



The 10th FIDE World Cup in Composing

Section A – Twomovers

Preliminary award by

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MMXXII

I received 38 anonymous entries from the tournament Director.

A large group of problems were eliminated from the number of contenders for awards due to anticipations (full or partial) or insufficient degree of originality, complexity and technical excellence:

- **A1** (Kb1-Kh4, 8+3) – anticipation [yacpdb/83221](#);
- **A2** (Kb1-Kd4, 10+8) – anticipation [yacpdb/45308](#);
- **A11** (Kg2-Kc4, 9+6) – anticipation [yacpdb/42434](#);
- **A22** (Ka6-Kd5, 9+6) – anticipation [yacpdb/408016](#);
- **A31** (Kg5-Kd4, 7+12) – anticipations [yacpdb/471185](#) and [yacpdb/447223](#);
- **A36** (Kb4-Kd5, 10+12) – non-original content with non-economic realization;
- **A5** (Kf5-Kd5, 11+9) – step back from [yacpdb/35383](#) (10 ideological variations) and from highest task [yacpdb/328695](#) (11 variations!);
- **A16** (Kg6-Ke5, 12+9) – compare to [yacpdb/552083](#);
- **A30** (Ka2-Ke5, 12+11) – le Grand in Zagoruiko with fresh elements in the scheme, but with a cumbersome position that cannot be compared with exemplary examples: [yacpdb/30023](#), [yacpdb/195981](#);
- **A35** (Ke1-Ke3, 11+11) – little originality, adding try is refuted by capture of threatening piece. Compare to: [yacpdb/221565](#), [yacpdb/365101](#);

- **A20** (Kg8-Ke5, 9+9) – “parasitic” try 1.Rd3? Sb3! With two threats. Compare to [yacpdb/382925](#);

- **A28** (Kh8-Kd5, 9+10) – due to far-fetched tries (1.g8Q?, 1.e7?) and “parasitic” try with excess threat (1.Bf6? Qe4!), the problem is much worse than following problems without such merits: [yacpdb/176178](#), [yacpdb/97132](#) and [yacpdb/234272](#);

- **A8** (Kh7-Kf5, 12+9) – “parasitic” try 1.Qc8? S:e5!, unnecessary Ba1 in two last phases;

- **A38** (Kh5-Ke5, 13+12) – judging by the content and mechanism, it is related to a series of works by Mihailo Stojnic. The instance is not successful: the decision phase is actually “extraneous”, and wRc3 is needed only in two tries.

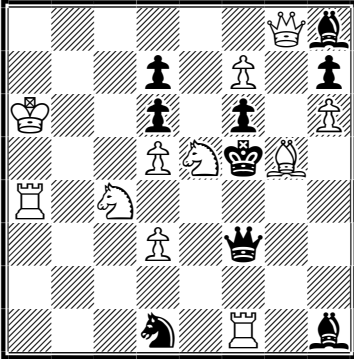
If we add to this 5-6 entries of clearly low quality, and a couple of artistically unacceptable ones, then the picture is bleak.

For me, the hackneyed expression “average level of a tournament” has long been associated with the notorious “average temperature in a hospital” (sorry for the cliché). Another confirmation of this...

Meanwhile, the level of entries submitted for the award, in my opinion, is quite high, and the prize problems are of a very high quality.

The proposed award is as follows.

A14 – 1st Prize



#2

11+9

*1...f:e5 (a) 2.S:d6# (A)

*1...Q:f4 (b) 2.R:f4#

1.Bg~ (Bc1)? - 2.Qg4# (C), Q:h7# (D)

1...d:e5 2.Sd6# (A)

1...f:e5 2.Qg5# (2.Sd6? Kf6!)

1...Se3! (closing)

1.B:f6? - 2.Qg5# (B) (2.Qg4, Q:h7, S:d6? K:f6!)

1...B:f6 2.Qg4# (C) (pin-mate, 2.Q:h7, S:d6? Kg5!)

1...K:f6 2.f8Q#

1...Bg7! (closing)

1.Bf4! – 2.S:d6# (A) (2.Qg4? Q:g4!, 2.Q:h7? K:f4!)

1...Q:d5 2.Qg4# (C) (2.Q:h7? Ke6!)

1...Q:d3 2.Q:h7# (D) (2.Qg4? Ke4!)

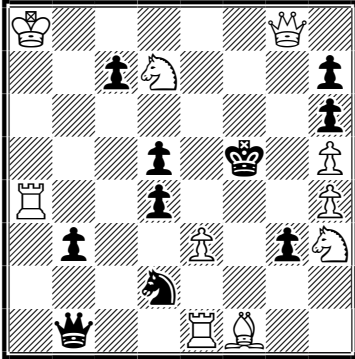
1...f:e5 (a) 2.Qg5# (B)

1...Q:f4 (b) / K:f4 2.Qg4# (pin-mate)

An original and solid plot based on White Correction with Threat Correction (in parallel), Neva theme and Caprice elements.

Flight giving key double, dual avoidance of both threats and mates in variations. A significant place in the content is occupied by the themes of changing the functions of moves: Rudenko, double pseudo-Le Grand, cyclic pseudo-Le Grand (CA-BC-AB) and others.

An unconventional logical-paradoxical project with an optimal design.

A27 – 2nd Prize

#2

10+10

1.Be2? - 2.Qd5# (A) / 2.Qg4# (B)

1...Ke4 2.Qe6# (C)

1...Qe4 2.Qf7#

1...Sf3!

1.Ra6? - 2.Qe6# (C)

1...Ke4 2.Qg4# (B)

1...Qe4 2.Rf6#

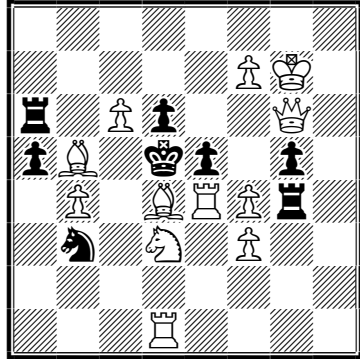
1...c6!

1.Sf4! - 2.Qe6# (C)

1...Ke4 2.Qd5# (A)

1...Qe4 2.Bh3#

Combination of Burmistrov and Zagoruiko 3x2. Black's play on the same square. A fresh nuance: all threats and responses to the move 1...Ke4 are united by the white Queen's play. The mirror position of the black King on the diagram is a rarity for a twomover. The modest role of wRa4 in post-key phase.

A37 – 3rd Prize

#2

12+8

1.B:e5? - 2.Q:d6#

1...d:e5 (a) 2.Bc4# (A)

1...g:f4 (e) 2.S:f4#

1...R:c6! (d)

1.Sc5? (C) - 2.Qe6#

1...d:c5 (b) 2.R:e5# (B)

1...S:c5 (c) 2.B:c5# (D)

1...g:f4! (e)

1.S:e5? - 2.Bc4# (A)

1...d:e5 (a) 2.R:e5# (B)

1...R:c6 (d) 2.B:c6#

1...Sd2!

1.Bc5! (D) - 2.Q:d6#

1...d:c5 (b) 2.Bc4# (A)

1...S:c5 (c) 2.S:c5# (C)

1...R:c6 (d) 2.Bc4# (A)

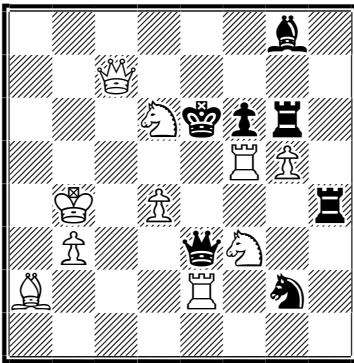
1...g:f4 (e) 2.S:f4#

One of the more pithy problems with 4-phase reciprocal change of mates (BIT-2019 theme). The use of the half-battery mechanism made it possible to enrich the content with

Salazar's theme, the Dombrovskis effect with two black defenses and a change of mates for 4 defenses. The functions of two black moves change (refutation - defense). The loading of wQ in the final phase leaves much to be desired.

Pin and unpin of the White Pawns b3 and d4. Pelle movement for 1...Qe5 with changed mates 3x1 and Sushkov theme. Guidelli theme in 1.Kc5?: a defense give check and unpin a piece which parries the check giving check.

A34 - 4th Prize



#2

10+7

1.g:f6? - 2.Qe7#, 1...Qe5 (a)
 2.Re:e5#, 1...Rh7 2.d5# (B), 1...R:f6
 2.Sg5# (1...R:d4+ 2.S:d4#), 1...Rg7!

1.Ka5? - 2.b4# (A) / d5# (B),
 1...Qe5+! (a)

1.Kc5? - 2.b4# (A) (d5? (B) - pin),
 1...Qe5+ (a) 2.d5# (B), 1...Re4!

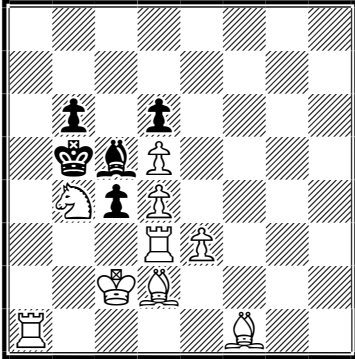
1.Ka3! - 2.d5# (B) (2.b4? (A) - pin)
1...Qe5 (a) 2.b4# (A)
(1...Sf4 2.R:e3#)
1...R:d4 2.S:d4#)

Dombro-Barnes attempt + Le Grand: 1.? (2.A#/ 2.B#) 1...a!; 1.? (2.A#) 1...a 2.B#; 1.? (2.B#) 1...a 2.A#.

The refutation of a thematic attempt by check in this matrix is extremely unusual, but justified by the tactical specifics of the content.

An unprecedented synthesis of popular modern and half-forgotten classical themes. The form is flawless.

A25 – 1st Honorable Mention



#2

9+5

1.Sa6? (A) - 2.Sc7#, 1...c3 2.R:c3#
 (B) 1...B:d4 2.Rb3# (C), 1...c:d3+
 2.B:d3#, 1...Ba3!

1.Rc3? (B) 1...K:b4 2.Rb3# (C),
 1...B:b4 2.B:c4# (D), 1...B:d4!

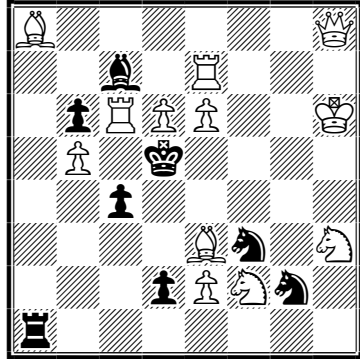
1.Rb3! (C)

1...B:d4 2.Sa6# (A)

1...B:b4 2.R:b4# (E)

Changed the functions of the 3 white moves (the first moves are mates), including the Salazar theme and the cyclic pseudo-Salazar. Changed mates 2x2 in 3 phases. Complete purity of changes in all phases. Particularly surprising is the purity of the embodiment of pseudo-Salazar's cyclical theme. I couldn't find any similar examples.

A33 – 2nd Honorable Mention



#2

12+8

*1...Re1 (a) 2.R:b6# (A)

*1...Sg5 (b) 2.Qd4# (B)

1.Bc5? - 2.e4#, 1...Re1 (a) 2.Rc:c7# (C),
 1...Sg5 (b) 2.Qd4# (B), 1...c3!

1.Bf4? - 2.e4#, 1...Re1 (a) 2.Rc:c7# (C),
 1...Sg5 (b) 2.Qe5# (D), 1...Se3!

1.Bd4! - 2.e4#

1...Re1 (a) 2.R:b6# (A)

1...Sg5 (b) 2.Qe5# (D)

1...Se3 2.Sf4#

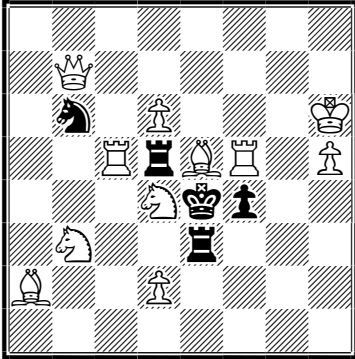
1...Se5 2.Q:e5#

Four-phase alternately changed mates after 2 constant defenses. In other words, this is the Bartolovic theme in cyclic form (cyclic Bartolovic), which Hrvoje first introduced in 1957. Here are examples:

yacpdb/167783,
yacpdb/240993, yacpdb/8923.

The author of A33 found a fresh scheme with the choice of the opening move of the white Bishop.

A24 – 3rd Honorable Mention



#2

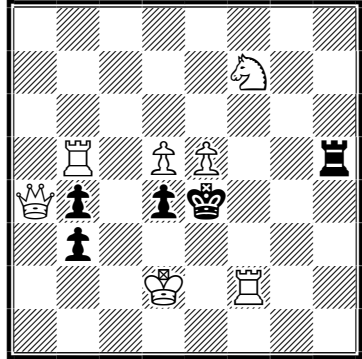
11+5

- (1.Bb1+? Rd3!)
 1.Rg5? - 2.Qh7#, 1...Kd3 2.Bb1#
 (2.Qh7? Re4!), 1...Sd7!
1.Qh7! - 2.Rg5#
1...R:c5 2.S:c5#
 (Black imitates White threat)
1...R:e5 2.Rf:e5#
 (White imitates Black defence)
1...R:d4 2.R:f4#
 (White imitates Black defence)
1...R:d6+ 2.Rf6#
 (White imitates Black defence)
 (1...Kd3 2.Bb1#)
 (1...Kd3 2.Bb1#)

Reciprocal change of 1st move and threat. All 4 thematic variations prepared by the unpinning key-move, bR cross + wR cross with complete geometrical correspondence.

The scheme is not new: yacpdb/23785. For comparison, a sample with a different mechanism: yacpdb/255019

A13 – 4th Honorable Mention



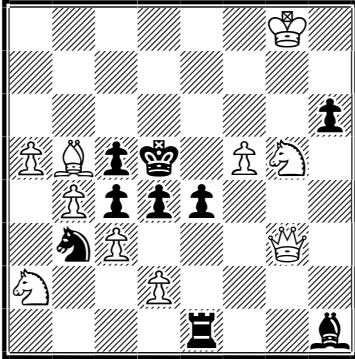
#2

7+5

- 1.Qa1? - 2.Qe1#
 1...d3 (a) 2.Sd6# (C)
 1...Rh1 2.Q:h1#
 1...Rh3!
 1.Qa8? (A) - 2.d6# (B)
 1...d3 (a) 2.R:b4#
 1...R:e5 (b) 2.Sd6#
 1...Rh8! (c)
1.d6! (B) - 2.Qa8# (A)
1...d3 (a) 2.Q:b4#
1...R:e5 (b) 2.R:e5#
1...Rh8 (c) 2.Sg5#

Meredith with an interesting geometry of the moves of the white Queen and the black Rook along parallel lines. Changed mates, reciprocal change of 1st move and threat.

A15 – 5th Honorable Mention



#2

10+9

1.Sf7? 2.Qe5# (A) 2.Qd6# (B),
1...Rg1!

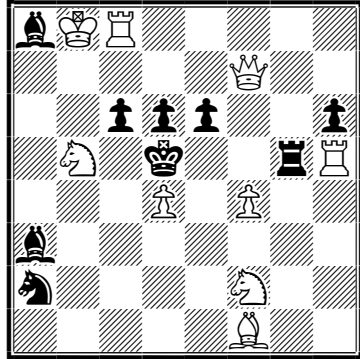
1.Se6? 2.Sc7#
1...d:c3 2.S:c3# (C)
1...c:b4 2.S:b4# (D)
1...e3!

1.c:d4? 2.Qe5# (A)
1...S:d4 2.Sc3# (C)
1...K:d4 2.Qd6# (B)
1...c:d4!

1.b:c5! - 2.Qd6# (B)
1...S:c5 2.Sb4# (D)
1...K:c5 2.Qe5# (A)

Barnes theme, 3x2 change of play, transferred mates. A non-banal mechanism, but with the symmetry of the play and an excess of captures.

A10 – 1st Commendation



#2

9+9

1.Qg6? - 2.Qe4#, 1...Sc3!
1.f5? - 2.Q:e6#, 1...R:f5 (a) 2.R:f5#
(A), 1...Rg6 (b) 2.f:g6# (B), 1...c:b5!

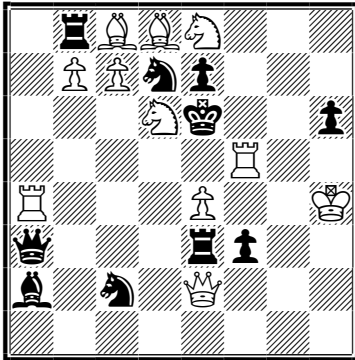
1.Qg7? - 2.Sc7#, 1...Re5 (c)
2.Qg2# (C), 1...e5 (d) 2.Qf7# (D),
1...c:b5 2.Bg2#, 1...c5!

1.Qa7! - 2.Sc7#
1...Bc5 (e) 2.Q:a2# (E)
1...c5 (f) 2.Q:a8# (F)
1...c:b5 2.Bg2#

Relative change in 3 phases and 2 variations (Z-32-66). 2 defenses each on the same e5 and c5 squares. Various strategic elements: total 4 pin-mates, unpin 1st moves, lines opening, switchback, Pelle move, etc.

Purity of change of play in the solution is broken. After the key 1...e5 is not defense, but 1...e5 2.Qf7# is in principle possible.

A26 – 2nd Commendation



#2

11+10

*1...R:e4+ (c) 2.Q:e4# (D) / 2.R:e4# (E)

*1...e:d6 2.Sg7#

1.Sb5? (A) - 2.Sg7#

1...Qb2 (a) 2.Ra6# (C) (2.Qa6?? (X))

1...R:e4+ (c) 2.Q:e4# (D) (2.R:e4? (E))

1...Qc3! (b)

1.Sc4? (B) - 2.Sg7#

1...Qc3 (b) 2.Ra6# (C) (2.Qa6?? (X))

1...R:e4+ (c) 2.Q:e4# (D) (2.R:e4? (E))

1...Qb2! (a)

1.Qa6! (X) - 2.Sg7#

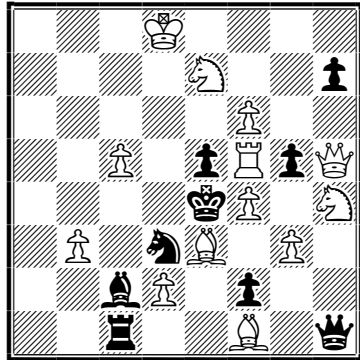
1...Qb2 (a) 2.Sb5# (A)

1...Qc3 (b) 2.Sc4# (B)

1...R:e4+ (c) 2.R:e4# (E)

Synthesis of the themes of Banny and Vladimirov (in form of defenses). The complex has long been known, for example (+ double Erokhin): yacpdb/30834. An addition to the main content of A26 is reciprocal change of squares of play of the white Q and R. Key is visible first.

A18 – 3rd Commendation



#2

13+9

*1...S~ 2.R:e5#

*1...S:f4! (a)

1.Qe2? - 2.B:f2#, 1...S:f4 (a) 2.Qc4# (E), 1...Bd1 2.Q:d3#, 1...Re1!

1.Qe8? - 2.Qc6#, 1...S:f4 (a) 2.Qa4# (F), 1...Sb4 2.R:e5#, 1...B:b3!

1.Q:h7? (A) - 2.R:e5# (B) / R:g5# (D), 1...S:f4 (a) 2.R:f4# (C), 1...g:h4!

1.R:g5! (D) - 2.Q:h7# (A)

1...S:f4 (a) 2.R:e5# (B)

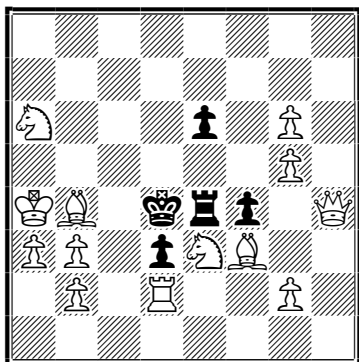
1...Q:h4 2.Bg2#

1...Qh3 2.Qf3#

1...h6 2.Qg6#

Zhuravlev + Volgograd. Bernard Type. Changed threats and changed mates 4x1.

A29 – 4th Commendation



#2

13+5

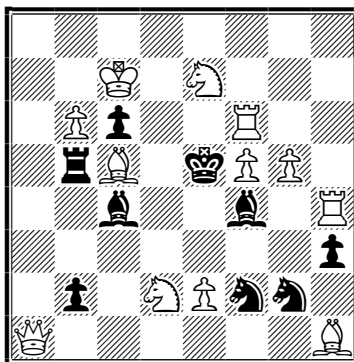
- *1...K:e3 (a) 2.Qf2#
- *1...f:e3 (b) 2.Q:e4#
- *1...R:e3 (c) 2.Bc3#
- *1...Ke5 (d) 2.Qh8#
- *1...e5 (e) 2.Bc5#
- *1...Re5 (f) 2.Sc2#

- 1.g3? K:e3! (a)
- 1.g4? f:e3! (b)
- 1.Sc7? R:e3! (c)
- 1.g7? Ke5! (d)
- 1.Sb8? e5! (e)
- 1.Ka5? Re5+! (f)

- 1.Qh2! zz
- 1...K:e3 (a) 2.Qg1#
- 1...f:e3 (b) 2.Qd6#
- 1...R:e3 (c) 2.Bc3#
- 1...Ke5 (d) 2.Qh8#
- 1...e5 (e) 2.Bc5#
- 1...Re5 (f) 2.Sc2#

Playing on same squares (e3 and e5). All defenses as refutations. Block. Selfblock. Changed mates 2x2.

A4 – 5th Commendation



#2

12+9

- 1.e4? - 2.S:c6# (A), 2.Sg6# (B)
- 1...S:e4 2.S:c4# (C), 2.Sf3# (D)
- 1...Bf7 2.S:c6# (A)
- 1...Bd5 2.Sg6# (B)
- 1...B:g5!
- 1.Qb1? - 2.S:c4# (C), 2.Sf3# (D)
- 1...B:d2 2.Bd4# (E), 2.Bd6# (F)
- 1...Rb3 2.S:c4# (C)
- 1...Rb4 2.Sf3# (D)
- 1...Sd3!
- 1.e3! - 2.Bd4# (E), 2.Bd6# (F)
- 1...S:e3 2.S:c6# (A), 2.Sg6# (B)
- 1...B:g5 2.Bd4# (E)
- 1...b:a1Q 2.Bd6# (F)
- 1...R:c5 2.Q:b2#

Mai 2 cycle with threats separations (x3). For comparison, 2 long-standing problems (the authors did not attach importance to the complete separation of threats): yacpdb/22727 and yacpdb/159929 in [Albrecht-Sammlung](#).

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August 08, 2022