The 7ᵗʰ FIDE World Cup in Composing

Section B – Threemovers

Preliminary award by

Igor Agapov

MMXIX

Participants

B01	D-C. Gurgui (ROU)		B16	E. Fomichev (RUS)
B02	N. Akimov (KAZ)		B17	G. Atayants (RUS)
B03	M. Chernyavskyi (UKR)		B18	A. Shpakovsky (RUS)
B04	J. Gorbatenko (RUS)		B19	S. Vokál (SVK)
B05	U. Sayman (TUR)		B20	A. Pankratiev (RUS)
B06	M. Syitek (CZE)		B21	A. Kuzovkov (RUS)
B07	S. Trommler (DEU)		B22	V. Volchek (BLR)
B08	K. Mlynka (SVK)		B23	V. Syzonenko (UKR)
B09	Z. Labai (SVK)		B24	A. Sygurov (RUS)
B10	Š. Sovik (SVK)		B25	V. Kapusta (UKR)
B11	B. Miloseski (MKD)		B26	A. Slesarenko (RUS)
B12	V. Kozhakin (RUS)		B27	A. Gasparyan (ARM)
B13	A. Feoktistov (RUS)		B28	V. Shavyrin (RUS)
B14	V. Marandyuk (UKR)		B29	V. Samilo (UKR)
B15	F. Davidenko (RUS)			

A total of 29 entries with the stipulation "Mate in 3 moves" were received from the tournament Director Alexander Bulavka. It is gratifying that all compositions had been converted into a unified format, which considerably alleviated the judge's evaluating and reporting work. In this section, due to the problems included in the award, the level of the tournament should undoubtedly be recognized as high! And that is really pleasant, because the official status of the contest sounds impressive: World Cup in Composing. In view of the high status of the tournament, it felt appropriate to give distinctions to 10 most remarkable works of the authors taking part in it. Among problems not appearing in the award (19), there are certainly some compositions that will receive distinctions in other, less prestigious tourneys; it is quite a normal situation. The participants are invited to read the summary award, in which every single entry is commented upon.

Comments on entries not included in the award:

-B01. The play of the quartet (u,q,q – 7) is known from L. de Lucena's manuscript (1497) – yacpdb/123371.

-B02. Anticipated by: E. Palkoska (1903) – yacpdb/125214.

-B03. A schematic presentation of reversal thematic content (interchange of White's second and third moves) involving a dual threat.

-B05. Four-time repetition (!) of White's second move is not compensated for by subsequent play.

-B06, B08. Insufficient content for a composition.

-B07. A problem with few pieces (13) and quiet play, but not claiming to incorporate any logic or tactics.

-B09, B12. Symmetry in the play.

-B10. Well-known algorithm of interchange (A-BC, B-CA, C-AB) is presented in a schematic way, without any additional nuances. For example, the following problem has a second system of variants with paired interchange: I. Agapov (2010) – yacpdb/329282.

-B11. The author claims to present three position-based mechanisms, of which only one is clearly present: the black rook's cross (/-cross). The white queen's cross (s-cross) is not detected. The post-key pseudo threat (1...? 2.♘:g3) undermines the implementation of Malafiyenko theme (s-albino).

-B15. A problem rich in content, with partial change of play. In the diagram position, there is no reply to the black king's retreat to the flight; after the key, the problem's mechanism is launched using a dual threat. Each of these faults, when viewed separately, is not fatal, but, taken together, they do bring down the overall impression.

-B18. The thematic threat launches an interesting complex of variants featuring Black's critical moves. The key, which is not nice-looking (a capture) and in fact self-suggestive, prevents giving this

composition the credit it would otherwise deserve. Some reworking is required. Especially as a slight modification of the diagram position would be enough to provide for a captureless key. A loss for the tournament.

-B19. A well-known mechanism involving a Siers battery. A total of three pin-mates. The value of the concept is sharply reduced by the double use of the same second move (2.♘:e5+) in the threat and in one of the variants.

-B20. Paired interchange (AB-BA, CD-DC) is presented without any extra embellishments.

-B22. A logical problem claiming to present Dresden theme. There are two main plans, which are implemented in the variants of the solution. Plus a threat featuring queen sacrifice. And that is … all.

-B23. A very rare theme of mutual support, with all three white pieces finding themselves exposed after the key. In the three variants, White responds with a capture to the capture of his own piece. Cute play, but not complicated.

-B27. An interesting decoy-based concept, with white pieces retreating into ambush. The problem's drawback consists in the small scale of the play. One cannot expect a threemover with just two conceptual variants to receive a distinction in a serious tournament – unless the play involves something really exclusive.

-B29. Eight (!) variants, counting the threat (with an e.p. capture

based mechanism). The drawback here is of the opposite nature: in spite of such highly impressive scale of play, the problem's content is of little interest. The potential of this mechanism has been demonstrated e.g. in Ž. Janevski (2008) – yacpdb/331361, where the e.p. capture is supplemented with extended Albino.

The prize-winning problems belong to the top level of modern chess composition, based on the following criteria: (1) originality of idea and matrix; (2) difficulty and scale of play; and (3) masterly presentation.

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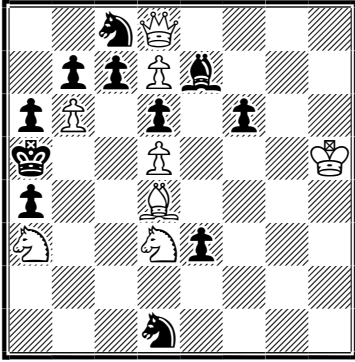
#3*   8+11

*1...♞:b6 2.♕:c7! ♝d8 3.♝:b6# (m)
1.b:c7! ~ 2.d:c8=♘! ♝d8 3.♘b6#
(m), 1...♝:d8 2.c:d8=♘! ~ 3.♘:b7#
(m), 1...♞b6 2.♝:b6+ ♚:b6
3.c8=♘#! (m), 1...♞d~ 2.♝c3+ ♚b6
3.d:c8=♘#! (m).

The structure of the problem incorporates one variant of set play and two pairs of post-key play (*1+2+2). The first pair features quiet (checkless) promotions of white pawns to knights on the 2nd move; in the second pair, the same pawns promote to knights on the mating move. In this case, the fact that play in both pairs ends with model mates is a considerable achievement. Such synthesis is presented for the first time in the history of chess composition! A valuable addition: change of play in response to the defense *1...♞b6 – with one more (fifth) model mate.

A clear minus is the limited area of the board on which the play evolves. But … the novelty of the idea, the originality of the matrix and the beauty of the finales help this work to advantageously stand out against the other contenders for the top place.

Here, a short excursus is appropriate. The prospects for the renascence of the *Bohemian* style (and in general, of problems with model mates) consist in its combination (synthesis) with other styles, in particular *logical* and *strategic*. The interpenetration of ideas from different styles (schools, directions) is the leading road for the development of the modern threemover! This thesis is supported by **B16**, which actually demonstrates a synthesis of ideas of the *strategic* (transformation of promotions of white pawns on the 2nd and 3rd moves) and *Bohemian* (model mates) styles.

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2ⁿᵈ Prize – Silver medal
VIKTOR KAPUSTA
Ukraine
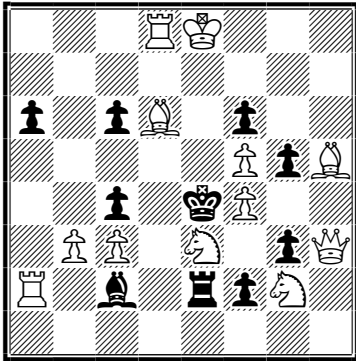
#3   12+10

1. ♘g4! ~(♗~) 2. ♘:f6+ ♚d3+
3. ♗e5#
1... ♚f3+ 2. ♘e5+ (2. ♘e3+? g4!)
♚e4 3. ♗f3#
1... ♚:f5+ 2. ♘e3+ (2. ♘e5+? g4!)
♚e4 3. ♕f5#
1... ♚d5+ 2. ♗e7+ (2. ♗e5+? ♚c5!)
♚e4 3. ♘:f6#
1... ♚d3+ 2. ♗e5+ (2. ♗e7+? ♚:c3!)
♚e4 3. ♘:f6#
1... c:b3 2. ♖a4+
  2... ♚f3+ 3. ♘e5# (3. ♘e3+?)
  2... ♚xf5+ 3. ♘e3# (3. ♘e5+?)
 2... ♚d5+ 3. ♗e7# (3. ♗e5+?)
  2... ♚d3+ 3. ♗e5# (3. ♗e7+?)

The black king's star-flights (with checks) have been presented as early as a quarter of a century ago by A. Kuzovkov (1994) – **yacpdb/266855**. The novelty of **B25** consists in the following (1) partial change of the matrix, with the addition of a new indirect battery ♖-♗; for comparison see also: A. Bakharev (1983) – **yacpdb/84956**; (2) addition of the variant 1...c:b3 2. ♖a4+ – with subsequent transformation of the start-flights (star ♚) and White's 2ⁿᵈ and 3ʳᵈ moves (with *Hartong* theme elements). The presence of the above improvements is quite enough to find **B25** to be a *fully* original, i.e. new, work! Moreover, one cannot pass over the form of the problem, which is clearly economical for such a complicated concept, and the excellent key.

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ALEKSANDR FEOKTISTOV
Russian Federation
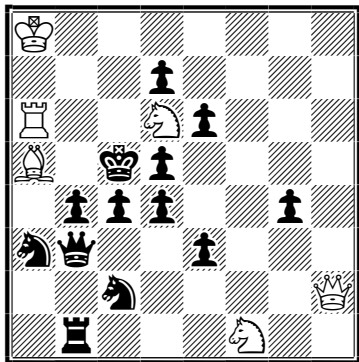
#3ᵛᵛᵛᵛᵛ   6+13

1.♔b7? g3! 2.♕:g3 e5!

1.♘b7(A)+? ♔b5 2.♖b6(B)+ ♔a4!

1.♖b6(B)? ~ 2.♘b7(A)#
1... d3 2.♕f4! (3.♘b7#) d4
3.♕e5(C)#, but 1...c3!

1.♕h8? ~ 2.♕c8#
1... ♕a4 2.♘b7+ ♔b5 3.♖b6#, but
1...d3!

1.♘g3(D)!? d3/~ 2.♘ge4(E)+! d:e4
3.♕e5(C)#
2... ♔d4 3.♗b6#
1... ♕d3 2.♕h8! ♘b5 3.♘b7#, but
1... c3(a)! 2.♘ge4+ d:e4 3.♕e5+
♕d5+!

1.♕e5(C)! ~ 2.♔b7! ~ 3.♗b6#
(2.♘g3? ♕d3!; 2.♖a7? ♘b5!)
1... ♕~ 2.♘g3(D)! 3.♘ge4(E)#
(2.♔b7? b3!; 2.♖b6? c3!; 2.♕h8?
d3!; 2.♘b7+? ♔b5!)

1... ♕d3! 2.♕h8! ~ 3.♕c8#
2... ♘b5 3.♘b7(A)#
1... ♕c3! 2.♖b6(B)! ♕d3
3.♘b7(A)#
1... ♕a4! 2.♘b7(A)+! ♔b5
3.♖b6(B)# (2.♘g3? ♕c6+!)
1... c3(a) 2.♘g3(D)! ~ 3.♘ge4(E)#
(2.♔b7? ♘c4!)

A solid *logical-and-strategic* problem! The concept is based on *Black Correction*, with the *black queen* making three precise moves. Previously, this complicated idea was implemented in a different way: Z. Gavrilovski (2012) – **yacpdb/370688** – devoid of a logical foundation, but involving *Siers* battery play and change of 8 (!) mates. As to the fact that **B13** includes two-move paradoxical themes (according to the author, *Urania*, *Dombrovskis*, *Salazar*, *pseudo Salazar*) I insist that in relation to threemovers one can only speak of the presence of algorithms of the said themes, because they are not perceived as paradoxical in the ≠3 genre. At the same time, **B13** is nice and interesting in its own right, precisely due to the combination of *logical* and *strategic* styles; it has an excellent form and a nice 'playing plot'!

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## 1ˢᵗ Honourable Mention
VALERY SHAVYRIN
Russian Federation
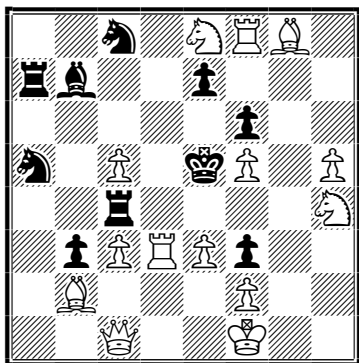
#3   14+10

1.e4! ~ 2.♕e3! ~
3.♘:f3(A)/♘g6(B)#
  2... ♖:e4(a) 3.c4(C)#
  2... ♗:e4(b) 3.♖d5(D)#
1...e6 2.♘:f6! ~ 3.♘:f3(A)/♘g6(B)#
  2... ♖:e4(a) 3.♘d7#
  2... ♗:e4(b) 3.♘g4#
1... ♖:e4(a)! 2.♘:f3(A)!+ ♔:f5
3.♕g5#
1... ♗:e4(b)! 2.♘g6(B)!+ ♔:f5
3.♕f4#
1... ♘c6 2.♖d5(D)+ ♔:e4 3.♕e3#
1... ♖a4 2.c4(C)+ ♔:e4 3.♕e3#
1... ♘b6/♘d6 2.♘d6! ~
3.♘:f3(A)/♘g6(B)#
  2...e:d6 3.♖e8#

    Here, the levels of difficulty as well as of the scale of play (2+2+2) are high. The first pair demonstrates *Vissermann* change of mates; in the second and third pairs, four (!) mating moves from the threat (3.♘:f3# and 3.♘g6#,

3.c4# and 3.♖d5#) are transformed into second moves. Such change of move functions combined with *Vissermann* theme is presented for the first time ever!

2ⁿᵈ Honourable Mention
ALEXANDER KUZOVKOV
*Russian Federation*
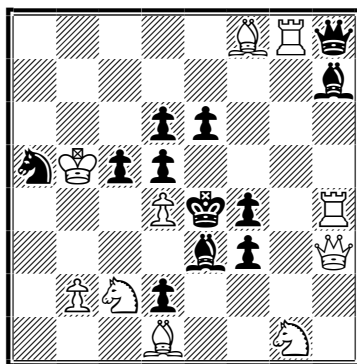
#3   10+12

1.♘b4! ~ 2.♗c2+ ♔:d4 3.♘:f3(A)#
1... ♗e~ 2.♖:f4+ ♔~ 3.♕:f3(B)#
1... c:d4 2.♕:e6+ ♕e5 3.♗:f3(C)#
1... ♔:d4 2.♘:f3(A)+ ♕e4 3.♗c2#
1... ♗d4 2.♕:f3(B)+ ♔~ 3.♕:f4#
1... ♕:d4 2.♗:f3(C)+ ♔e5 3.♗g7#

    A task for transformation of White's 2ⁿᵈ and 3ʳᵈ moves (3+3)! This combination is also referred to as *Hartong* theme if the number of thematic moves is three (or more). Probably, the greatest achievement for this theme is the following unique composition: V. Shavyrin (2003) – **yacpdb/195447**, in which mates in the first system of variants involve a pinned black

piece; additionally, they are delivered from the same square (but a different one)! The novelty of the idea shown in **B24** consists in that the theme in question is presented in the second system of variants in combination with *defense on the same square* (d4)! It is not improbable that the author initially intended to achieve an even more ambitious concept, trying to have all (!) defenses on the same square. There are drawbacks that are typical of tasks of this sort: low "workload" of ♖g8 and ♗f8; but they are not serious enough to rule out a high distinction.

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3ʳᵈ Honourable Mention
MIKHAIL MARANDYUK
Ukraine

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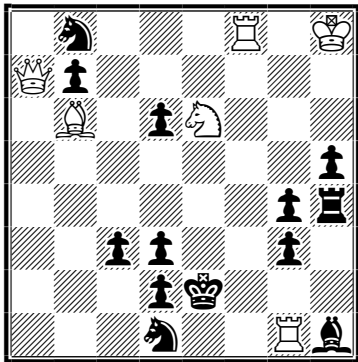
#3   6+13

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1.♘f4+(A)? ♔f3!
1.♘d4+(B)? ♔e3!

1.♕a5! ~ 2.♘f4(A)+ ♔f3 .♕d5(C)#
1...♗e4 2.♘d4(B)+ ♔e3

3.♕g5(D)#
1...♗c6 2.♕g5(D) ~ 3.♘d4(B)#,
 2... ♗ f3 3.♘f4(A)# (3.♘d4+? ♔f2!)
1...g2 2.♕d5(C) ~ 3.♘f4(A)#,
 2...♘e3 3.♘d4(B)#(3.♘f4+? ♔f2!)
 2...g3 3.♕f3#
1...♘f2 2.♕g5 ♗c6 3.♕e3#

Another nice post-key concept, anticipated by the attempts: 1.♘f4+? (A) ♔f3!, 1.♘d4+? (B) ♔e3! One can easily distinguish two pairs of variants (2+2), the second one being particularly attractive – it features *pseudo Le Grand* and additional change of move functions (A and B). The result is a harmonious complex with a rather rare (!) algorithm of interchange of white moves. Importantly, the play is interesting and tactically intense.

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Special Honourable Mention
(for a problem with few pieces)
JURI GORBATENKO
Russian Federation

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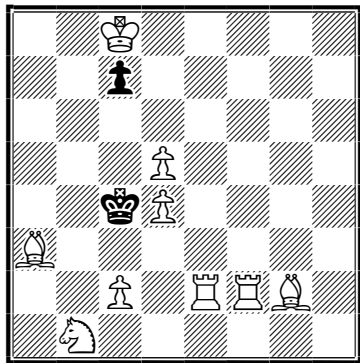
#3   9+2

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1.♗f1! zz
1...c6 2.♖e4+ ♔:d5 3.♘c3#
1...c5 2.♖e5+ ♔:d4 3.♗b2#
1...♔b5 2.♖e6+ ♔a4 3.♖a6#
1...♔:d4 2.♖f4+ ♔:d5 3.♗g2#
1...♔:d5 2.♖e5+ ♔c6 3.♖f6#
  2...♔:d4 3.♗b2#

A *popular-style* Meredith with battery play. The most interesting variants are: 1...c6 and 1...c5, with the black pawn blocking the black king's potential flights that are initially guarded by White. Among the problems with little material (miniatures, Gravures, Merediths), **B04** was richest in content.

1st Commendation
ALEXANDER SYGUROV
*Russian Federation*
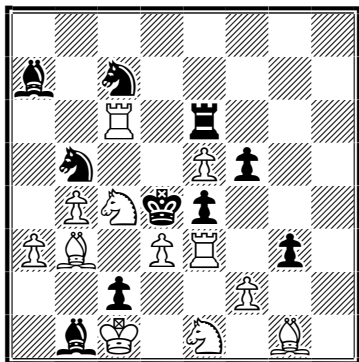
#3   12+10

1.f4! – 2.d:e4! – 3.♘f3#, 2...f:e4 3.♖d3#
1...♘c3 2.♖:e4+ ♔d5 3.♘a5#
1...e:f3 (e.p.) 2.♘:f3+ ♔c3 3.d4# (A), 2...♔d5 3.♘a5# (B)

1...♔c3 2.d4+ (A) ♔:d4 3.♖d3#
1...♔d5 2.♘a5+ (B) ♔d4 3.♖:e4#
1...e:d3 2.♘d2! ♗c5 3.♖:d3#
1...♘d5 2.♘d6! ♖:d6 3.♖:e4#,
  2...♗c5 3.♘:b5#.

The author singled out three systems of variants (2+3+2), thus pointing to the presence of *Adabashev* synthesis. That claim, however, is not quite correct. It is essential for *Adabashev* synthesis that each system of variants should have a sign of *self-sufficiency*, i.e. (1) play within the system must be homogeneous and (2) it must have an essential difference from play in the other systems. More on that in the article *Adabashev Synthesis*, *Shakhmatnaya Kompozitsiya*, 2017, issue 137, pages 13-20. I believe that B24 (similarly to the previous problem, B14) presents a unified strategic complex in 7 (!) variants featuring play of direct and indirect batteries. In this case, division of play into pairs is of an auxiliary (conditional) nature, making it easier to perceive the author's concept.
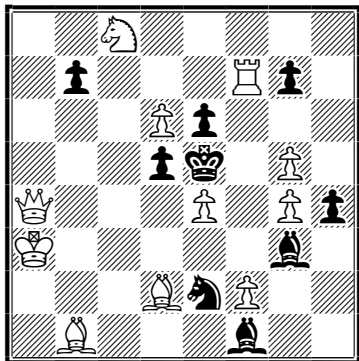
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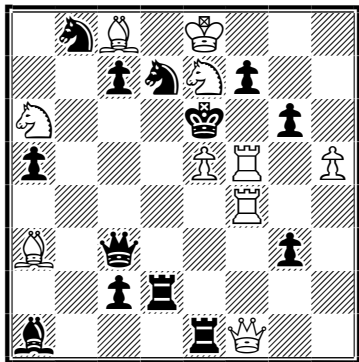
#3   10+13

1.♕h3! – 2.♖g5+ f5 3.e:f6# (e.p.)
1...f6! 2.♖:f6+ ♔:e5 3.♕e6# (anti e.p.)
1...♖d5 2.♖:f7+ ♔:e5 3.♘:g6#
1...♖h2 2.♗c5! – 3.♘:c7# (A)
  2...♕:e5 3.♖f6# (B)
  2...♘:a6 3.♗:d7#
  2...♕:c5 3.♘:c5#
1...♖h1 2.♖e4! – 3.♖f6# (B)
  2...♕:e5 3.♘:c7# (A)
  2...g:f5 3.♕:f5#
1...g2 2.♕:c3 ♘:a6 3.♖f6#

The author presents a "plot" with two systems of play (3+2): the first one features White's battery play on the second move; the other involves *Le Grand.* Again the question arises: Does this pattern comply with the *Adabashev* synthesis requirements? My answer is, no, it doesn't. In the first system, the third variant is not homogeneous; and there is also a battery mate in the second system (3.♖f6#). That is, the available systems of variants are not *self-sufficient.* At the same time, if the variant 1...♖d5 2.♖:f7+ is shown as an additional one, the remaining pairs of variants will present different combinations: the first one, e.p. and anti e.p.; the second, *Le Grand.* In the judge's opinion, the presence or absence of *self-sufficient* systems of variants (*according to Adabashev*), as such, does not make the problem better or worse. At the same time, however, higher homogeneity of play within a system and sharper contrast of play between the systems considerably enhance the overall positive impression created by the underlying concept. That is the in-depth essence of *Adabashev synthesis* – as a fundamentally different (new) way of presenting the underlying concept: it differs from the approach to construction of problems (≠) that until recently was predominant, when only unified tactical complexes were trendy.

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#3ᵛᵛ   11+9

Transfer of reversal twomover themes to the threemover domain is appropriate if the problem's content presents an intense chess encounter, demonstrating, at any rate, certain tactical, geometrical or any other *ideas*. Plain letter algorithms fail to attain the desirable esthetic effect.

1.♕b5? – 2.♖f5+ e:f5 3.♕:d5#
  2...♔d4 3.♕b4#
1...♔d4 2.♕b2+ ♔c5 3.♖c7#
  2...♘c3 3.♕:c3#, but 1...g6!
1.♗e3? (B) – 2.♖f5+ (C) e:f5
3.♕e8# (A)
1...g6 2.♕e8! (A) – 3.♕h8#, 2...d:e4
3.♕b5#, but 1...b5!
1.♕e8! (A) – 2.♕:e6+ ♔:e6 3.♖e7#
  2...♔d4 3.♕:d5#
1...♔d4 2.♗e3+ (B) ♔c4 3.♖c7#
  2...♔e5 3.♖f5# (C)
1...♘d4 2.f4+ ♗:f4 3.♗:f4#
1...♘f4 2.♗c3+ d4 3.♖f5# (C)
1...d:e4 2.♖f5+ (C) ♔d4 3.♕a4#!
(D).

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A complex of five variants with elements of change of play, change of move functions, switchback, and *Urania* theme algorithm. The scale of play is "more than decent." But the playing plot of the problem is devoid of any central idea.