



The 9th FIDE World Cup in Composing

Section B – Threemovers

Preliminary award by

C. G. S. Narayanan

MMXXI

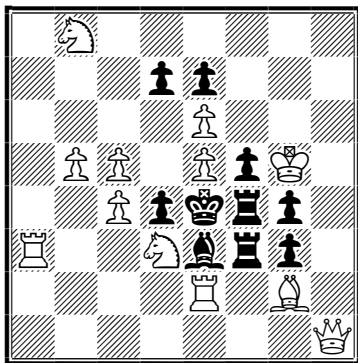
Participants (in alphabet order)

Abdullayev E. (AZE)	Kuzovkov A. (RUS)
Abramenko S. (RUS)	Labai Z. (SVK)
Atayants G. (RUS)	Marandyuk M. (UKR)
Cherniavskiy M. (UKR)	Miloseski B. (MKD)
Delobel B. (FRA)	Mlynka K. (SVK)
Dimitrov O. (BGR)	Pankratiev A. (RUS)
Feoktistov A. (RUS)	Samilo V. (UKR)
Fomichev E. (RUS)	Sayman U. (TUR)
Gavrilovski Z. (MKD)	Shavyrin V. (RUS)
García Enrique C. (VNS)	Shifrin S. (ISR)
Garzón J. A. (ESP)	Slesarenko A. (RUS)
Gasparyan A. (ARM)	Svitek M. (CZR)
Gatti D. (ITA)	Sygurov A. (RUS)
Gorbatenko J. (RUS)	Syzonenko V. (UKR)
Gvozdják P. (SVK)	Varitsky A. (BLR)
Javadzade S. (AZE)	Vokál S. (SVK)
Ignatenko G. (RUS)	Uris M. (ESP)
Khachaturov S. (RUS)	Yarosh L. (RUS)
Kozhakin V. (RUS)	

I received 37 compositions in anonymous form from the Director Yuri Bazlov.

The quality of majority of entries was good and it was a rewarding experience for me to go through some novel concepts brought in for the first time in the three-move field. The medal winners, task records in their own right, stand a cut above the rest. Considering the stature of the tourney I have chosen to limit the number of problems in this award to ten. Here is my award:

1st Prize



#3

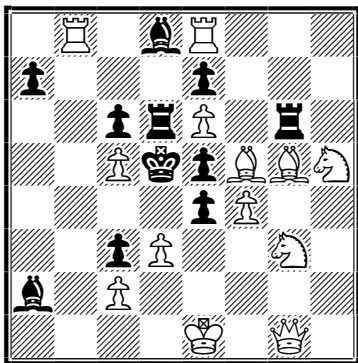
12+10

1. ♖a6? d6 2. c6! d5 3. ♖ac5#,
1...d5 2. ♖h8! d:c4 3. ♖a8#, 1...d:e6!

1. ♖e1? d6 2. ♖:g3! - 3. ♖f4#
(2...d:e5 3. ♖f2#), 1...d5 2. ♖a5!
d:c4 3. ♖a8#, 1...d:e6!

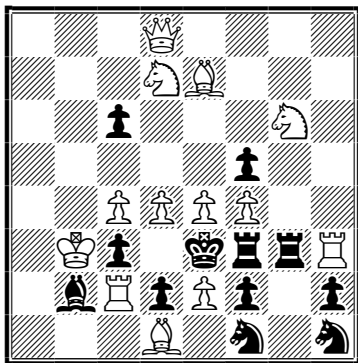
1. ♖c6!! (super thematic key!) zz
1...d6 2. ♖b1! ~ 3. ♖f2#, 1...d5 2. ♖a1!
~ 3. ♖:d4#, 1...d:e6 2. ♖h2! g:h2
3. ♖f2#, 1...d:c6 2. ♖h8! c:b5 3. ♖a8#.

A comple: combination of Pickaninny with white queen duel shown for the first time in which the white queen at h1 visits the three other corners of the board. The highly thematic key completes the Δickaninny which is answered by quiet moves of the queen. In addition the two tries 1. ♖a6? and 1. ♖e1? which provide changed continuations for 1...d5 and 1...d6, complete a zagoruyko. The continuation 2. ♖h8 is transferred between the try 1. ♖a6? and post key after different black defences. The absence of by-play greatly enhances the value of this witty duel with visual impact which deserves premier honours.

2nd Prize

#3

13+11

3rd Prize

#3

13+12

1. ♖e3! - 2. ♜b4 - 3. d:e4# (A),
 2...e:d3 (a) 3. ♖e5#, 2...e:f4 (b)
 3. ♖d4#; 1...e:d3 (a) 2. ♖:d3+ ♘:c5
 3. ♗e4# (B), 1...e:f4 (b) 2. ♗:f4+ ♘e5
 3. ♖:e4# (C), 1...♞:g5 2. ♗f6+ e:f6
 3. ♗:e4# (D), 1...♙b3 2.d:e4+ (A) ♘c4
 3.c:b3#, 1...a5 2. ♗:e4 (B) ~ 3. ♗c3#,
 1...♙b1 2. ♖:e4+ (C) ♘c5 3. ♖c4#,
 1...♙b6 2. ♗:e4+ (D) ♘:f6 3. ♞:e7#.

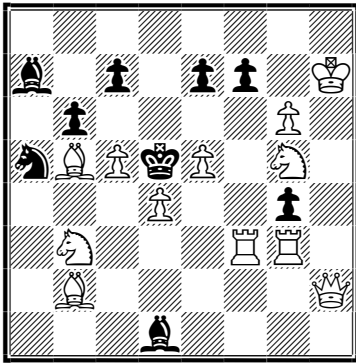
Play of white on a single square in eight variations forms the crux of this composition. Four white pieces play on to e4 as second move continuations and the same four pieces deliver mates on the same square on the third move as well. A concept easy to envisage but most difficult to construct and this appears to me as the first of its kind. 1...e:d3 and 1...e:f4 which appear as first move defences post key appear as second move defences to the threat with new third move mates – the Babouchka theme. The threat and the seven defences are skillfully arranged in this masterpiece.

*1...♙a3 (c) 2. ♞c3+ (E) ♘:d4 (a)
 3. ♗c5# (A), 2...♘:e4 (b) 3. ♗f6# (B);
 1...♞:g6 (d) 2. ♞:f3+ (F) ♘:d4 (a)
 3. ♗f6# (B), 2...♘:e4(b) 3. ♗c5# (A).

1. ♖e8! f:e4 2. ♗c5 (D) - 3.d5#,
 2...♙a3 (c) 3. ♞:c3# (E), 2...♞:g6 (d)
 3. ♞:f3# (F); 1...♙a3 (c) 2. ♞:c3+(E)
 ♘:d4(a) 3. ♗f6# (C); 2...♘:e4 (b) 3. ♗c5#
 (D); 1...♞:g6 (d) 2. ♞:f3+ (F) ♘:d4 (a)
 3. ♗c5# (D); 2...♘:e4 (b) 3. ♗f6# (C).

The use of direct and indirect battery forcing reversal of mates reminds me of R.C.O Matthews' famous reciprocal change with pawn key. Here the same principle is used in a totally different matrix. The slight white queen shift to e8 as key produces a stunning double reciprocal change (Visserman type) after the king flights. The w♗d7 in the set play and the w♗e7 post key reach the same squares c5 and f6 for the defences ♙a3 and ♞:g6. In addition white's second moves in the variations appear as third move mates in the threat.

1st Honourable Mention



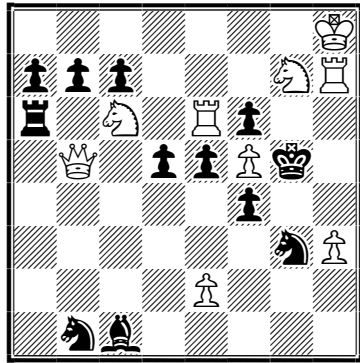
#3

12+9

1. ♖g2? - 2. ♜f5+ ♔f3 (x) 3.e6#,
 1...g:f3! (y)
 1. ♖h1! - 2. ♜f5+ ♔f3 (x) 3.e6#,
 1...b:c5 2. ♞d3+♔f3 (x)
 3.d:c5#, 1...♗c4 2. ♜f6+ ♔f3 (x)
 3. ♔c6#, 1...♗c6 2. ♞c3+ ♔f3 (x)
 3. ♔c4#, 1...e6 2. ♞:f7+ ♔f3 (x)
 3. ♞d7#, 1...f:g6 2. ♜f8+ ♔f3 (x)
 3. ♞d8#, 1...♔:f3 (:) 2. ♞:f3 g3/g:f3
 (y) 3. ♞:g3#/♖:f3#, 1...g:f3 (y)
 2. ♖:d1 ~ 3. ♖:f3#.

Four pairs of thematically connected variations are shown in this interesting composition. The first two show Zabunov theme in the threat and the defence 1...b:c5. The second pair involve self-blocks by b♗a5 at c4 and c6. The third pair deals with line opening on the f-file with mates on the d-file after 1...e6/f:g6. All the three pairs are connected to si: different battery mates; and finally the fourth pair, captures on f3, are met by quiet continuations.

2nd Honourable Mention



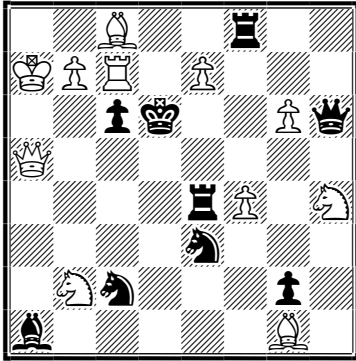
#3

9+12

1. ♖c5! - 2. ♖g1! - 3. ♞h5#, 2...f3
 3. ♖:g3#; 1...d4 2. ♖:e5! - 3. ♖:f6#,
 2...f3 (a) 3. ♖:g3# (A), 2...f:e5 (b)
 3. ♞g6# (B); 1...♞a4 2. ♞:e5! -
 3. ♗e6#, 2...f:e5 (b) 3. ♖e7# (C),
 2...♗:f5 (c) 3. ♖g1# (D); 1...♔e3
 2. ♗:e5! - 3. ♗f3#/♗f7#/h4#, 2...♗:f5
 (c) 3. ♞h5# (E); 2...f3 (a) 3. ♖:e3#
 (F), 2...f:e5 3. ♖e7#; 1...f3 (a)
 2. ♖:c1+ ♗d2 3. ♖:d2#; 1...♗:f5 (c)
 2. ♞h5+ ♗g6 3. ♗:e5#.

Three different active sacrifices on e5 with Visserman type changed mates after cyclic defences ab-bc-ca. There are two changed mates for each of the three defences 1...f:e5, f3 and ♗:f5. The triple threat after 2. ♗:e5 detracts a little.

3rd Honourable Mention



#3

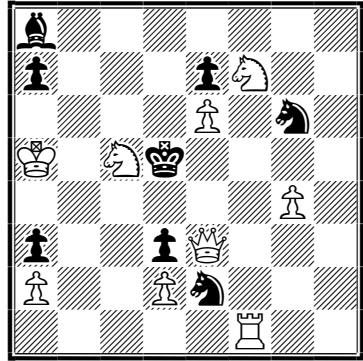
11+9

1.e8♖+? (A) ♜e:e8 2.♜d7+ (D) ♜e6 3.♜e5#, 1... ♜f:e8!; 1.♖f5+? (B) ♖:f5 2.♜c5+ ♜:c7 3.b8♜# (E), 1... ♜:f5!; 1.♖c4+? (C) ♖:c4 2.♜c5+ ♜:c7 3.b8♜# (E), 1... ♜:c4!; 1.♜d7+? (D) 1... ♜e6!; 1.b8♜? (E) - 2.♜b7#, 1... ♜:c8!; 1.♜:c6+? ♜:e7 2.♜c7+ ♜e8 3.♜d7#, 1... ♜:c6!

1.♙h2! - 2.f5+ ♜/♜f4 3.♜d7# (D); 1... ♖d5/♖f5 2.e8♖+ (A) ♜f:e8 3.♖f5# (B), 2... ♜e:e8 3.♖c4# (C); 1... ♜e:f4 2.♖f5+ (B) ♖:f5 3.♖c4# (C), 2... ♜8:f5 3.e8♖# (A); 1... ♜f:f4/♜f5 2.♖c4+ (C) ♜:c4 3.e8♖# (A), 2... ♖:c4 3.♖f5# (B); 1... ♜:e7 2.♜d7+! (D) ♜e6/♜:d7 3.♜e5#. Keller paradox. [1... ♜:f4 2.e:f8♜(♙)+].

Jacobs cycle with complete set of thematic tries. The two black rook self-pins on f4 along with the third defence by b♖e3 force the cycle.

4th Honourable Mention



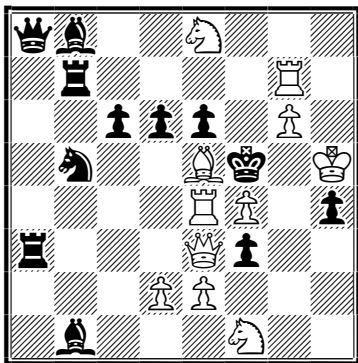
#3

9+8

1.♖a4! - 2.♜c5+ ♜e4 (a) 3.♖g5#, 2... ♜:e6 (b) 3.♜f5#; 1... ♖g3 2.♜:d3+ ♜:e6 (b) 3.♖c5#, 2... ♜c6 (c) 3.♜d7#; 1... ♖h4 2.♜e5+ ♜c6 (c) 3.♖d8#, 2... ♜c4 (d) 3.♜c5#; 1... ♖d4 2.♜e4+ ♜c4 (d) 3.♜c1#, 2... ♜:e4 (a) 3.♖c3# (1... ♜c6 2.♜c5+ ♜b7 3.♜b1#).

Star flight doubled! Cycle of four defences ab-bc-cd-da spread over four variations. Visserman theme with 4-phase reversal and eight different mates. All the second moves are by the white queen. Nice traditional feel in this problem.

1st Commendation



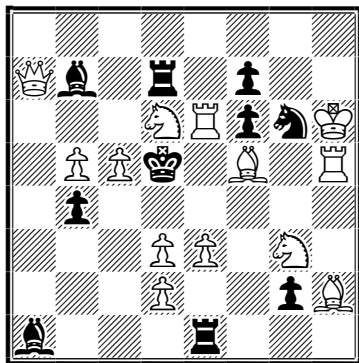
#3

11+12

1. ♖d4! - 2. ♜d3+ ♜:d3 3.e4#,
 2... ♜:d3 3. ♘e3#;
 1... ♜f2 2.d3! - 3. ♜e4#/♜h3#,
 2... ♜:d3 3. ♜h3#, 2... ♜:d3 3. ♜e4#;
 1... ♜:d4 2. ♜c7! - 3. ♜:d6#/♜g7#,
 2... ♜:c7 3. ♜:d6#, 2... ♜:c7 3. ♜g7#;
 1... d5 2. ♜c7! - 3. ♜f7#/♜e5#,
 2... ♜:c7 3. ♜f7#; 2... ♜:c7 3. ♜e5#;
 1... d:e5 2. ♜c7! - 3. ♜f7#/♜e5#,
 2... ♜:c7 3. ♜f7#; 2... ♜:c7 3. ♜e5#.

The threat after the key 1. ♖d4 2. ♜d3 sets up a Nowotny on d3. There are four defences to the threat met by four more Nowotnys with 2. ♜c7, ♜c7, ♜c7 and d3. Five Nowotnys in all is an achievement, if not anticipated.

2nd Commendation



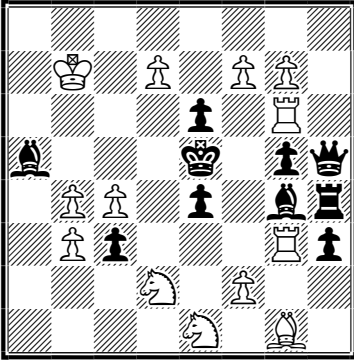
#3

13+10

1. ♜g1! - 2.e4+ ♜:e4 3.d:e4#;
 1... ♜:e3 2.d:e3 3.e4#, 2... ♜f6
 3. ♜e4#;
 1... ♜:g1 2. ♜e2 3.e4#, 2... ♜f6
 3. ♜e4#;
 1... ♜:d6 2. ♜:b7+ ♜:c5 3. ♜e4#,
 2... ♜c6 3. ♜:c6#.

Hartong theme with five men mating on e4. It is curious to note that the three white pawns including the doubled ones on the d-file manage to come on to e4 apart from the w♜d6 and the w♜f5.

3rd Commendation



#3

13+10

1. ♖h2! - 2. ♜f3+ (a) ♘d4
3. ♜c2# (b);

1... ♘d4 2. ♜c2+ (b) ♘e5 3. ♜f3# (a);

1... ♘d6 2. ♜d3+ (c) ♘e7 3. ♜f3# (d);

1... ♘f5 2. ♜f3# (d) ♘e5 3. ♜d3# (c),

2... ♘g6 3. ♜f3#

1... ♖~ 2. ♜:g5+ (e) ♘d4 3. ♖e5#;

1... ♖f5 2. ♜:g4+ (f) ♘d4 3. ♘df3#;

1... ♖:b4 2. ♜d8#! - 3. ♜f3#(a),

2... ♖~ 3. ♜:g5# (e), 2... ♖f5 3. ♜g4#
(f), 2... ♖d6/♘e5 3. ♜f6#.

There are reciprocal effects in the continuations for the threat and ♘d4 and for the other two B♘ flights-♘d6 and ♘f5. There is also correction play by B♖g4 worth mentioning which ends in a pin mate.

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I thank organizers in FIDE for forgiving me an opportunity to adjudicate in this prestigious tourney and I also thank all those who participated with quality originals.

C. G. S. Narayanan

July 28th, 2021