6?, adds a double threat with mates featuring in the solution. The added function change of ♙g3 (key and mate) and the flight giving key complete an interesting problem. As both g3 & e3 are double guarded, the key piece is out of play, making this an obvious weakness, as is the unprovided flight.

6th Honourable Mention
 MARK BASISTY
Ukraine



#2

9+9

*1...a4 2. ♖b4#

1. ♙c3? - 2. ♙e4# (A) / 2. ♙a4#
 (B), 1...♞d4 2. ♖d5# (C), 1...♞h4!

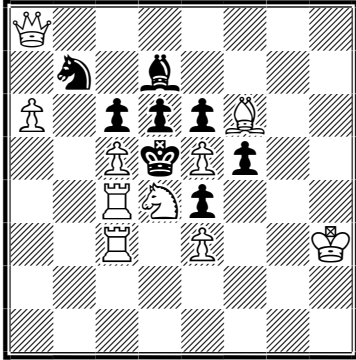
1. ♙b4? - 2. ♙d3#, 1...a:b4 2. ♖d5#
 (C), 1...♞b5 2. ♞:g5#, 1...♙f1!

1. ♙f6? - ♙e4# (A), 1...♞:d6
 2. ♖:a3#, 1...♞h4 2. ♙d7#, 1...♞e7!

1. ♙b6! - 2. ♙a4# (B), 1...♞:c6
 2. ♖d5# (C), 1...c:b6 2. ♖:b6#,
 1...♞h4 2. ♙d7#.

In each of the three tries and the solution the key provides a different flight. The mate ♖d5 is transferred three times and there are good replies on the b♞ defenses. However, the predecessor by Jac Haring (C in the appendix) is significant. Still, some of the play here is different enough to justify inclusion in the award.

7th Honourable Mention
 SERGEY I. TKACHENKO
Ukraine



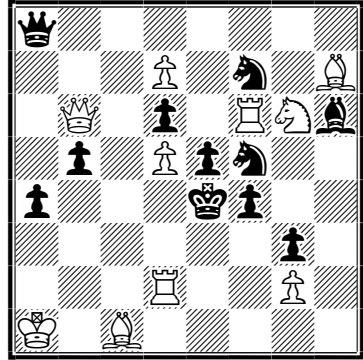
#2

10+8

1. ♖d~? (1. ♖b3?, 1. ♖f3?) –
 2. ♖d4# (A), 1...d:e5! / 1...d:c5!
 1. ♖e2? - 2. ♖d4# (A) / 2. ♖f4#
 (B), 1...d:e5!
 1. ♖b5? - 2. ♖c7# (C) / 2. ♖d4#
 (A), 1...c:b5!
 1. ♖:e6? - 2. ♖f4# (B) / 2. ♖c7#
 (C) (2. ♖d4#??), 1...♙:e6 2. ♖d4#,
 1...♚:e6 2. ♖g8#, 1...f4!
 1. ♖c2? - 2. ♖d4# (A) / 2. ♖b4#
 (D), 1...d:c5!
 1. ♖:f5? - 2. ♖e7# (E) / 2. ♖d4#
 (A), 1...e:f5!
 1. ♖:c6! - 2. ♖b4# (D) / 2. ♖e7#
 (E) (2. ♖d4#??), 1...♙:c6 2. ♖d4#,
 1...♚:c6 2. ♖:b7#.

The white correction and double cyclical double-threats are marred by the poor replies to 1. ♖b5 & 1. ♖:f5. The main originality of this scheme is by the flight giving try 1. ♖:e6 and the key.

8th Honourable Mention
 ZOLTAN LABAI
Slovakia



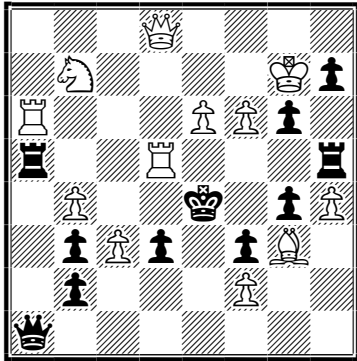
#2

10+11

- *1... ♖h4 2. ♖:h4#, 1... ♖e7 2. ♖:e7#
 1. ♖~? - 2. ♙:f5# (C), 1...f3!
 1. ♖:e5? - 2. ♖d4# (A), 1...♚:d5
 2. ♖e2# (B), 1...d:e5 2. ♙:f5# (C),
 1...♚:e5 2. ♖e6#, 1...♖a7!
 1. ♖:f4! - 2. ♖e2# (B), 1...e:f4
 2. ♖d4# (A), 1...♙:f4 2. ♙:f5# (C),
 1...♚:f4 2. ♖d4#.

Threat correction with a flight-giving try and solution. There are several mate transfers and all three threats become variation mates.

9th Honourable Mention
VLADIMIR SOROCHAN
Russian Federation



#2

12+11

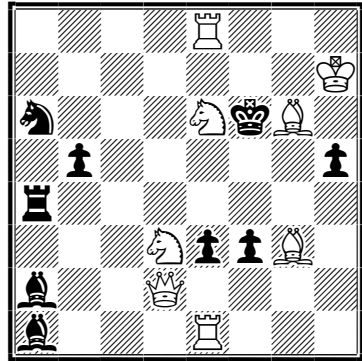
1. ♖f5? - 2. ♗d6#, 1... ♔:f5
2. ♖:d3#, 1... ♖:f5 2. ♖d4#, 1... ♖e5
2. ♖f4#, 1... ♖:a6 2. ♖d5#, 1...d2!

1. ♖c7? - 2. ♖c4#, 1... ♔:d5
2. ♖c6#, 1... ♖:d5 2. ♖f4#, 1... ♖e5
2. ♖:e5#, 1... ♖c5!

1. ♖a8! - 2. ♗d6#, 1... ♔:d5
2. ♗:a5#, 1... ♖:a6 2. ♗c5#, 1... ♖:d5
2. ♗d6# (rook is pinned)

Nice matching play between the two tries, with a very good refutation to the first. The surprising key, granting a flight like the try keys, changes one mate but, overall, the solution does not contain interesting play.

1st Commendation
EUGENY GAVRYLIV
Ukraine



#2

8+9

*1... ♗d4 (a) 2. ♗h4# (A),
1... ♖d4 (b) 2. ♗e5# (B)

1. ♗b2? - 2. ♖d8#, 1...e:d2 (c)
2. ♗e5# (B), 1... ♖d4 (b) 2. ♖:d4#
(C), 1... ♖f4! (x) / 1...Bd5! (y)

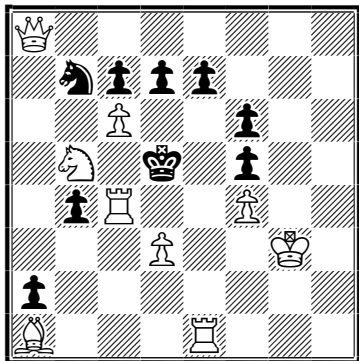
1. ♗e5? - 2. ♗d7# / ♖d8#,
1... ♗d4 (a) / 1...e:d2 (c) 2. ♗d7#,
1... ♗:e6 (z) 2. ♖d8#, 1... ♖d4! (b)

1. ♖:e3? - 2. ♖g5#, 1... ♖f4 (x)
2. ♖:f4#, 1... ♗:e6 (z) 2. ♖:e6#, 1... ♖g4!

1. ♗b4! - 2. ♖d8#, 1... ♗d4 (a)
2. ♖:d4# (C), 1...e:d2 (c) 2. ♗h4# (A)
1... ♗d5 (y) 2. ♗:d5#.

The concept of white key interferences on the two black line pieces active in a Grimshaw was shown before. Here, the return of the set mates after the line opening guard on e5 makes a refreshing addition. However, the double refutation on 1. ♗b2 is a pity.

2nd Commendation
GRIGORY ATAYANTS
Russian Federation



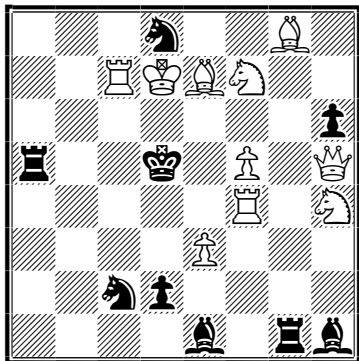
#2

9+9

- 1.c:d7? - 2.d8♙#, 1...c5
2.♖:b7#, 1...e5 2.♗g8#, 1...c6!
1.♗h8? - 2.♖h1#, 1...e5
2.♗g8#, 1...♗d6 2.♗:c7#, 1...♗c5!
1.♗:f6? - 2.♞e5# (A), 1...e:f6 2.♗g8#
(B), 1...d6 2.♗:c7# (C), 1...a1♙!
1.♞:e7? - 2.♗g8# (B), 1...♗d6
2.♗:c7# (C), 1...♗c5 2.♞d4#, 1...♗d8!
1.♗e5! - 2.♗:c7# (C), 1...♗e6
2.♗g8# (B), 1...f:e5 2.♞:e5# (A).

Good key with return of threats as mates. The tries 1.♗:f6 and 1.♞:e7 work well to present the thematic mates as threats, and the mate ♗:c7, featured in the tries, becomes the solution's threat.

3rd Commendation
JOHN RICE
Great Britain



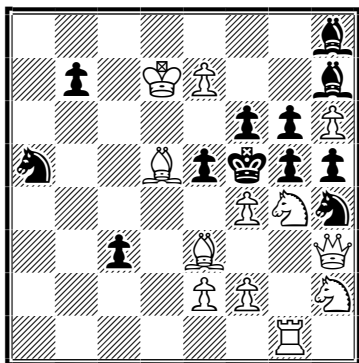
#2

10+9

- 1.♗g2? - 2.f6# / 2.♖f3#, 1...♗:g2
2.f6#, 1...♞:g2 2.♖f3#, 1...d1♙!
1.♗g6? - 2.♗:d8#, 1...♞:g6
2.f:g6#, 1...♗d4 2.♞:d4#, 1...♗:f7
2.♗:f7#, 1...♗e6!
1.♗f3! - 2.e4#, 1...♗:f3 2.♖:f3#,
1...♗c6 2.♗g5#, 1...♞a4 2.♞c5#,
1...♗:e3 2.♞d4#.

The claimed "anti-Barnes" has no merit. To present such a theme, the interferences of only one of the black pieces involved in the Nowotny must still poses the potential to give the original Nowotny mate. This is not the case here since both 1.♗f3 & 1.♗g6 do not close the lines relevant to the 1.♗g2 mates. Still, it is interesting that 1.♗g2 does not activate the ♗:d8 & e4 mates, which appear only after the matching ♗ moves that guard e5 & d4 respectively.

4th Commendation
 JOZEF HAVRAN
 Slovakia



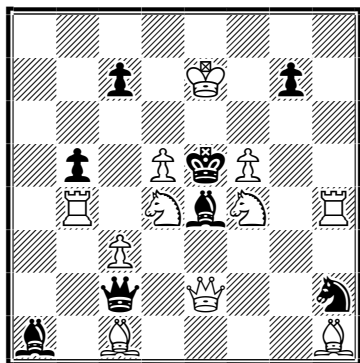
#2

12+12

1. ♖f1? - 2. ♖g3#, 1...g:f4
 2. ♖h2#, 1...e:f4!
 1.f3? - 2. ♗e4# / 2. ♗e6#, 1...g:f4
 2. ♖f2#, 1...♖:f3!
 1.e8♖? - 2. ♖e6#, 1...g:f4
 2. ♖:e5#, 1...♗g8!
 1.e8♗? - 2. ♖d6#, 1...g:f4
 2. ♖g:f6#, 1...♖c4!
 1.♗c1! - 2.e4#, 1...g:f4 2. ♖e3#,
 1...e:f4 2. ♖d3#, 1...e4 2. ♗e6#.

Five-fold change after 1...g:f4 with mates on vacated or guarded squares. The promotion tries are nice and all refutations are different. w♖h2 acts only as a plug in the solution, but I see this only as a minor weakness. Several composers worked on similar schemes but I did not find a clear predecessor.

5th Commendation
 KENAN VELIKHANOV
 Azerbaijan



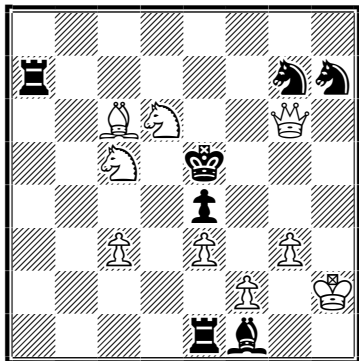
#2

11+8

1. ♜b5? - 2. ♖g6# (A), 1...c5 2.d:c6
 e.p.#, 1...♖:c3 2. ♖:e4#, 1...♗:c3!
 1. ♖b5? - 2. ♖g6# (A), 1...c5
 2. ♖b8# (d:c6 e.p.), 1...♗:f5
 2. ♖c6# (B), 1...♖g2!
 1. ♖h5? - 2. ♖c6# (B), 1...g5
 2. ♖h8# (f:g6 e.p.), 1...♗:d5
 2. ♖g6# (A), 1...♖:c3!
 1. ♜h5! - 2. ♖c6# (B), 1...g5 2.f:g6
 e.p.#, 1...♖:c3/♖d2/♖c1 2. ♖:e4#

The symmetrical play is a blemish but the four phases provide interesting effects.

6th Commendation
STEFAN PARZUCH
Poland



#2

9+7

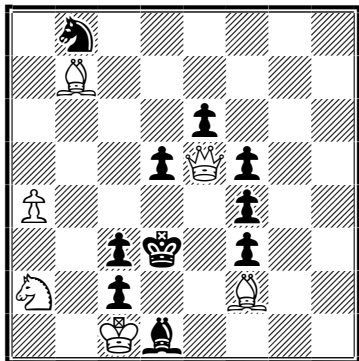
1. ♖:e4? - 2.f4#, 1... ♜e2 2. ♘c4#
/ 2. ♘d3#, 1... ♜a2 2. ♘f7# / 2. ♘d7#,
1... ♘h5(♘e6) 2. ♜e6#, 1... ♘f6!

1. ♘de4? - 2.f4#, 1... ♜e2
2. ♘d3#, 1... ♜a2 2. ♘d7#,
1... ♘h5(♘e6) 2. ♜e6#, 1... ♜f7!

1. ♘c:e4! - 2.f4#, 1... ♜e2
2. ♘c4#, 1... ♜a2(♜f7) 2. ♘(:)f7#,
1... ♘h5(♘e6) 2. ♜f5#, 1... ♘f6
2. ♜:f6#.

Duals in the 1st try are separated in the further try & solution. While the mechanism is well known, the keys to the same square, unified defense motives and the additional mate change provide enough originality.

7th Commendation
STANISLAV VOKÁL
Slovakia



#2

6+10

*1... ♖e2 2. ♜d4#, 1... ♘c4 2. ♜:c3#,
1...d4 2. ♜b5#, 1... ♘~ 2. ♖a6#

1. ♖c8? d4!

1. ♖a8? ♘~!

1.a5? ♘c4!

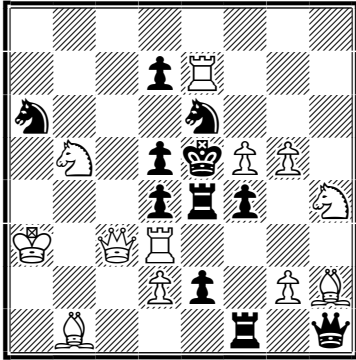
1. ♜:e6! zz 1... ♖e2 2. ♜:d5#,
1... ♘c4 2. ♜:d5#, 1...d4 2. ♘b4#,
1... ♘~ 2. ♖a6#.

A nice mutata with three changes. A pity this scheme has the same mate on 1... ♖e2 & 1... ♘c4 in the solution.

~

APPENDIX

A – VASIL DYACHUK
2ND PRIZE
5TH FIDE WORLD CUP, 2015



#2

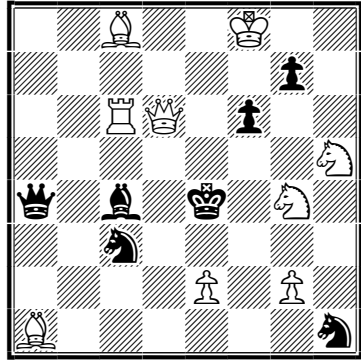
12+11

1. ♖f7? – 2. ♗g6#,
 1... ♖e3 2. ♖:e3#,
 1... ♗f8!

1. g4? – 2. ♗g6#,
 1... ♖e3 2. ♗:d4#,
 1... f:g3 e.p.!

1. ♖e3! – 2. ♗:d4#
 1... ♖:e3 2. ♗g6#,
 1... d:c3 2. d4#

B – PAUL MICHULIS
HLAS L'UDU
1978



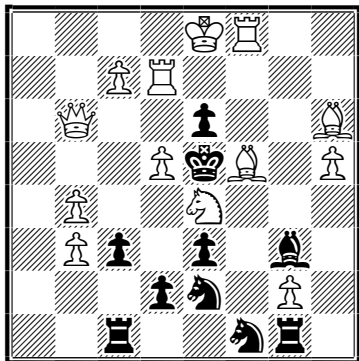
#2

9+7

*1... ♗g3 2. ♗:g3#
 *1... g6 2. ♗h:f6#
 *1... ♗d5 2. ♗e6#
 *1... ♗e6 2. ♗d3#
 *1... ♗d5 2. ♗f4#
 *1... ♗a8 2. ♖:c4#

1. ♗c5! – 2. ♗f5#
 1... ♗g3 2. ♗f2#
 1... g6 2. ♗g:f6#
 1... ♗d5 2. ♗d4#
 1... ♗a8 2. ♗:c4#
 1... ♗e6 2. ♖:e6#
 1... ♗d5 2. ♗e3#

C – JAC HARING
 9TH COMMENDATION
 MEMORIAL M. CHIGORIN 1958-59



#2

13+10

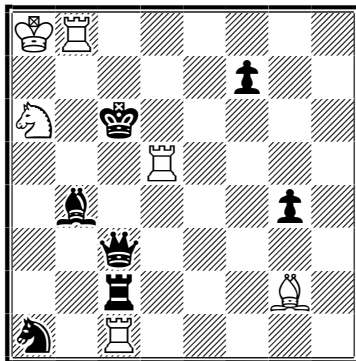
1. ♖g5? – 2. ♗f3#,
 1... ♗h2 2. ♖:e3#,
 1... ♗d4 2. ♖d6#,
 1... e:f5!

1. ♗c5? – 2. ♗d3#,
 1... ♗f4 2. ♗g7#,
 1... e:f5 2. ♖f6#,
 1... d1 ♖!

1. ♗f6? – 2. ♗g4#,
 1... ♗:f5 2. ♖:e6#,
 1... e:f5 2. ♖e7#,
 1... ♗h2!

1. ♗d6! – 2. ♗c4#
 1... ♗:d5 2. ♖c5#
 1... e:d5 2. ♖e7#
 1... e:f5 2. ♖:f5#

D – STEPAN P. TSYRULIK
 1ST PRIZE, COMITE CENTRAL POUR
 LA COMPOSITION ECHIQUEENNE, 1954

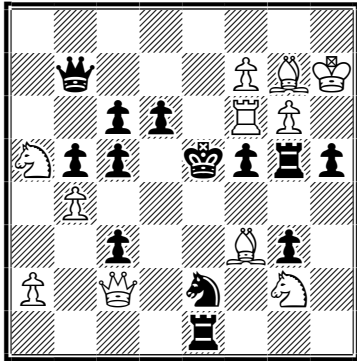


#2

6+7

1. ♖b7! – 2. ♗b8#,
 1... ♖:g2/♖e5/♖g3/♖f3 2. ♗:b4#
 1... ♗d6 2. ♖c5#
 1... ♖h8+ 2. ♖d8#
 1... ♖a2 2. ♖d2#
 1... ♖a3 2. ♖d3#

E – VASIL MARKOVTSY
2ND PRIZE
FIDE OLYMPIC TY, BAKU, 2016



#2

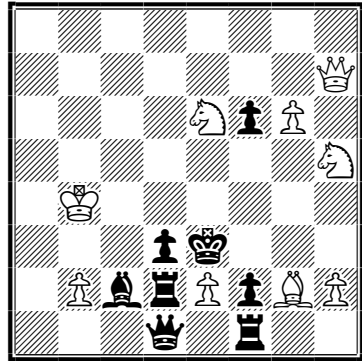
11+13

1. ♖f4? – 2. ♜:f5# (A),
 1... ♔d4 (a) 2. ♜e6# (B),
 1... ♔:f4 2. ♜e4#,
 1... ♖:f4 2. ♜:c3#
 1...d5!

1. ♜b3? – 2. ♜e6# (B)
 1... ♔d4 (a) 2. ♜:d6# (C)
 1...d5 2. ♜:c6#
 1...f4 2. ♜:f4#
 1...c4!

1. b:c5! – 2. ♜:d6# (C)
 1... ♔d4 (a) 2. ♜:f5# (A)
 1...d:c5 2. ♜:c6#
 1... ♜:g6 2. ♜:g6#
 1... ♜:f7/♜e7 2. ♖:c6#

F – JÁN DUCAK
“PAT A MAT”
2013



#2

zero

9+8

a) + ♜c5; b) ♠f6

a) + ♜c5:
 1. ♖g3? – 2. ♜h6#
 1...f5 2. ♜e5#
 1...d:e2!

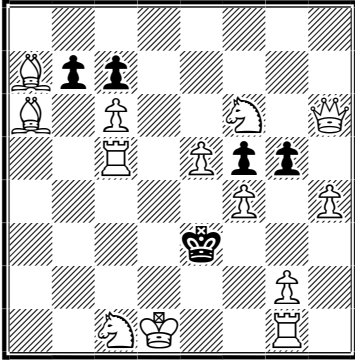
1. ♖hf4? – 2. ♜h3#
 1... ♜:e2 2. ♖d5#
 1... ♜:e2!

1. ♜a7? – 2. ♜e5#
 1... ♜:e2 2. ♜:c2#
 1...d:e2 2. ♜c3#
 1... ♔:e2!

1. ♖:f6! – 2. ♜e5#
 1...d:e2 2. ♜h3#
 1... ♜:e2 2. ♜h6#

b) ♠f6:
 1. ♜c7! – 2. ♜e5#
 1...d:e2 2. ♜g3#
 1... ♜:e2 2. ♜f4#

G – PETER GVOZDJAK
 2ND PRIZE
 SLOVENSKÝ DENNIK 1990-91



#2

13+5

1. ♖:g5? - 2. ♜c3# (A)
 1... ♘d4 (a) 2. ♜c4# (B)
 1... ♘f2 (b) 2. ♜c2# (C)
 1...b6!

1. ♙:b7! - 2. ♜c4# (B)
 1... ♘d4 (a) 2. ♜c2# (C)
 1... ♘f2 (b) 2. ♜c3# (A)
 1... ♘:f4 2. ♖:g5#