



The 11th FIDE World Cup in Composing

Section C – Moremovers

Final award by

Ralf Krätschmer

MMXXIII

Participants

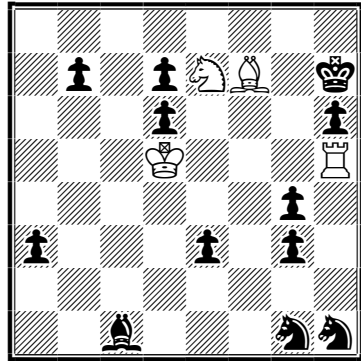
C01 Herzberg M. (GER)	C18 Murashov V.
C02 Gasparyan A. (ARM)	C19 Dimitrov O. (BUL)
C03 Varitsky A.	C20 Yarmonov I. (UKR)
C04 Sygurov A.	C21 Velikhanov K. (AZE)
C05 Kostylev M.	C22 Abdullayev E. (AZE)
C06 Delobel B. (FRA)	C23 Kozdon B. (GER)
C07 Popov G.	C24 Kuzmichev V.
C08 Pasma M. (ISR)	C25 Svítek M. (CZE)
C09 Matjushin G.	C26 Marks U. (GER)
C10 Gatti D. (ITA)	C27 Muljadi P. (USA)
C11 Karmil F. (TUR)	C28 Pankratiev A.
C12 Feoktistov A.	C29 Miloseski D. (MKD)
C13 Syzonenko V. (UKR)	C30 Stojnic M. (SRB)
C14 Slesarenko A.	C31 Samilo V. (UKR)
C15 Kuzovkov A.	C32 Zamanov V. (AZE)
C16 Vokál S. (SVK)	C33 Šušulić Z. (SRB)
C17 Marandyuk M. (UKR)	C34 Prabhu G. (IND)

From the tournament director Aleksey Oganessian I received 34 diagrams without the names of the authors with complete solutions and the authors' comments.

Unfortunately, the level turned out to be lower than expected. Unprovided checks in a composition are not state of the art in the 21st century. If I accept an unprovided check, there must be a really good content! Also mansubs with sacrifices of pieces with permanent checks do not match the modern level of composition. A 4-mover with one single line is often too small. And comments of a composer can not compensate a lack of content!

The **C20 (#12, ♖f8-♖c5, 11+11)** is cooked in 11 moves: 1. ♖b4+ ♘d4 2. ♖d8+ ♗d5 3. ♖c3+ ♖c5 4. ♗d7+ ♘c6 5. b4 ♖a8 6. ♖xa8 ♖f1 7. ♗b8+ ♘c7 8. ♖e5+ ♘c8 9. ♗a6+ ♘d7 10. ♖d8+ ♘c6 11. ♗b8/♖d6#.

C11 – 1st Prize, Gold medal
FERHAT KARMİL
Türkiye



#18

4+12

Zülfikar

The try 1. ♖f5? doesn't work because of the defense 1...h5!

(1. ♗f5? e2!; 1. ♖f5? h5! 2. ♖g6+ ♘h6! 3. ♖xh5+ ♘g7 4. ♘e4? 4. ♖h7+ ♘f6 5. ♖f7+ ♘g5 6. ♘f5??)

1. ♖g6+! ♘g7! (1... ♘h8? 2. ♖f5!)

2. ♖f5 h5! 3. ♖f7+ ♘h6 (3... ♘h8? 4. ♖h7#)

4. ♖h7+ (4. ♘e4? ♗f3! 5. ♘f5 ♗h4+! or 4...g2! 5. ♘f5 ♗g3+!

Therefore, in order to implement the main plan, first you need to remove the pawn on the h5 square.)

4... ♘g5 5. ♖xh5+. Full clockwise Rundlauf of the white rook!

5... ♘f6 6. ♖f5+ ♘g7. Rundlauf of the black king.

7. ♖f7+ ♘h6. Now it's possible:

8. ♘e4! ♘g5! (8... ♗f3? 9. ♘f5! ♗h4+ 10. ♘xg4! ♗f2+ 11. ♘xh4! or 10... ♗xg6 11. ♗g8(f5)#)

9. ♖f5+! ♘h6 10. ♖h5+ ♘g7 11. ♘f5! ♗f3! (11... ♗e2? 12. ♖h7+

♞f8 13. ♜d5 etc.; 11... ♞f8?
12. ♞h8+ ♞g7 13. ♞h7+ ♞f8 etc.)

12. ♞h7+ ♞f8 13. ♞f7+. Rundlauf of the white rook counterclockwise!

13... ♞e8 14. ♞g7+! ♞d8! (14... ♞f8?
15. ♞g8+! ♞xe7 16. ♞e8#)

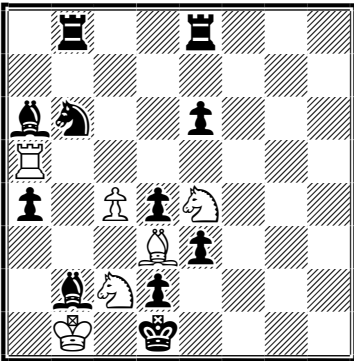
15. ♜d5 ♜h4+ (15... ♜d4+ 16. ♞f6!
♞e6 17. ♞g8+)

16. ♞xg4! ♞xg6 (16... ♞f2+ 17. ♞xh4!)

17. ♞g8+ ♜f8 18. ♞xf8# (MM)

The problem with only four white pieces in an attractive position features two full Rundlaufs of the white rook (clockwise and counterclockwise) plus a complete Rundlauf of the black king ending up in a model mate. This seems to me original and deserves the 1st Prize.

C12 – 2nd Prize, Silver medal
ALEKSANDR FEOKTISTOV



#11

6+11

1. ♞e5? [2. ♞f2+ exf2 3. ♞e2#] ♞xc4? 2. ♞f2+ exf2 3. ♞b4! – #10 (see solution), but 1... ♞f8! 2. ♞c3+ ♞xc3! 3. ♞xe3+ dxe3! 4. ♞xe3 ♞~+!

1. ♞f2+? exf2 2. ♞e5 [3. ♞e2#] 2...f1♞!
3. ♞b4 [4. ♞c2#] 3...♞f5! 4. ♞xf5 exf5!!
5. ♞d3 ♞xe5! (2... ♞xc4!? 3. ♞b4! – #10, see solution).

1. ♞g5? [2. ♞g1#] 1... ♞g8! 2. ♞f2+ exf2 3. ♞e5 f1♞! 4. ♞b4 ♞f5! 5. ♞xf5 d3!! 6. ♞xd3 ♞xe5! (3... ♞xc4? 4. ♞b4! – #11, see solution)

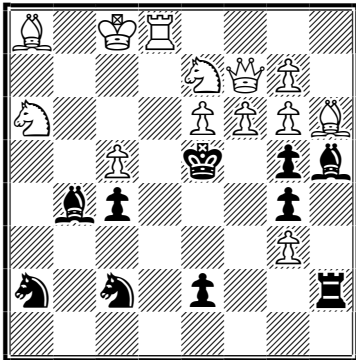
1. ♞h5! [2. ♞h1#] 1... ♞h8 2. ♞f2+ exf2 3. ♞e5! [4. ♞e2#]

3... ♞xc4! (3...f1♞? 4. ♞b4! ♞f5 5. ♞xf5! exf5 6. ♞d3! – 7. ♞xb2(f2)# or 5...d3? 6. ♞g4#)

4. ♞b4! [5. ♞c2#] 4... ♞a2+! 5. ♞xa2 ♞c8 6. ♞e2+! ♞e1 7. ♞c4+! ♞d1 8. ♞c3+! ♞xc3/dxc3 9. ♞e2+ ♞e1 10. ♞d3+ ♞d1 11. ♞c2# (MM)

The white rook is out of play and it is not easy to see the way how the rook can be activated. Why can't you play ♞g5 as a first move? For the key move you must understand what the difference is between ♞g5 and ♞h5. The longest move to the other side is the key. Why can't you start with the sacrifice 1. ♞f2+ exf2! and followed with 2. ♞e5? You must realize that the ♞e8 must first leave the line. With the sacrifice 4... ♞a2+ black gains a tempo to open the line c1-c8 to guard the square c2 to prevent ♞c2# with ♞c8. But White can fight back by closing the line with ♞e2+ and ♞c4 so that ♞c3+ is possible without the capture ♞xc3 and the bad response is the only move, after the return of the bishop to e2 and ♞d3 finally the model mate ♞c2# is the end.

C15 – 3rd Prize, Bronze medal
ALEKSANDR KUZOVKOV



#4

13+10

1. ♖b8! – 2. ♛d6! ♜xc5 3. ♖d7+ (A)
♜xd6 4. ♖f5#

1... ♜xc5 2. ♛d2! ♖d4 3. ♖d7+ (A)
♜d6 4. ♖f5#, 2... ♜xe7 3. ♖d7+ (A)
♜f5 4. ♖xe7#

1... ♖e3 2. ♜f3! ♗xf3 3. ♖bc6+ (B)
♜e4 4. ♛d4#

1... ♛h3 2. ♜g2! ♛xg3 3. ♛d5+ (C)
♜f4 4. ♜xg5#

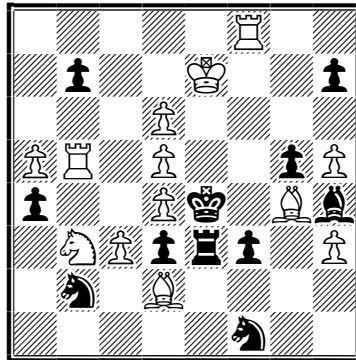
1... ♖c3 2. ♖d7+ (A) ♜d4 3. ♖f5+
♜d3 4. ♖e5#

1... ♛f2 2. ♖bc6+ (B) ♜e4 3. ♖a5+
♜e3(e5) 4. ♖xc4#

1... e1 ♔ 2. ♛d5+ (C) ♜e4 3. ♛d2+
♜e3 / ♜e5 4. ♜xg5# / ♖d7# (A)

Seven variations in a fourmover composition are a good achievement. Anticritical moves and clearance of lines with creations and play of batteries.

C17 – 1st Honorable mention
MIKHAIL MARANDYUK
Ukraine



#4

13+11

1. ♖c5+? (A) ♜xd5+ 2. ♖e6+ ♜c4!

1. ♜f5+? (B) ♜f4+ 2. ♜e6+ ♜g3!

1. ♛f6! [2. ♜xf3+ ♛xf3 3. ♛e6+
♜f5 4. ♛e5#]

1... ♖c4 2. ♖c5+! (A) ♜xd5+
3. ♖e6+ ♜e4 (3... ♜c4?? impossible;
3... ♜c6 4. ♛c5#) 4. ♜f5# (B)

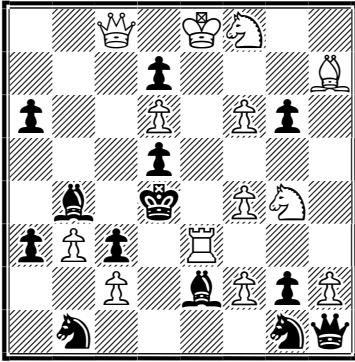
1... ♜g3 2. ♜f5+! (B) ♜f4+ 3. ♜e6+
♜e4 (3... ♜g3?? impossible) 4. ♖c5# (A)

By-play 1... ♖h2 2. ♜e6 [3. ♖c5#]
2... b6/axb3 3. ♜g8 ~ 4. ♜xh7#

In the tries the king can escape to c4 and g3. Black defends the threat with distant selfblock of the flight squares in the tries.

A good logical problem with one defense which is not thematic. Reciprocal change of second and mating moves, creation of white batteries and play with cross checks by a *black* battery is an entertaining and good content.

C4 – 2nd Honorable mention
ALEKSANDR SYGUROV



#4

13+13

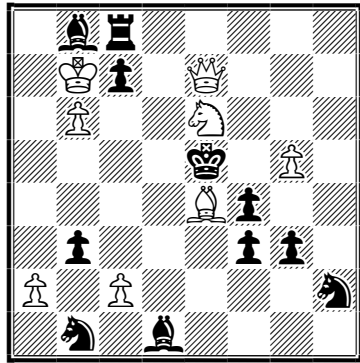
1. ♖xd7? (A) – 2. ♜e6#, 1... ♙xg4!
 1. ♜xd7? (B) – 2. ♜e6#, 1... ♙xg4+!
 1. ♖c6? – 2. ♜xd7! (C) ~ 3. ♖b6+ ♙c5
 4. ♖xc5# (2. ♜xd7? (B) ♙xg4! or 2. ♙g8?
 ♙c4 3. ♜xd7 (B) – 4. ♜e6#, 2... ♙f3!)
 1... ♙b5 2. ♜xd7! (B) ♙xc6+ 3. ♜xc6
 ~ 4. ♜e6# (2. ♜fxd7? (C) ♙xc6!)
 1... ♙xg4 2. ♞d3+ ♜e4 3. ♖xd5+
 ♜xf4 4. ♙xg6#/ ♞d4# (minor dual)
 1... ♜d2!
 1. ♜e5! – 2. ♖xd7 (A) ♜c5 3. ♖c6+
 ♜d4 4. ♜e6#, 2... ♙g4 3. ♖a7+ ♙c5
 4. ♜c6# (2. ♜xd7? (B) / 2. ♜fxd7?
 (C) ♙b5!, 2. ♜exd7? (D) ♙g4!)
 1... ♙h5 2. ♜xd7! (B) ♙g4+ 3. ♙xg4 ~
 4. ♜e6# (2. ♖xd7? (A) / 2. ♜fxd7? (C) g5+!)
 1... ♜h3 2. ♜fxd7! (C) ♜xf2 3. ♞xe2
 ♜d2 4. ♜c6# (2. ♖xd7? (A) ♜c5!)
 1... ♙b5 2. ♜exd7! (D) ♙xd7+ 3. ♜xd7
 (B) ~ 4. ♜e6# (2. ♖xd7? (A) ♜c5!)
 1... ♙xd6 2. ♜c6+! ♜c5 3. ♜xd7+
 (C) ♜b5 4. ♖b7# (2. ♖xd7? (A) ♜c5!,
 2. ♜xd7? (B) ♙xf8!, 2. ♜fxd7? (C)
 ♙b5!, 2. ♜exd7? (D) ♙g4!)

1... ♙g4 2. ♙xg6! ♙e2 3. ♜exd7! (D)
 ♙g4 4. ♞d3#, 2... ♙f5 3. ♙xf5 ~ 4. ♞d3#
 (2. ♖xd7? (A) ♜c5!, 2. ♜fxd7? (C) ♙xd7!)

1... g5 2. ♞xe2 ♖xh2 3. ♞e4+! dx4
 4. ♖c4# (2. ♖xd7? (A) / 2. ♜fxd7? (C),
 ♜exd7? (D) ♙h5+!, 2. ♜xd7? (B) ♙b5+!)

In the solution four white pieces
 can play to the same square d7.
 This is a task about dual avoidance.

C14 – 3rd Honorable mention
ANATOLY SLESARENKO



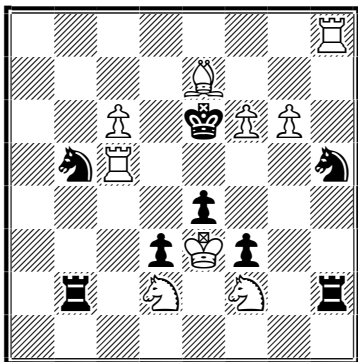
#4

8+11

1. ♙c6! - 2. ♖f6+ ♜d6 3. ♖d4+ ♜xe6
 4. ♖f6# (MM) (3... ♜e7 4. ♖d7#)
 1... ♞f8 2. ♖c5+ ♜xe6 3. ♖d5+
 ♜e7 4. ♖d7# (MM)
 1... ♜f5 2. ♜g7+ ♜g4 3. ♙d7+
 ♜h4 4. g6#! (MM) (2... ♜g6 3. ♙e4#)
 1... ♙g4 2. ♜xc7+ ♜d4 3. ♙b5+ ♜c4
 4. axb3# (MM) (2... ♜f5 3. ♙e4#)
 1... ♜c3 2. ♜g7+ ♜d4 3. ♜f5+ ♜c4
 4. axb3# (MM)
 (1... ♞d8 2. ♖f6+ ♜d6 3. ♖xd8+
 ♜e5/♜xe6 4. ♖d5#/♖f6#)

Old fashioned problem with model
 mates in the Bohemian style. With its
 unprovided flight, the problem could
 have been composed over 150 years ago.

C7 – 1st Commendation
GRIGORY POPOV



#5

9+8

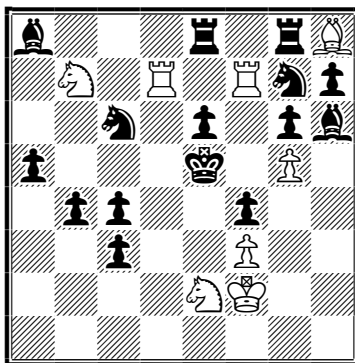
1. ♖c4? (2. ♜e5#) ♜be2#!
 1. ♖g4? (2. ♜e5#) ♜he2#!
 1. ♜e8! – 2. ♜d8+ ♜d6 3. ♖d(f)xe4#
 / 2.f7 ~ 3.f8♖#
 1.... ♖d6(c7) 2. ♜d8+ ♖xe8 3. ♖c4
 (4. ♜e5#) 3... ♜be2+ 4. ♜d4 ~ 5. ♜e5#
 1.... ♖xf6 2. ♜f8+ ♖xe8 3. ♖g4
 (4. ♜e5#) 3... ♜he2+ 4. ♜f4 ~ 5. ♜e5#.

The tries are not successful, because black can mate white. In the solution, the mate is downgraded to a simple check. It is nice to see a problem with my favorite Berlin theme.

The position is symmetrical and the key is weak because it brings an outside officer into play, it is a battery creation, and it completes the symmetry.

The defense 1.... ♖d6(c7) only prolongs the threat.

C19 – 2nd Commendation
OGNIAN DIMITROV
Bulgaria



#12

8+15

1. ♖d6! [2. ♖xc4#] 1... ♜d5
 2. ♖e4+ ♜e5 3. ♖f6 [4. ♖g4#]
 3... ♜f5 4. ♖xh7+ ♜e5 5. ♖f6 ♜f5
 6. ♖e4+ ♜e5 7. ♖d6 ♜d5 8. ♖b7+
 ♜e5 9. ♖xf4 [10. ♖xg6#] 9... ♖e7
 10. ♖d3+ cxd3 11. f4+ ♜e4 12. ♖c5#
 1. ♖xf4? [2. ♖xg6#] 1... ♖e7
 2. ♖d3+ cxd3 3. f4+ ♜e4 4. ♖c5#,
 but the square g6 is protected!

In an eight-moves-foreplan white eliminates the pawn h7 and returns with his knight to b7, because he must give the final mate on c5. That entry is one of the few logical problems but the construction is not good. The ♖h8 is a total flaw.

I would like to thank the organizers for inviting me to judge the moremovers section. Congratulations to the winners.

Ralf Krätschmer,
August 26, 2023