



The 7th FIDE World Cup in Composing

Section C – Moremovers

Final award by

Aleksandr Feoktistov

MMXIX

Participants

C01	Z. Labai (SVK)	C16	V. Shavyrin (RUS)
C02	D. Turevski (RUS)	C17	O. Pervakov (RUS)
C03	V. Kozhakin (RUS)	C18	N. Akimov (KAZ)
C04	M. Svitek (CZE)	C19	V. Syzonenko (UKR)
C05	C. Devine (AUT)	C20	S. Vokál (SVK)
C06	V. Krasichenok (BLR)	C21	B. Kozdon (DEU)
C07	E. Fomichev (RUS)	C22	V. Samilo (UKR)
C08	G. Atayants (RUS)	C23	F. Davidenko (RUS)
C09	A. Kuzovkov (RUS)	C24	O. Schmitt (FRA)
C10	A. Sygurov (RUS)	C25	P. Arestov (RUS)
C11	D-C. Gurgui (ROU)	C26	U. Marks (DEU)
C12	K. Mlynka (SVK)	C27	G. Popov (RUS)
C13	A. Stepochkin (RUS)	C28	R. Krätschmer (DEU)
C14	U. Sayman (TUR)	C29	M. Kostylev (RUS)
C15	A. Pankratiev (RUS)		

There were 29 anonymous entries.

The average level of the tournament should be recognized as normal. I would like to mention the following interesting point: it is hard to single out a clear leader in the tournament, but entry C09 always stayed in the number one position in the course of correction of the initial placement of compositions. In the range between 2nd and 6th places, however, changes occurred which finally led to what one can see in the award. An absolute majority of compositions in it are based on well-known ideas, with the addition of certain new nuances.

A few words about compositions which at first sight may seem to be worthy of distinction, but which eventually received none.

C06 – the author must have believed that three variants with bifurcations and five finales provide chances for a commendation; however, in a problem White is not the only playing side – Black also must make moves. And it becomes apparent that only two variants remain, since everything else is “pseudo.” That may be pardonable to some extent in a two-move miniature (which is also quite questionable), but in an ordinary problem pseudo-play is unacceptable to me.

C17 – the picturesque miniature position and the intended play are quite interesting. Even the key, which deprives the black king of a

flight, can be forgiven; but the computer also shows a multitude of bifurcations with duals within the solution – and this is really very unpleasant.

C25 – an awful key. If the author had found something else, then the miniature would have received a special distinction, since subsequent maneuvers of the white king are quite interesting.

I would like to note in passing that my attempts to find at least one miniature worthy of being included in the award led to nothing – and the judge is no newcomer to that area, since he won two world tournaments for moreover miniatures. This may be the reason behind the somewhat inflated demands, since in a moreover one can present very complicated concepts.

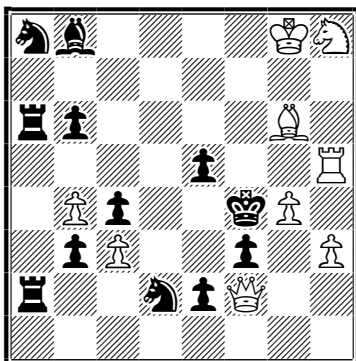
C26 – matrices and maneuvers of this sort have been used on many occasions (even in miniature form). The closest example is Yacpdb No. 376552. But **C26**, in my opinion, has a chance for publication and probably a distinction. To that end, I recommend that the author omit the first move (a very bad one) and transform the stipulation to “Mate in 12 moves.” This will not only result in a better key; the concept will also take on a logical coloring: 1.Bd3? Kd5!, and in the solution 6.Bd3! Kd5 7.Bb5!

Some problems not appearing in the award are, nevertheless, in the judge’s opinion, practically not inferior to those receiving

commendations and so they can be successful in other tourneys.

A separate remark about **C20**. The author claims that the final mate is ideal; but it would be so if absolutely all white and black pieces were involved participated in it; here, it's merely a model mate.

1st Prize – Gold medal
ALEXANDER KUZOVKOV
Russian Federation



#4^v

9+12

1. ♖b1? ♜c2!; 1. ♜d3? c:d3!

1. ♜h7! ~ 2. ♘g6(A)+ ♜e4 3. ♘e7+ ♜f4 4. ♘d5#

1...b5 2. ♜f5(B)+ ♜e4 3. ♜f6+ ♜d5 4. ♜c5#

1... ♘c7 2. ♜d3! c:d3 3. ♘g6(A)+ ♜e4 4. ♜:e5# (2. ♜d1?; 3. ♜f5+?)

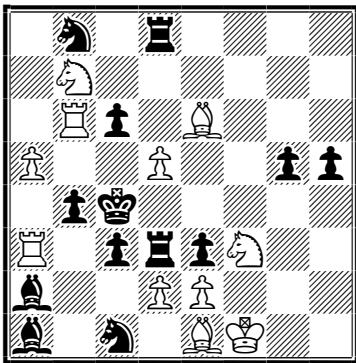
1... ♜2a5 2. ♜b1! ♘:b1 3. ♜f5(B)+ ♜e4 4. ♜:f3# (2. ♜d3?; 3. ♘g6+?)

~

A very harmonious fourmover fitting the definition of Adabashev synthesis. We can see not only a formal replacement of the function of white moves but also a good tactical filling. The threat and the first variant present battery formation and play, while the other two variants feature White's anticritical moves with strict separation of play on the third move, supported by thematic attempts. An interesting nuance: the anticritical moves are made on a single line by a single piece. Particularly nice is the variant

1... ♖c7, when White uses interference as well as blocking on the mating move. A similar concept was implemented earlier by A. Kuzovkov in the 2017 FIDE Cup. This entry, however, involves a new mechanism, and moreover, a thematic key, which justify the claim that the “go-and-come” idea is presented in two variants.

2nd Prize – Silver medal
 VALERY SHAVYRIN
Russian Federation



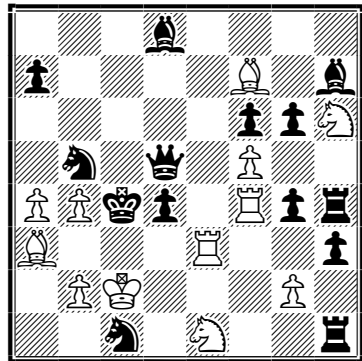
#5 11+13

1. ♖g3!
 1... ~:(c:d5) 2. ♖e5+ ♜d4 3. ♜:b4+ ♖c4 4. ♖f3+! ♜e4 5. ♖c5#
 1... ♖a6 2.d6+! (2.d:c6?) ♜d5
 3. ♜:c6+ ♜b5 4. ♖d4+! ♜:d4
 5. ♜b6#
 1... ♜f8 2.d:c6+!(2.d6?) ♜d5
 3. ♖d6+ ♜c5 4.d4+! ♜:d4 5. ♖b7#

There have been quite a lot of fourmovers with unpinning of a black piece (of different types) and white switchback on the mating move. Particularly successful in

this sphere was M. Marandyuk. A similar idea with unpinning of a rook was brilliantly presented by V. Shavyrin in four variants in the WCCT8 winner. Here, the author reduced the number of thematic variants to two, but added battery play on the second move, giving a new turn to the main idea: the black thematic piece is first pinned and then unpinned. Sacrifices of different white pieces on the same d4-square. The latter, however, was also implemented by M. Tribowski in the same WCCT8. Also good is the threat, which is extended to five moves, also showing switchback. One may say that the key is not quite good though.

3rd Prize – Bronze medal
 FEDOR DAVIDENKO
Russian Federation



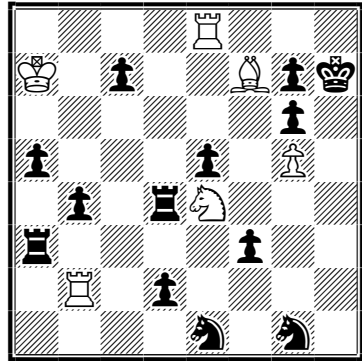
#10 12+14

1. ♜e6! ♜:f5+ 2. ♜ee4+
 [2. ♖f5? ♜d5!]
 2... ♜d5 3. ♖f5! g:f5 4. ♜e6 ♜:g2+

4th Prize
OLIVIER SCHMITT
France

5. ♖e2+
[5. ♗g2? ♜d5!]
5... ♜d5 6. ♗g2! h:g2 7. ♖e6 ♗:a3+
8. b:a3 ♗b6 9. ♖c6+ ♗c5 10. ♖:c5#
1... ♜:g2+ 2. ♖e2+
[2. ♗g2? ♜d5!]
2... ♜d5 3. ♗g2 h:g2 4. ♖e6 ♜:f5+
5. ♖ee4+
[5. ♗f5? ♜d5!]
5... ♜d5 6. ♗f5 g:f5
[6... g1=♜ 7. ♖:d4+ ♗:d4+
8. ♖:d4+ ♜:d4 9. ♗d6#]
7. ♖e6 ♗:a3+ 8. b:a3 ♗b3 9. ♖c6+
♗c5 10. ♖:c5#

A grandiose concept: two ten-move variants with interchange of White's second and fifth as well as third and sixth moves, clearing out the squares g2 and f5, subsequent sacrifices of knights on those squares, threefold play of a white rook to the e6-square, each time unpinning the black queen. However, some points prevented the judge from placing this problem higher. I will mention them in descending order of importance. Firstly, one cannot held feeling that the two variants sort of combine into one, with transposition of moves. Secondly, no response is set in the diagram position to the check from a3. Thirdly, the form is rather heavy. Fourthly, quite unpleasant is the final "dumping" of black pieces. For those who like comparing ideas I recommend looking at Yacpdb No. 66730.



#11^{vvv}

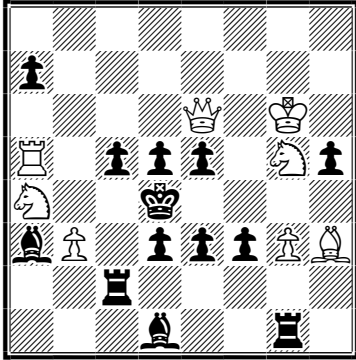
6+13

1. ♖e6 (~ 2. ♗:g6+) ♜h8! 2. ♗:g6?
♖d8!
1. ♗g8+? ♜h8 2. ♗d5+ ♜h7 3. ♗d6
(~ 4. ♗g8+ / ♗f7) c:d6 4. ♗g8+ ♜h8
5. ♗f7+ ♜h7 6. ♖e6 ♖f4! 7. ♗:g6+
♜g8 8. ♖e8+ ♖f8!
1. ♖:d2? (~ 2. ♖h2+) f2!
1. ♖e6! ♜h8! 2. ♖:d2! ♖:d2
[2... f2 3. ♗:g6 f1=♜ / ♖f3 4. ♖e8+]
3. ♖e8+ ♜h7 4. ♗g8+ ♜h8 5. ♗d5+!
♜h7 6. ♗d6! c:d6 7. ♗g8+ ♜h8
8. ♗f7+! ♜h7 and 9. ♖e6 ~
10. ♗:g6+ ♜~ 11. ♖e8# - model
mate.

A clear-cut logical combination; but in terms of scale of play this entry is inferior to those placed above it.

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5th Prize
EUGENE FOMICHEV
Russian Federation



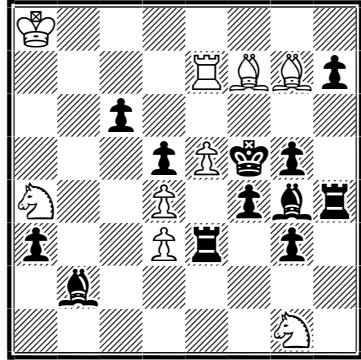
#4

8+13

1. ♖a6! ~ 2. ♕:d5+! ♔:d5
3. ♜e6(A)+! ♔d4 4. ♞d6(B)#
1...e2 2. ♖:e5+! ♔:e5 3. ♞e6(B)+!
♔d4 4. ♜:f3(C)#
1...c4 2. ♖b6+! a:b6 3. ♜e6(C)+!
♔e4 4. ♜f5(A)#

Three vacating sacrifices of the white queen on three different squares, with cyclic interchange of white pieces playing to the vacated e6-square and giving mate: BR-RS-SB. There is a fourth vacating sacrifice in the set play: 1...♞c~ 2. ♖g4+! h:g4 3. ♜e6+ ♔e4 4. ♜c3#. Everything may seem perfect; yet this composition is clearly lacking in originality. Not only the main matrix but also the first two variants can be seen in quite a few previous problems (by Styopochkin, Agapov, Kuzovkov, Davidenko). The author has in fact only added a third variant, but the composition did take a new turn.

1st Honourable Mention
MIKHAIL KOSTYLEV
Russian Federation

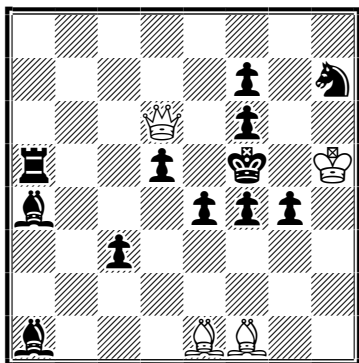


#15

9+12

The mate ♞e5# is clear to see – this is White’s main plan, the obstacles to its implementation being the e5-pawn and the e3-rook. 1. ♞e6! ~ 2. ♞f6# 1...♜:d4! – now there is another obstacle to the main plan, the bishop. 2. ♞f6+ ♔:e5 – the first obstacle has been removed through annihilation of the pawn. 3. ♜f3+! ♜:f3 4. ♜e8! ♞:d3 5. ♜c5! ♜:c5 – now the black rook and bishop have been distracted from the e5-square. 6. ♞h6+ ♔f5 7. ♜d7+! ♔e4 8. ♞e6+ (switchback) ♔f5 9. ♞e7+ (switchback) ♔g6 10. ♜e8+ (switchback) ♔f5 11. ♞e5+ ♔g4 12. ♜d7+ (switchback) ♔h5 13. ♞e6! (switchback) g4 14. ♜e8+ (switchback) ♔g5 15. ♞e5# (switchback). It is a pity that no model mate was achieved, to crown it all. It is most appropriate for compositions of this sort.

2nd Honourable Mention
BALDUR KOZDON
Germany



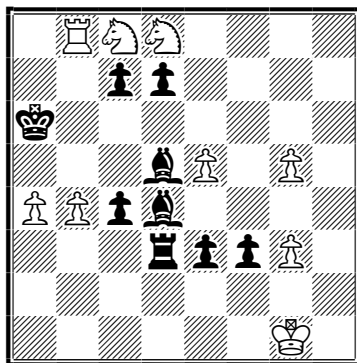
#10^{vv}

4+12

1. ♖e2? f3!; 1. ♖b5? ♜:b5!
 1. ♖g3! ~ 2. ♖e2 f3 4. ♖b5
 ♜:b5/♖:b5 5. ♖d7/♖:d5#
 1... ♖g5
 [1...f.g3? 2. ♖e2 ♖d1 3. ♖:d1 e3
 4. ♖c2#; 1...c2? 2. ♖:f4+ ♖e6
 3. ♖d6+ ♖f5 4. ♖e2 ~ 5. ♖:g4#]
 2. ♖:f4+ ♖e6 3. ♖d6+ ♖f5 4. ♖a6 ~
 5. ♖c8+ ♖d7 6. ♖:d7+ ♖e6 7. ♖f4#
 (2. ♖e2? ♖f3!)
 4...e3 5. ♖e2 ~ 6. ♖e7 ♖d1 7. ♖d3+
 ♖e4 8. ♖d7#
 5...c2 6. ♖f4+ ♖e6 7. ♖:g4+ ♖e7
 8. ♖d6+ ♖e8 9. ♖b8+ ♖e7
 10. ♖d6#

Rather non-standard content, with twofold play of the white queen to the squares f4 and d6, Bristol clearance, attempts in the initial position. Ending play with a model mate would be most appropriate here.

3rd Honourable Mention
GRIGORY POPOV
Russian Federation



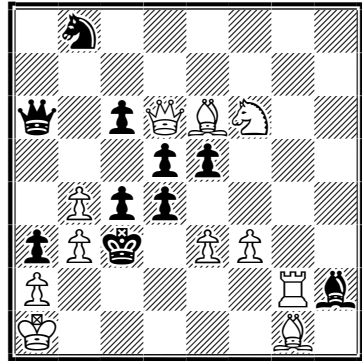
#13

9+9

- 1.b5#? fails to 1...♖a5! It is necessary to block the a5-square first. If 1. ♜b5 ~ (2. ♜a5#) ♖b6? 2. ♜a5+ ♖:a5 3.b5# – the plan works. But to defend against ♜a5#, Black can use his rook, transferring it to d5. Therefore, White's preliminary play is aimed at eliminating the black rook.
 1. ♜b5! ~ 2. ♜a5#, 1...e2+ 2. ♖h2 ♖g1+ 3. ♖h3 ♖e6+ (3... ♜d5??)
 4. ♖h4 ♜d5 5. ♜b8 (~ 6. ♜a8+)
 5... ♜d4+ (5... ♖d5??) 6. ♖h5 ♖d5
 7. ♜b5 (~ 8. ♜a5#) 7... ♖f7+ (7... ♜d5??) 8. ♖h6 ♜d5 9. ♜b8 (~ 10. ♜a8+)
 9... ♜d6+ (9... ♖d5??) – the square must be vacated for the bishop: 10.e:d6 (~ 11. ♜a8+) ♖d5.
 And now the main plan works: 11. ♜b5 (~ 12. ♜a5#) 11... ♖b6 12. ♜a5+ ♖:a5 13.b5# – model mate. White brings about fourfold obstruction of the black rook and bishop on the d5-square. And on

each of those four occasions, Black successfully resolves the problem of transferring the necessary piece to d5. But in the fourth case, this is achieved at the price of the black rook, which enables White to carry out his plan. Worthy of mention are the white rook's pendulum – ♖b8-♖b5 and the march of the white king ♔g1-...-♔h6. One of a series of problems with the white king's long-distance run known from compositions by G.Popov. On balance, quite curious; but in the judge's opinion this one is inferior to earlier specimens with that sort of run. In the diagram position, there are a number of unparriable lethal checks to the white king; this is not a positive point for a moreover.

4th Honourable Mention
ALEXANDER SYGUROV
Russian Federation



#4

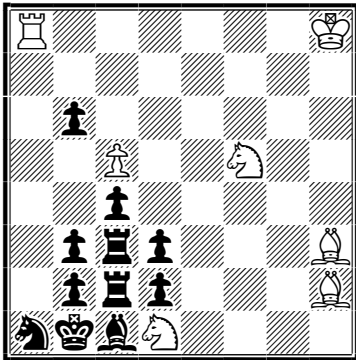
11+10

1. ♔b1! ~ 2. ♖c2+ ♔d3 3. ♖:e5!
 ♔:e5 4. ♖f5#
 1...c:b3 2. ♖c5+ ♔d3 3. ♖f5(A)+ e4
 4. ♖:d4#; 2...♖c4 3. ♖e4(B)+! d:e4
 4. ♖:c4#; 3...♔d3 4. ♖d2#
 1...♔d3 2. ♖f5(A)+ e4 3. ♖:e4+!
 d:e4 4. ♖:d4#; 3...♔c3 4. ♖c2#
 1...♖c8/♖a4/e4 2. ♖(:)e4(B)+! d:e4
 3. ♖c2+ ♔d3 4. ♖:c4/♖:d4#
 1...c5 2. ♖:d5+ ♔d3 3. ♖f5+ e4
 4. ♖:e4#
 1...d3 2. ♖:d5 c5 3. ♖e4+ ♔:b4
 4. ♖:c5#

The author claims to present a six-variant complex (with three pairs). The key actors are ♖e6 and ♖f6. In the first pair, the white queen prepares their strike; in the second, they play to the squares f5 and e4 on the second move; and in the third, on the third move and to d5 on the second move. The harmony of interchange of move functions is spoiled by the second

variant. If the mate **4. ♖e4(B)#** were achieved here, it would be a clear prize. The small dual in the last variant, in response to **2...d2**, has little effect on the overall estimate.

1st Commendation
ANATOLY STEPOCHKIN
Russian Federation



#5^{vv}

7+11

1. ♖c7? b:c5 2. ♖a5 ♜a2 3. ♖:c3+ ♜b1 4. ♖fe3 ♜:c3 5. ♖:c3#, but 1...b5!

1. ♖g2? b5 2. ♖c6 b4 3. ♖a4 ♜a2 4. ♖:b3+ ♜:b3/♜b1 5. ♖d4/♖a2#, but 1...b:c5!

1. ♖d4! zz

1...b:c5 2. ♖d6 c:d4 3. ♖a3 ♜a2

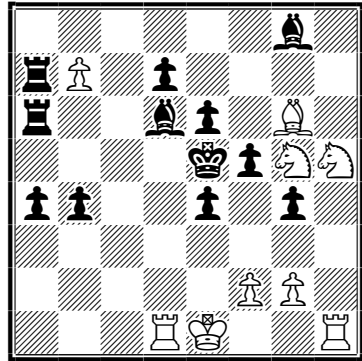
4. ♖:b2+ ♜b1 5. ♜:a1#

1...b5 2. ♖d7 b4 3. ♖a4 ♜a2

4. ♖:b3+ ♜b1 5. ♖a2#

The standard combination with battery formation on the a-file is supplemented with two attempts involving changed play in response to black pawn moves.

2nd Commendation
GRIGORY ATAYANTS
Russian Federation



#4

9+12

1.f4+?

1.0-0! ~ 2.f4+ g:f3(e.p.) ♖:f3+ e:f3

4. ♜fe1#

1...♖c5 2. ♖f7+ (b8=♜+?) ♖:f7

3.b8=♜+ d6 4. ♜h8#

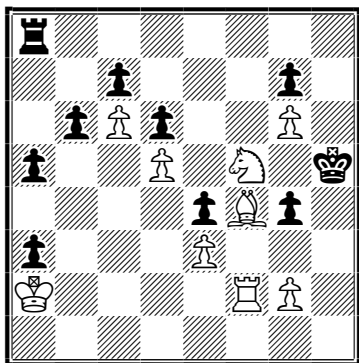
1...f4 2. ♜fe1 ~ 3. ♜:e4 #

2...e3 3.g3 ~ 4.g:f4#

3...f:g3 4. ♜:e3#

Valladao task with play to the f4-square, change of functions of a move (♜e1) and dual avoidance based choice of move. A similar distinction was also given to a problem presenting exactly the same idea in the previous FIDE Cup. Could play be enhanced somehow in this matrix? One may imagine trying to make the rook h1 and the king exchange places in one of the variants.

3rd Commendation
 VLADIMIR SAMILO
 Ukraine



#10

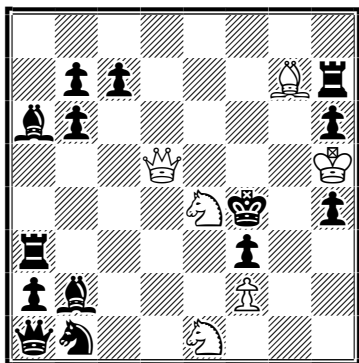
9+10

- 1.g3! ~ 2. ♖e7 ~ 3. ♜h2#
 1... ♜:g6 2. ♖e7+ ♜f6 3. ♗:d6+!
 ♜g5 4. ♜f5+ ♜h6 5. ♗f4+! -
 switchback 5...g5 6. ♗:g5+ ♜g7
 7. ♗f6+ ♜f7 8. ♗b2+! ♜:e7
 [8... ♜e8 9. ♖g6 a:b2 10. ♜f8#]
 9. ♗:a3+ ♜e8 10. ♜f8#
 1... ♜e8 2. ♖:g7+ ♜:g6 3. ♖:e8 b5!
 [3... ♜f7 4. ♗:d6+ ♜g6 5. ♜f6+
 ♜h7 6. ♜f7+ ♜g8 (6... ♜h6
 7. ♗f4+) 7. ♜:c7 a4 8. ♖f6;
 4... ♜g8 5. ♜f8+ ♜h7 6. ♜f7+
 ♜g8 7. ♜:c7 a4 8. ♖f6]
 4. ♗:d6! b4!
 [4...c:d6? 5.c7! b4 6.c8=♙ b3+
 7. ♜:a3]
 5. ♜f6+ ♜h7 6. ♜f7+ ♜g8!
 [6... ♜g6 7. ♜g7+ ♜h5 8. ♗f4! b3+
 9. ♜:a3]
 7. ♜:c7!
 [7. ♜g7+? ♜h8]
 7...b3+ 8. ♜:a3 b2 9. ♖f6+ ♜h8
 10. ♜h7#

~

The main variant features a multi-move bishop maneuver: twofold play of the bishop battery with opening of the a3-f8 diagonal (4. ♗:d6!) and a high point at a late stage – a move by the bishop (8. ♗b2!), plus model mates. In the additional variant, the decisive move, a checkless one, is made by the rook: 7. ♜:c7! (7. ♜g7+?). It would be hard for solvers to cope with this problem, but unfortunately the variants are scarcely interconnected. It is a pity that it proved impossible to get rid of the white bishop in the second variant, even if at the cost of annihilating it. In that case, there would be three model mates.

4th Commendation
 UMUT SAYMAN
 Turkey



#5

6+14

1. ♖c3! ~ 2. ♜e5#
 1... ♜a5 2. ♖b5 ~ 3. ♜:f3/ ♖d3#
 2... ♜a3 3. ♜c3 ~
 4. ♜e5/ ♜:f3/ ♖d3#
 3... ♜:c3 4. ♖d4 ~ 5. ♜f5/ ♖e6#
 4... ♜f7/ ♜d3/ ♜c5 5. ♖e6#
 4... ♜e7/ ♜c6/ ♜e3 5. ♜f5#

The matrix used here originates from a problem by I. Yarmonov (Yacpdb No. 311707), with consecutive Novotny interferences; an essential extension is the addition of a third Novotny on the third move. The only pity is that this interference is not quite fully functional, since 3... ♜:c3 is no defense.