



The 6<sup>th</sup> FIDE World Cup in Composing

# Section B – Threemovers

Preliminary award by

**Zoran Gavrilovski**

MMXVIII

## Participants

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B01	A. Sygurov (RUS)	B14	A. Feoktistov (RUS)
B02	K. Mlynka (SVK)	B15	S. Khachaturov (RUS)
B03	M. Chernyavskiy (UKR)	B16	J. A. Garzón (ESP)
B04	A. Litvinov (LTU)	B17	M. Marandyuk (UKR)
B05	E. Wyckoff (USA)	B18	V. Kozhakin (RUS)
B06	V. Syzonenko (UKR)	B19	S. Milewski (POL)
B07	Z. Labai (SVK)	B20	A. Kuzovkov (RUS)
B08	V. Shavyrin (RUS)	B21	V. Volchek (BLR)
B09	S. Vokal (SVK)	B22	V. Kapusta (UKR)
B10	J. Gorbatenko (RUS)	B23	G. Atayants (RUS)
B11	E. Fomichev (RUS)	B24	F. Davidenko (RUS)
B12	A. Slesarenko (RUS)	B25	V. Samilo (UKR)
B13	K. Velikhanov (AZE)	B26	I. Agapov (RUS)

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At the beginning I express my gratitude to the organizers of the FIDE World Cup 2018 for inviting me to judge the threemover section of this traditionally strong and prominent competition. From the tourney director I received 26 problems without authors' names.

In evaluating the problems I was guided by the following criteria: originality; quality and quantity of contents/play (the elements of strategy, harmony, elegance, beauty and surprise, including the unexpectedness of a key and other moves, as well as the number of thematic and sub-thematic variations), and construction (use of pieces and economy of material). By applying the above criteria I tried to be as much objective as possible, but my personal preference for certain types of ideas and renderings played some role, too (for example, the cycle and exchange of white moves in no. B11 is achieved with symmetrical play, which does not leave a good impression on me).

The quality of the problems sharply differed, because there was a group of nearly a dozen weak or average problems. On the other hand, there were several excellent or outstanding problems, so some good entries had to be removed from the short list of candidates for inclusion in the award, including few of those which could probably enter awards of tourneys of lower quality. Comments for some problems from the latter group are given below:

- In no. B10 bRs exchange their roles of being captured or pinned, but the captures are still unpleasant;

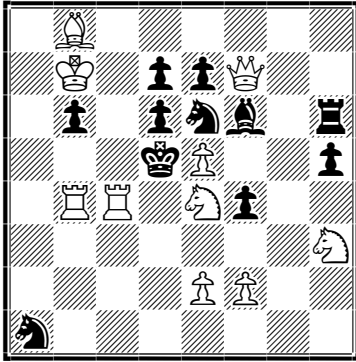
- No. B21 has essentially familiar self-obstruction mechanism, in spite of being extended to show Dresden theme;

- No. B22 shows three defences on the same square, but there is only  $\frac{3}{4}$  of a wR cross; etc.

After careful study of the problems' originality, contents/play and construction, I ranked unusually high number of prizes and awarded a handful of other distinctions.

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1<sup>st</sup> Prize – Gold medal  
ALEKSANDR FEOKTISTOV  
*Russian Federation*



#3\*V

10+11

1... ♖g5 2. ♗c3+!(F) ♘:e5 3. ♜e4#

1. ♘:b6? ~ 2. ♜c5+! d:c5  
3. ♗c3(♗:f4)#

1... ♘:e5(a) 2. ♜b5+!(E) ♗c5  
3. ♜b:c5#

1... ♗:e5(b) 2. ♜f5!(D) ~ 3. ♗c3#(F)  
1... ♗b3!

1. ♗g3! ~ 2. ♗:f4+! ♘:e5  
3. ♜e4#(A)

1...f:g3 2.f4! ~(d:e5) 3.e4#(B)

1... ♖g5 2. ♜d4+! ♘c5/♘:e5  
3. ♗e4#(C)/♜f5#(D)

1... ♘:e5(a) 2. ♜e4+!(A) ♘d5  
3. ♜b5#(E)

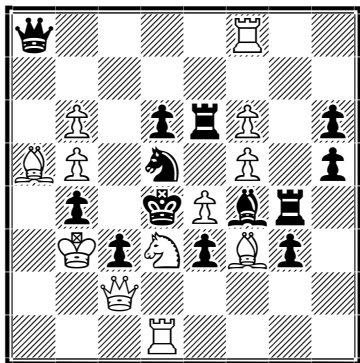
1... ♗:e5(b) 2.e4+!(B) f:e3(e.p.)  
3. ♜f3#

1...d:e5(c) 2. ♗e4!(C) ~(d6)  
3. ♗c3#(F)

Trio of mates (A), (B) and (C) on e4 (Hartong theme) in the threat and after 1...f:g3/♖g5 is combined with the variations

1... ♘:e5(a)/♗:e5(b)/d:e5(c) in which White plays again (A), (B) and (C) at the same square, but now on W2 moves. The author claimed that this combination has been done for the first time, and I was not able to prove the contrary. The #3 by Aleksandr Kuzovkov (no. A1 in the Appendix) lacks play on the same square at B1 moves, while no. B14 in the present tourney also shows changed play after 1... ♖g5/♘:e5/♗:e5 and additional change of functions of (D), (E) and (F), which appear as W2 moves in the set/try play and W3 moves in the actual variations 1... ♖g5/♘:e5/d:e5. The content is embellished by various strategic effects, such as three pin mates (two after 1... ♘:e5/♗:e5 in the try and 1 after 1... ♘:e5 in the solution) and paired effects (X = switchback; Y = line opening, Z = self-block) in the actual play, which, according to the author, form the following cycle: 1... ♖g5(XY)/♗:e5(YZ)/d:e5(ZX). The construction and economy are excellent and the key 1. ♗e4-g3! is thematic, because it vacates the square e4, which is then occupied by 3 white pieces. One might argue that there is no prepared reply to the b♘'s flight in the set play, but this flaw could be forgiven in the context of the problem's rich content and superb technical presentation, especially having in mind the changed play after the b♘'s flight between the virtual and actual play. The above qualities fully justify the high ranking of this memorable problem!

2<sup>nd</sup> Prize – Silver medal  
 FEDOR DAVIDENKO  
 Russian Federation



#3\*

12+13

1... ♖~ 2. ♖:c3+ b:c3 3. ♖:c3#

1. ♖e2! ~ 2. ♖b2+ ♖c5 3. ♖a4#,  
 2... ♖e5 3. ♖c4#

1... ♖:f8 2. ♖c5+ ♖:c5  
 3. ♖:d5#(A),

2... ♖e5 3. ♖d7#(B)

1... ♖:a5 2. ♖e5+ ♖c5  
 3. ♖d7#(B),

2... ♖:e5 3. ♖:d5#(A)

1... ♖c6 2. ♖:b4+ ♖c5 3. ♖a6#,  
 2... ♖e5 3. ♖:c6#

1... ♖g5 2. ♖f4+ ♖c5 3. ♖:e6#,  
 2... ♖e5 3. ♖g6#

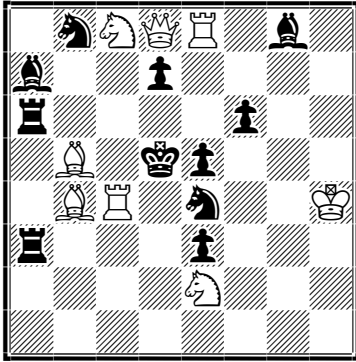
1... ♖:e4 2. ♖f2+ ♖c5 3. ♖:e4#,  
 2... ♖e5 3. ♖:e4#

1... ♖:b6 2. ♖e1+ ♖c5 3. ♖:b4#,  
 2... ♖e5 3. ♖f3#

The popular and widely explored w♖ (also involving Siers) battery play has been shown many times, even in task settings such

as Zagoruiko 3×4 by Henk le Grand, 1st Pr. Probleemblad 1997 (FIDE Album 1995–1997, no. B191) and Zagoruiko 7×2 with 13 distinct mates (including 1 transferred) + 1 additional changed mate by Aleksandr Sygurov (no. A2 in the Appendix). No. B24 shows Zagoruiko 7×2 after 2... ♖c5/♖e5 with 12 distinct thematic mates, including reciprocal change of mates in the variation 1... ♖:f8/♖:a5 (for a related example showing only a similar reciprocal change of mates with a w♖/w♖ battery please see Štefan Sovik's 5th H.M. L. Szwedowski-75 JT, Rozmaitości szachowe 2008, no. B3 in FIDE Album 2007–2009). The b♖'s flights here are diagonal and the excellent key grants a lateral square to the b♖, which allows a changed white continuation after 1... ♖:b6. The use of white aristocratic pieces is excellent and the rather heavy setting is almost insignificant in this nearly task problem. The reminiscence to earlier matrices brings memories to Sir Isac Newton's thought about "standing on the shoulder of giants", but I nevertheless believe that no. B24 is in itself a gigantic chess composition. Therefore, in spite of déjà vu feeling, the particular qualities of this problem make it a worthy prize-winner and a serious candidate for entering FIDE Album or any other chess problem anthology!

3<sup>rd</sup> Prize – Bronze medal  
 VALERY SHAVYRIN  
 Russian Federation



#3

8+11

1. ♖e7! (2. ♘f4+ e:f4 3. ♜:e4#)  
 1... ♗e~ 2. ♗b6+! ♕:b6  
 3. ♜d6#(A)

2... ♜:b6 3. ♜c5# (B)

1... ♗d6!(a) 2. ♜e6+! (2. ♗b6+?  
 ♜:b6!) d:e6(♕:e6) 3. ♗e7#

1... ♗c5!(b) 2. ♜d4+! (2. ♗b6?  
 ♕:b6!) e:d4 3. ♘f4#

1... ♗e6 2. ♜d6+ ♗:d6(♜:d6)  
 3. ♗e7#

1... ♗h7 2. ♜f7+ ♜e6 3. ♗e7#

1... ♜e6 2. ♜:e6+ d:e6(♕:e6)

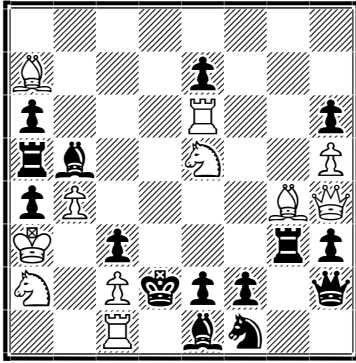
3. ♗e7#

Intensive thematic play on the squares d6 and c5, on which White traditionally mates after 1... ♗e~ by exploiting Nowotny interference 2. ♗b6+! ♕:b6/ ♜:b6 3. ♜d6#/ ♜c5#, and Black paradoxically corrects his defence by arriving to these squares at B1 moves (a secondary Umnov 2 theme), defending against the secondary threat

2. ♗b6+ by interfering with a line of the w♜e7 (1... ♗d6! 2. ♗b6+? ♜:b6! 3. ♜c5??) or the w♗b4 (1... ♗c5! 2. ♗b6+? ♕:b6! 3. ♜d6+? ♗:d6!). In the latter pair of variations a heavy white piece utilizes interference of b♜a6 by 1... ♗d6 for Raumungsöpfer sacrifice with self-block 2. ♜e6+ d(♕):e6 3. ♗e7# [3... ♗e6??], or interference of b♗a7 by 1... ♗c5 for a decoying sacrifice with a self-block 2. ♜d4+ e:d4 3. ♘f4# [3... ♗d4??]. The content is embellished with reciprocal bicolour play on the squares d6 and e6 in the thematic variation 1... ♗d6 2. ♜e6+ and the sub-thematic variation 1... ♗e6 2. ♜d6+. The key is good because it unpins the b♗d7 and self-blocks a square for arrival of the white knight. A perfectly constructed strategic #3 without white pawns and with good use of white and black pieces.

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4<sup>th</sup> Prize  
 IGOR AGAPOV  
 Russian Federation



#3

11+15

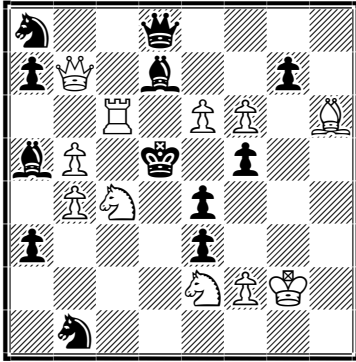
1. ♖f6! ~ 2. ♘d3! ♜:d3(a)  
 3. ♜:e2#(X), 2... ♘:d3(b)  
 3. ♚:c3#(Y)  
 1... ♜d3!(a) 2. ♘c4+!(A) ♘:c4  
 3. ♜:e2#(X) (2. ♘d3? ♚e5!)  
 1... ♘d3!(b) 2. ♘f3+!(B) ♜:f3  
 3. ♚:c3#(Y) (2. ♘d3? ♜e5!)  
 1... e:f6 2. ♜d6+ ♜d3(a)  
 3. ♘f3#(B),  
     2... ♘d3(b) 3. ♘c4#(A)  
 1... ♜e3 2. ♘:e3+ ♘:e3  
 3. ♘f3#(B),  
     2... ♚:e3 3. ♘c4#(A)

Two sets of related variations (the author claimed Adabashev synthesis 3+2) with Nowotny threat 2. ♘d3 and Umnov 2 defences on the threat square (1... ♜d3!/♘d3!), which refute the threat by opening a black line, thus allowing a bicolour “follow-my-leader” arrival of the rear line

piece on the diagram position of w ♘e5 (1... ♘d3! 2. ♘e5:d3? ♜e5!; 1... ♜d3! 2. ♘e5:d3? ♚e5!). The harmful effect of these apparently paradoxical defences is Grimshaw interference, which is exploited by familiar line-opening sacrifices 2. ♘c4+, or 2. ♘f3+. Further transfer of mates (X) and (Y) (i.e. changed B2 moves) can be seen between the threat and the variations after the defences on d3. The second system of variations 1... e:f6 and 1... ♜e3 includes transferred mates (A) and (B) (the author claimed Rukhlis, but there is no change of mates to comprise this theme, because only the black 2nd moves are changed). The play on d3 is connected by means of a familiar mechanism of deferred reciprocal change (cf, mutatis mutandis, Valery Shavyrin’s 2nd Pr. Freie Presse 2002, no. B27 in FIDE Album 2001–2003) between W2 moves 1... ♜d3/♘d3 2.(A)/(B) and mates after 1... e:f6 2. ♜d6+ ♜d3/♘d3 3.(B)#/(A)#. The key nicely sacrifices the w ♚, which is out of play in spite of her ability to exit her cage in the non-thematic short-threat try 1. ♘f3? ♜g4!

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5<sup>th</sup> Prize  
ALEKSANDR KUZOVKOV  
Russian Federation



#3<sup>VVV</sup>

11+12

- 1.f:e3(C)? ~ 2. ♖f4#, 1... ♜c7!(g5!)  
 1. ♜f4?(E) ~ 2. ♜e3#, 1... ♜b6!  
 1. ♜:g7? ~ 2. ♞c5+(A) ♜e6 3. ♜d5#,  
 1... ♜b6!  
 [1. ♞c5+(A)? ♜e6!, 1. ♞d6+(B)?  
 ♜:c4!, 1. ♜f4+(D) ♜d4!,  
 1. ♜:e3+(F) ♜d5!]
1. ♜g5! ~ 2. ♞c5+(A) ♜e6  
 3. ♜d5#  
 1... ♜:b4 2. ♞d6+(B) ♜~  
 3. ♜d5#  
 1... ♜c7 2.f:e3!(C) ~  
 3. ♜f4#(D),  
     2... ♜:e6 3. ♞c5(A)#  
 1... ♜b6 2. ♜f4!(E) ~  
 3. ♜e3#(F),  
     2... ♜:c4 3. ♞d6(B)#  
 1... ♜c3 2. ♜f4+(D) ♜d4  
 3.f:e3(C)# 1...g:f6 2. ♜:e3+(F)  
 ♜e5 3. ♜f4(E)#

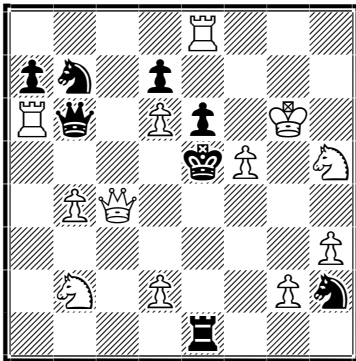
Six variations with change of functions of 6 moves which appear

as 2nd and 3rd moves (including exchange of white moves (C)/(D) after 1... ♜c7/♜c3 and (E)/(F) after 1... ♜b6/g:f6), play to the same square at W2 moves (e3 after 1... ♜c7/g:f6 2.f:e3/♜:e3+; f4 after 1... ♜b6/♜c3 2. ♜f4/♜f4+) and pairs of mates on e3 or f4. However, the mechanism is essentially symmetrical, in spite of skillful masking of the diagonal symmetry by three (out of five) non-symmetrical black defences and four (out of six) white non-symmetrical thematic moves. The threat and the variations after 1... ♜:b4/♜c7/♜b6 show w ♞/w ♜ battery play (though with crude double checks), while White after 1... ♜c3/g:f6 exploits black distant self-blocks. The most convincing variations from a strategic point of view are those involving the obstruction of the b ♜ or the b ♜ by the b ♜a8, following which White pursues the main plans, completing the Dresden theme after substitute defences by the BS: 1... ♜c7 2.f:e3 ♜:e6 [2... ♜c7??] 3. ♞c5#, and 1... ♜b6 2. ♜f4 ♜:c4 [2... ♜b6??] 3. ♞d6#. However, while ♜f4? is refuted only by 1... ♜b6!, 1.f:e3? is flawed by the unfortunate dual refutation 1... ♜c7/g5! (the b ♜ g7 at first sight looks like a “troublemaker”, but it is indeed necessary after the defence 1... ♜c7 in the solution to refute 2. ♜:e3? ~ 3. ♜f4# by 2...g5!). In my view, the checking first moves of four tries claimed by the author are not relevant from either



composing or solving point of view and thus they add nothing significant to the content (regardless of the fact that the same moves appear as continuations in the solution); while the try 1.♔:g7? by the key piece is a welcome addition. The economy and construction are reasonably good. Even though this is a very good problem, the overall diagonal symmetry of the play and the dual refutation prevented a higher ranking.

6th Prize  
KENAN VELIKHANOV  
Azerbaijan



#3\*

12+8

1...♖c6(a) 2.♗f4+ ♘d5 3.♕f6#  
1...♗d4(b) 2.♙:e6+ ♘:e6  
3.♗:e6#

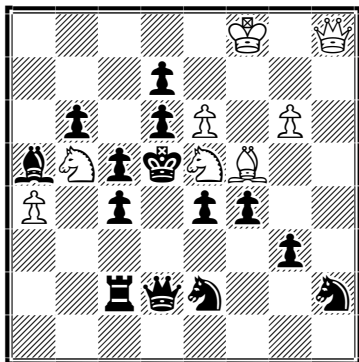
1.♕f6! ~ 2.♗d5+ ♘f4 3.♕h5#  
1...♗c6(a) 2.♕:d7+!(A) ♗:d7  
3.♕d3#(B), 2...♘:d6 3.♗:c6#  
1...♗d4(b) 2.♕d3+!(B) ♗:d3  
3.♕:d7#(A)

1...♗:d6 2.♗c3+ ♗d4 3.♕d3#,  
2...♘f4 3.g3#  
1...♘:d6 2.♗d4+ 2...♘c6/♘c7  
3.♗:d7#

Keller paradox after 1...♗c6 and 1...♗d4 with exchange of white 2nd and 3rd moves in these variations, supported with changed white continuations between the set and actual play, though the non-thematic set play primarily increases the amount of total play and does not add too much to the quality of the overall strategic complex. I like the switchback mate in the threat and the pinning of the b♗ at W3 move after 1...♗:d6, or at W2 move after 1...♘:d6. The use of white aristocratic units is good, but the 6 white pawns make the position clumsy. The key is quite acceptable, but the lack of set play reply to the king's flight is regrettable. This problem is a decently good effort to supplement a paradoxical theme with additional play: exchanged 2nd and 3rd white moves and changed continuations.

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7<sup>th</sup> Prize  
 MIKHAIL MARANDYUK  
 Ukraine



#3V

8+14

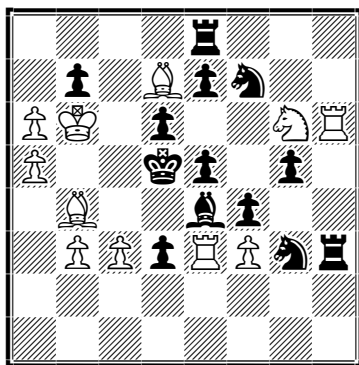
1. ♖e7? ~ 2. ♔a8+(A) ♖:e5  
 3. ♗:e4#, 1... ♗c3!

1. ♖f7! ~ 2. ♔a8+(A) ♖:e5  
 3. ♗:e4#  
 1... ♗d3 2. ♗c7+(B) ♖d4  
 3. ♗g4#  
 1... ♗e3 2. e:d7 ~ [2...e3??]  
 3. ♗e6#  
 2...d:e5 3. ♗a8#(A)  
 2... ♗d4 3. ♗c7#(B)  
 1... ♗c3 2. ♗c6 ~ [2...c3??]  
 3. ♗e7#  
 2... ♖:c6 3. ♗a8#(A)  
 2...d:c6 3. ♗c7#(B)

Two pairs of related variations include change of functions of white moves (A) and (B), which appear as 2nd-move continuations in the threat and after 1... ♗d3, and as mates in each variation of the second pair, after obstruction of the b ♗e4 by 1... ♗e3 and of the b ♗c4 by 1... ♗c3.

The so-called Visserman change of play after B2 moves does not show Rukhlis theme as claimed by the author, because there are only transferred (not changed) mates. The white moves are not very much linked to each other. The construction is excellent and the choice of key improves the impression. This problem is a successful mix of familiar strategic and pattern elements.

1<sup>st</sup> Honourable Mention  
 GRIGORY ATAYANTS  
 Russian Federation



#3V

11+13

1. a7? ~ 2. a8=♗ ~ 3. ♗c7#,  
 2... ♗c8(♗:a8) 3. ♗:e7#  
 1... ♗d8 2. ♗:e7+(C) ♗:e7  
 3. ♗:d6#  
 1... ♗:f3 2. ♗:f4+ e:f4(g:f4) 3. ♗e6#  
 1... ♗:g6 2. ♗:d3+ ♗:d3 3. ♗e6#  
 1...f:e3!  
 1. ♗a3! ~ 2. ♗b2(A) ~ 3. c4#(B),  
 2... ♗c8 3. ♗:e7#(C)  
 1...f:f3 2. c4+(B) ♗d4

### 3. ♗b2#(A)

1...b:a6 2. ♘:e7+(C) ♖:e7

### 3. ♗c6#

1...♗:f3 2. ♘:f4+(D) e:f4(g:f4)

### 3. ♗e6#

1...♗:g6 2. ♖:d3+(E) ♗:d3

### 3. ♗e6#

1...♗f5 2. ♗b5! ~ 3. ♗c4#,

2... ♖c8 3. ♘:e7#(C), 2... ♗e6

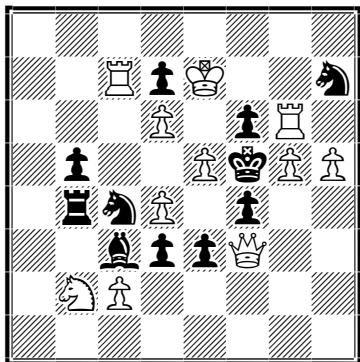
3. ♘:f4#(D) 1... ♖h2 2.f:e4+

♘:e4 3. ♖:d3#(E)

~

Five moves change their functions, appearing either as 2nd or 3rd white moves. There are many interesting elements here, such as the good key; quiet continuations in the threat 2. ♗b2! and after 1...♗f5 2. ♗b5! (the latter granting a flight to the b♗ and allowing thematic moves 3. ♘:e7#/♘:f4#, which also appear as 2nd-move continuations after 1...b:a6/♗:f3); exchange of the 2nd and 3rd moves (A) and (B) between the threat and the variation after 1...f:e3 (this defence also appears as a refutation to the “solvers-friendly” try 1.a7? in which the defence 1...♗d8 transfers the continuation (C)); opening of the w♖h6’s line by White after 1...b:a6/♗:f3 2. ♘:e7+/♘:f4+ and by black annihilation of the w♗g6 after 1...♗:g6 2. ♖:d3+ etc. In spite of the wealth of content, the mechanism lacks sufficient unity and harmony of the play, which explains the relatively low ranking of this problem.

2<sup>nd</sup> Honourable Mention  
 VLADIMIR KOZHAKIN  
 Russian Federation



#3VV

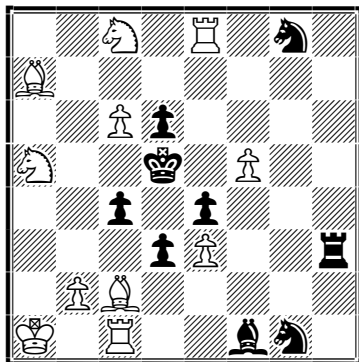
11+11

- 1.c:d3?(A) ~ 2.♖h3#(D)  
 1...f:g5 2.♗h3+ g4 3.♖:g4#  
 1...♙:d4!(x)  
 1.♙:d3?(B) ~ 2.♗:f4#  
 1...f:e5 2.♞c5(C) ~ 3.♖:f4#  
 1...f:g5!(y)
- 1.♞c5!(C) ~ 2.e:f6+ ♙e5  
 3.♞:e5# (2.c:d3? f:g5!; 2.♙:d3?  
 f:g5!)  
 1...♙:e5 2.c:d3(A) (2.♙:d3?  
 ♞:d4!) ~ 3.♖h3#, 2...f:g5(y)  
 3.♞:e5#,  
 2...♙:g5 3.♞:f6#  
 1...f:e5 2.♙:d3(B) (2.c:d3? ♙f6!;  
 2.♙:c4? ♙:d4!) ~ 3.♖:f4#  
 1...♙:d4(x) 2.♖h3+(D) (2.♙:d3?  
 f:g5!) ♙e4 3.c:d3#(A)  
 1...f:g5(y) 2.e6+ ♙e5 3.♞:e5#

Self-pinning of black pieces at B1 moves and pin mates after quiet W2 moves, which also appear as first moves in the tries. The refutations of

the tries also appear as defences in the second pair of variations, in which the play is not very subtle and harmonic in comparison with the first pair. The first try 1.c:d3(A)? x!, 1.Sol.!, 1...(x) ... 3.(A)# shows delayed Vladimirov (not Vladimirov, as claimed by the author) and Dombrovskis: 1.(A)? ~ 2.(D)#, 1...(x)!: 1.Sol.!, 1...(x) 2.(D)#. The variation in this try is merely extension of the short threat, while the variation in the try 1.♙:d3?(B) f:e5 2.♞c5(C) shows reversal in relation to the solution 1.♞c5!(C) f:e5 2.♙:d3(B), but both tries are not sufficiently convincing from a solver's point of view. The use of white aristocratic pieces is rather good (though the position seems cluttered and somewhat static because of many pawns), but the key is rather obvious.

1st Commendation  
 ANATOLY SLESARENKO  
 Russian Federation



#3VV

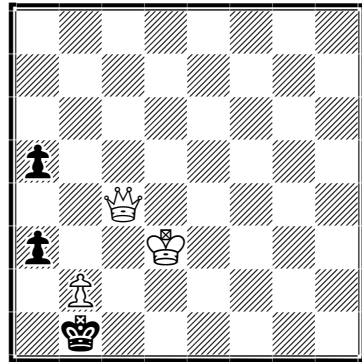
11+9

1.b4?(C) ~ 2. ♖b6#(A),  
 1... ♖e7 2. ♖:e7+ ♜e5 3. ♗d4#  
 1... ♖:e3!  
 1. ♗b3? (B) ~ 2. ♗:c4#  
 1... ♖e7 2. ♖:e7+ ♜e5 3. ♗d4#  
 1...d2!

1. ♖e6! (2. ♗d4! ~ 3. ♖b6,  
 ♖:d6#, 2... ♖:e3 3. ♖:d6#, 2... ♖h6  
 3. ♖b6#) 1... ♖f3 2.b4(C) ~  
 3. ♖b6#(A) 2...c:b3(e.p.)(x)  
 3. ♗:b3#(B)  
 1... ♖e2 2. ♗b3(B) ~ 3. ♗:c4#.  
 2...c:b3(x) 3. ♖b6#(A)  
 1... ♖:e3 2. ♗:e3 ~ 3. ♖b6#

This problem shows the Erokhin theme: 1... ♖f3 2.b4 ~ 3.(A)#, 2...x 3.(B)#; 1... ♖e2 2.(B) ~ 3. ♗:c4#, 2...x 3.(A)# in a semi-pure form, given that 2...c:b3 e.p. and 2...c:b3 are not indeed the same moves. This typically #2-theme is skillfully extended to a #3-form by interference of a lateral or diagonal line, eventually allowing the main plans to work: 1.b4?(C) ♖:e3!; 1. ♗b3?(B) d2!; 1. ♖e6!, 1... ♖f3 2.b4(C) [2... ♖:e3?], 1... ♖e2 2. ♗b3(B) [2...d2?]. The combination of “alphabet soup” with strategic and logical ingredients would have merited a higher ranking if it weren’t for earlier similar settings of Erokhin theme in the #2-genre with the same thematic play (please see Slesarenko’s no. A3 in the Appendix), or quite similar play (in Dyachuk’s no. A4 in the Appendix the w♖ gives the thematic mate).

2<sup>nd</sup> Commendation  
 ALEKSANDR SYGUROV  
 Russian Federation



#3      b) b ♗ a5→a4      3+3

a) 1. ♖b3? ♜a1!; 1. ♖c5? ♜:b2!  
 1. ♖c3! zz  
 1...a4 2. ♖:a3! zz 2... ♜c1  
 3. ♖a1#  
 1...a:b2 2. ♖:a5! zz 2... ♜c1  
 3. ♖e1#  
 1...a2 2. ♖c2+ ♜a1 3. ♖c1#  
 1... ♜a2(♜a1) 2. ♜c2 ~ 3. ♖:a3#  
 b) 1. ♜c3! zz  
 1...a:b2 2. ♖:a4 zz 2... ♜c1  
 3. ♖c2# 1... ♜a1 2. ♜c2 zz  
 2...a2 3. ♖f1#, 2...a:b2  
 3. ♖:a4#

Interesting miniature in two twins: a) zugzwang in one pair of variations and play on the same square by Black (1...a2/♜a2) and White (2. ♖c2+/♜c2) in the other pair; b) zugzwang with one changed continuation and changed mates in both lines of play. The play is sufficiently rich and thematic for a miniature. The

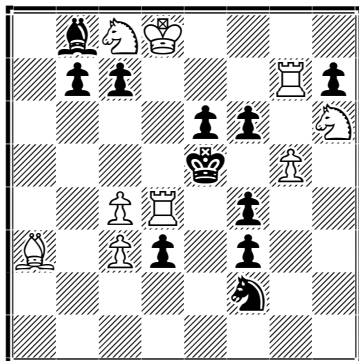
economy of material is good and the first moves in both twins are reasonably good. This problem might have scored a special prize for miniatures in a Russian or another eastern country's tourney and it is not unconceivable that it could become an entry for anthologies devoted to miniatures, but I nevertheless decided to rank it at the bottom of the award.



I thank all the participants for submitting their problems for this tourney, and I extend my gratitude to Mr Branislav Djurašević for searching possible anticipations for most of the honoured problems and finding nos. A3 and A4 in the Appendix. I congratulate the problemists whose problems entered the award and the organizers for organizing this high quality tourney. And last, but not least, I conclude this award by stating that it was a privilege to analyse and evaluate the competing threemovers and by expressing my hope and belief that the readers will enjoy the honoured problems as much as I did!

## APPENDIX

A1 – ALEKSANDR KUZOVKOV  
1<sup>ST</sup> PRIZE  
SOCHI TOURNEY, 2014



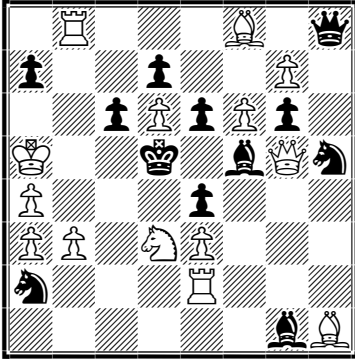
#3

9+11

1. ♔d7! ~ 2. ♛e7!(A) ~ 3. ♛:e6#  
 (2. ♗e7? f:g5!, 2. ♗f7+? ♔f5!,  
 2. ♛d5+? ♔e4!)
- 1... ♗h3 2. ♗e7!(B) f:g5 3. ♗g4#  
 (2. ♛e7? ♗:g5!)
- 1... ♗d1 2. ♗e7!(C) ~ 3. ♗:f6#,  
 2... f:g5 3. ♛:g5#  
 (2. ♛e7?/♗e7? ♗:c3!)
- 1... ♗e4 2. ♛d5+ e:d5  
 3. ♛e7#(A)
- 1... ♗g4 2. ♗f7+ ♔f5 3. ♗e7#(B)  
 (2. ♛e7?/♗e7? ♗:h6!)
- 1... f:g5 2. ♛:g5+ ♔f6  
 3. ♗e7#(C)

A3 – ANATOLY SLESARENKO  
PROBLEMIST UKRAINY, 2017

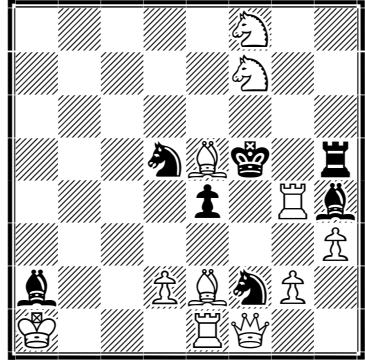
A2 – ALEKSANDR SYGUROV  
1<sup>ST</sup> PRIZE  
Z.BIRNOW MT, 2007



#3

14+12

1. ♖d2! ~ 2. ♗f2+ ♖c5/♗e5  
 3. ♗:e4/♗g4#  
 1... ♗c3 2. ♗b2+ ♖c5/♗e5  
 3. b4/♗c4#  
 1... ♗c1 2. ♗f4+ ♖c5/♗e5  
 3. ♖c2/♗:g6#  
 1... ♗f4 2. ♗b4+ ♖c5/♗e5  
 3. ♗a6/e:f4#  
 1... c5 2. ♗:c5+ ♖c5/♗e5  
 3. ♖c8/♗:d7#  
 1... e5 2. ♗:e5+ ♖c5/♗e5  
 3. ♗:d7/♖e8#  
 1... ♗:f6 2. ♗b4+ ♖c5/♗e5  
 3. ♗a6/♗f4#  
 1... ♗b4 2. ♗f4+ ♖c5/♗e5  
 3. a:b4/♗:g6#

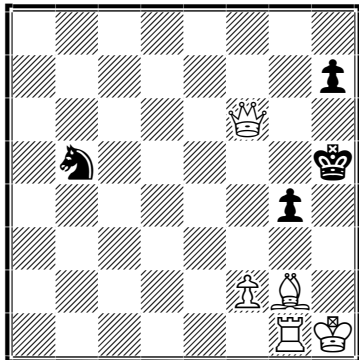


#2<sup>VV</sup>

11+7

1. ♗d3?(A) ~ 2. ♗:e4#  
 1... e:d3 2. ♗d6#(B)  
 1... ♗b1!  
 1.d4? ~ 2. ♗d6(B)#  
 1... e:d3 e.p. 2. ♗:d3(A)#  
 1... ♗e7!  
 1. ♖:e4! ~ 2. ♗g4#  
 1... ♗:e4 ♗d3#(A)  
 1... ♖g5 2. ♗d6#(B)  
 1... ♗e3(♗f4, ♗f6) 2. ♖(:)f4#

**A 4** – VASIL DYACHUK  
 2<sup>ND</sup> PRIZE  
 GRAVURE, 2017



#2<sup>V</sup>

5+4

- 1.f4? ~ 2. ♔:g5#(A)  
 1...g:f3 e.p. 2. ♖:f3#(B)  
 1...h6!  
 1. ♖f3!(B) (2. ♖:g4#)  
 1...g:f3 2. ♔g5#(A)