The 9th FIDE World Cup in Composing

Section C – Moremovers

Preliminary award by

Mark Erenburg

MMXXI

Participants

C01 Fomichev E. (RUS)
C02 Kostylev M. (RUS)
C03 Tribowski M. (GER)
C04 Tkachenko S. I. (UKR)
C05 Shifrin S. (ISR)
C06 Abramenko S. (RUS)
C07 Majoros B. (HUN)
C08 Varitsky A. (BLR)
C09 Yarmonov I. (UKR)
C10 Abdullayev E. (AZE)
C11 Delobel B. (FRA)
C12 Sayman U. (TUR)
C13 Vokál S. (SVK)
C14 Jordan G. (GER)
C15 Labai Z. (SVK)
C16 Krätschmer R. (GER)
C17 Atayants G. (RUS)
C18 Popov G. (RUS)
C19 Dimitrov O. (BUL)
C20 Mlynka K. (SVK)
C21 Sygurov A. (RUS)
C22 Svitek M. (CZE)
C23 García C. E. (VEN)
C24 Gasparyan A. (ARM)
C25 Gatti D. (ITA)
C26 Efremov M. (RUS)
C27 Feoktistov A. (RUS)
C28 Kuzovkov A. (RUS)
C29 Miloseski B. (MKD)
C30 Karmil F. (TUR)
C31 Samilo V. (UKR)
C32 Yarosh L. (RUS)
C33 Pankratiev A. (RUS)
C34 Cherniavskyi M. (UKR)
C35 Gavrilovski Z. (MKD)
C36 Tang X. (CHN)
C37 Giurgean V. (ROM)
C38 Stojnic M. (SRB)
C39 Javadzade S. (AZE)
C40 Syzonenko V. (UKR)

I would like to thank the organizers for inviting me to judge the moremovers section. I received 40 problems in anonymous form from the director of the tournament. The average level was good. In my award, I tried to highlight the best, in my opinion, examples of various styles of the moremovers genre. First of all, preference was given to problems with a clearly accentuated idea and a homogeneous systemic play, and all other things being equal, the aesthetic impression of the problem was of decisive importance for me. The following compositions, claiming distinction, were excluded:

C32: According to the author, the first realization of Babson task without capturing on the promotion's squares! Automatically first prize and place in history, if it were true. Alas, an elementary database checking gives 4 predecessors at once, for example - P1058392, most of which compare favorably with this problem in the smaller number of branchings with multiple duals in the main thematic variants. In addition, it seems to me preferable the key, albeit with a capture, but with flight-giving, and not flight-taking. The status of this tournament does not provide for special distinctions-therefore, it is necessary to give the author a chance to improve the construction of the problem and try his luck in another competition.

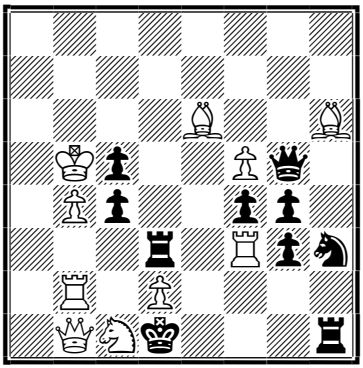
C24: Black tries to stalemate itself by using successive underpromotions. White prevents it using the same idea. Nice, but there is a strong predecessor - Y67430 - with very similar dynamics of struggle. Replacing the black rook with a knight and, accordingly, promoting the second white pawn into a knight instead of a rook does not make the problem quite original in this case and also simplifies the final.

C19: The original route of the white knight with elements of logics, but completely unacceptable technical design. A computer checking for 3 days made it possible to replace the black queen with a pawn, reduce the number of pieces and, most importantly, give the problem a perfect logical form with the return of the knight to its original square before the realization of the main plan. I am sure that the author will independently be able to adequately implement an interesting idea.

C18: A brilliant attempt 1. Rg5? suggests a continuation in the spirit of the 11th WCCT theme. Instead, we suddenly get a not very interesting forced attack with the capture of the black rook and without a model mate. An attractive idea from the try goes somewhere on the far periphery - as a justification why 1 ... cxd3 is not allowed, but as a variant of the solution it does not work, since checkmate is given a move earlier. It's a pity.

As a result, my ranking is as follows:

1st Prize



#4 10+10

1.♗d5! – 2.♘a2+ ♔e2 3.♘c3+! ♖:c3 4.d:c3#

1...♕:f5 2.♘:d3+ ♔e2 3.♖e3+! f:e3 4.d:e3#

1...c:b4 2.♘b3+ ♔e2 3.♘d4+! ♖:d4 4.d3#

1...♕f6(g7) 2.♘:d3+ ♔e2 3.♘:f4+! ♘:f4 4.d4#

Additional game:

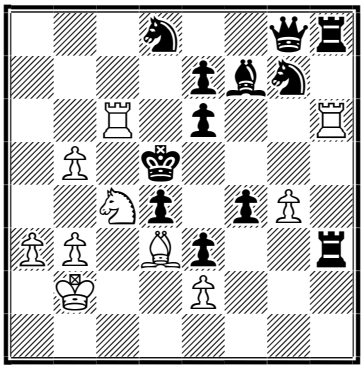
1...g:f3 2.♗:f3+! ♖:f3 3.d3! – 4.♘~#

1...♖:d5 2.♘b3+ ♔e2 3.♕e4+ ♔d1 4.♖b1#.

Successive play of two white batteries with Albino on the mating move.

A large-scale task concept is presented, apparently, for the first time - and in a light design, with an excellent key and good additional play. A slight roughness - the same W2 in two variants - practically does not diminish the impression of this magnificent composition!

2nd Prize



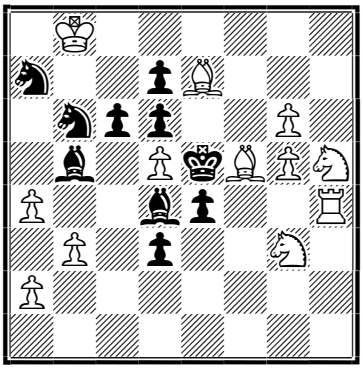
#14 10+12

1.♖d6+? ♔c5 2.b4+ ♔:b5 3.♘b6#, 1...e:d6!

1.♘b6+! ♔e5 2.♘d7+ ♔d5 3.♗c4+ ♔e4 4.♘c5+ ♔e5 5.♘d3+ ♔e4 6.♖f6 (7.♖:f4#) **6...e:f6** [6...♘f5(h5) 7.♖c5 e:f6 8. ♖e5+ f:e5 9.♘c5#; 6...♖f3 7.♖c5 ♖h5 8.♘e5 d3 9.♔c3 – 10.e:d3#/e:f3#/ ♗:d3#) **7.♘c5+ ♔e5 8.♘d7+ ♔e4 9.♗d3+ ♔d5 10.♘b6+ ♔e5 11.♘c4+ ♔d5 12.♖d6+ ♔c5 13.b4+ ♔:b5 14.♘b6#.**

To implement the main plan, White must divert the black e7-pawn. The logics of the foreplan, firstly, is clear, and secondly - and this is the main thing - it is visually very attractive - in the process of solution the white knight and bishop exchange places twice. A beautiful problem.

3rd Prize



#4 12+10

1.a3! – 2.♗f6+ (B) ♔:d5 3.♘f4+ (A) ♔c5 4.♘:e4#

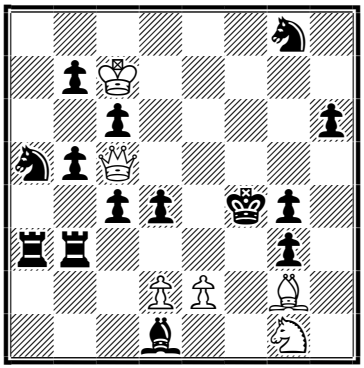
1...♗e3 2.♖:e4+ (D) ♔:d5 3.♘f6+ (C) ♔c5 4.b4#

1...♘bc8 2.♘f6! (C) – 3.♖:e4# (D); 2...c:d5 (b) 3.♘:d7+ ♗:d7 4.♗f6# (B)

1...♗:a4 2.♘f4! (A) – 3.♗f6# (B), 2...♘:d5 (a) 3.♘:d3+ e:d3 4.♖e4# (D).

A sophisticated four-variant logical-tactical complex in the form of Adabashev 2 + 2. The first pair of variants with a change of move-functions in relation to thematic tries. In the second pair, after the black piece is distracted, one of the tries goes through with the subsequent evacuation sacrifice of the white knight and the mate from another try. Everything is very whole and harmonious.

4th Prize



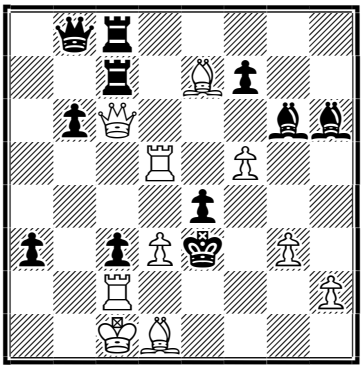
#9 6+14

1.♔d6? (2.♕e5#) 1...♖e3!

1.e4! (2.♕f5#) **1...d:e3 e.p. 2.♘e2+!** (2.♔d6? ♖d3+; 2.d4? c:d3 e.p. 3.♔d6 ♘c4+ 4.♔e6 e2! – unblock square e3) **2...♗:e2 3.d4!** (4.♕e5#) **3...c:d3 e.p. 4.♔d6 ♘c4+ 5.♔e6** (6.♕f5#) **5...♘e7 6.♕:e7** (7.♕f6#) **6...♗f3 7.♕f6+ ♔e4 8.♗:f3+ g:f3 9.♕h4#** – model "minimal" mate.

In the age of computers and "letter" themes, the problems of the popular style remain competitive, because everything depends on the content. In this piece of art we have: elements of logic, three consecutive sacrifices by White, three active self-blocks by Black (including two en passant captures) and for a snack – the model "minimal" mate in the center of the board. Thanks to the author for the pleasure.

1st Honorable Mention



#4 10+11

1.♙g4? (2.♖e2#) 1…e:d3! (x)

1.♕f6? (2.♕d4#) 1… ♖c4!

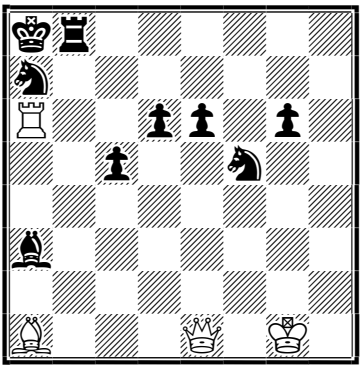
1.♙f6! – 2.♖e2+ ♔f3+ 3.♖d2+ ♔e3 4.♙d4# (A)

1...e:d3 (x) 2.♖e5+ ♔d4+ 3.♖e3+ ♔:e3 4.♕f3#

1...♙h5 2.♙d4+ (A) ♔:d3+ 3.♙e3+ ♔:e3 4.♕:h6#.

Only three variants, but with rich tactical content. Three times on the second move, White creates batteries, and after black defenses- in a reciprocal manner. The batteries then play with crosschecks. The white queen mates after the "cooperative" clearance of the lines. Separately, all these elements have been encountered repeatedly, but such a specific complex is apparently presented for the first time.

2nd Honorable Mention



#19 4+9

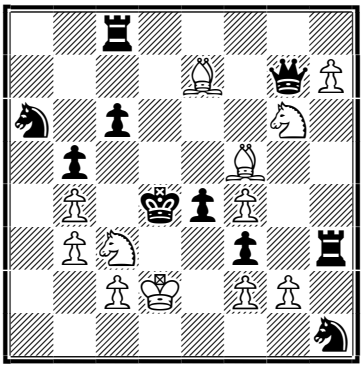
1.♕:e6? ♖b1+ 2.♔f2 ♔b8 3.♕e8+ ♘c8? 4.♙f6 ♖b7 5.♖c6 ♖c7 6.♖:c7 ♔:c7 7.♙d8+ ♔b8 8.♕b5+ ♔a7 9.♕d7+ ♔a6 10.♕c6+ ♔a7 11.♕:c8 ♘d4 12.♕c7+ ♔a8 13.♕a5+ ♔b7/b8 14.♕b6+ ♔a8 15.♙c7 ♘c6 16.♕:c6+ ♔a7 17.♕b6+ ♔a8 18.♕b8#, 3...♔b7!

1.♕a5! ♖b1+ 2.♔f2! ♖b7 3.♕d8+ ♖b8 4.♕d7 ♖b7 5.♕e8+ ♖b8 6.♕f7 ♖b7 7.♕g8+ ♖b8 8.♕h7 ♖b7 9.♕h8+ ♖b8 10.♕h1+! d5 11.♕h7 ♖b7 12.♕g8+ ♖b8 13.♕f7 ♖b7 14.♕e8+ ♖b8 15.♕c6+ ♖b7 16.♙e5 ♘e7 17.♕e8+ ♘c8 18.♕:c8+ ♖b8 19.♕:b8#

To achieve a decisive advantage, White must bring the bishop into play, which is hindered by the black pawn d6. To eliminate this obstacle, the white queen makes a systematic 15-move maneuver to visit the three flanks of the board. The key exposes white king to check, and on the second move must choose the exact place so as not to interfere with the queen on

the tenth! The try, indicated by the author, in my opinion, has nothing to do with the solution.

3rd Honourable Mention

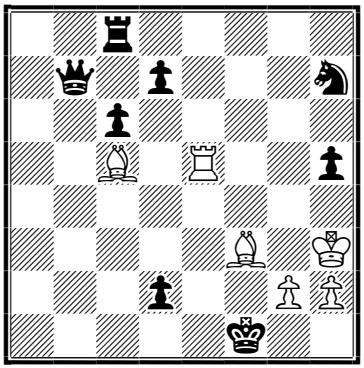


#4 12+10

1.♗e6! – 2.♗c5+ ♘:c5 3. ♘:b5+ c:b5 4.c3#; 1...♕:e7 2.h8♕+ ♖h:h8 3.♘e2+ f:e2 4.c3#, 2...♖c:h8 3.♘:b5+ c:b5 4.c3#; 1...♕f8 2.♘d1! (3.c3#) **2...♕:f4+ 3.♘e3! - 4.c3#, 3...♕:e3+ 4.f:e3#; 2...e3+ 3. f:e3+ ♔e4 4.♘c3#; 1...♘:b4 2.♘a4!** (3.♗c5/c3#) **2...e3+ 3.f:e3+ ♔e4 4.♘c5#; 1...♕e5 2.♘:e5 ♘:b4 3.♘:c6+ ♖:c6/♘:c6 4.♘:b5#.**

Another nice example with Adabashev synthesis 2+2. A pair of variants with quiet bounces of the white knight is good, especially after 1...♕f8. The second pair is not bad either, although the tactical motives for a white piece sacrifice are different: in one case- anticipatory line closing, in the other- simple distraction of Black Rook.

4th Honourable Mention



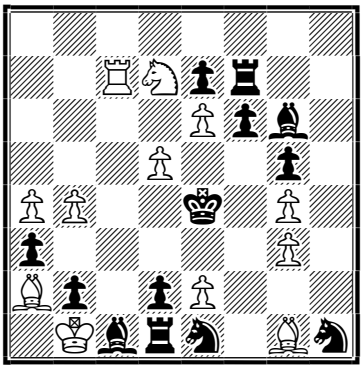
#26 6+8

1.g3? – 2.♗g2#, 1...♘g5+!

1.♗e2+! ♔e1 2.♗g4+ ♔f1 3.♖f5+ ♔e1 4.♗f2+ ♔f1 5.♗d4+ ♔e1 6.♖e5+ ♔f1 7.♗e2+ ♔e1 8.♗b5+ ♔d1 9.♗a4+ ♔c1 (a) 10.♖c5+ ♔b1 11.♗c2+ ♔c1 12.♗:h7+ ♔d1 13.♗c2+ ♔c1 14.♗e4+ ♔d1 15.♗f3+ ♔f1 16.♖e5+ ♔f1 17.♗e2+ ♔e1 18.♗g4+ ♔f1 19.♖f5+ ♔e1 20.♗f2+ ♔f1 21.♗c5+ ♔e1 22.♖e5+ ♔f1 23.♗e2+ ♔e1 24.♗f3+ ♔f1 25.g3 ~ 26.♗g2#.

An excellent example of the composition of the "forced" style with a small number of white pieces and a minimum of technical black pieces. The mechanism works like a Swiss watch.

1st Commendation



#9 12+13

1.♖c4+? (A) ♔:d5+ 2.e4+ ♗:e4+ 3.♖c2+ ♔d6 4.♗c5+ ♔c6! 5.b5+(B) ♔b7!

1.♗b6? (C) (2.♖c4+ ♔:d5+ 3.e4+ ♗:e4+ 4.♖c2+ ♔d6 5.♗c7#) 1...♘c2 2.♖:c2! ♖e1! 3.♖c4+! (A) ♔:d5+ 4.e4+! ♖:e4! 5.♖d4+! ♔c6 6.♗d5+! (D) ♔d6 7.♗:e4+ ♔:e6 8.♘c5+ ♔e5 9.♖d5#, 1...♘f3!

1.♖c3? (E) – 2.♖e3+ ♔d4+ 3.♖d3+ ♔e4 4.♖d4#

1...♘d3 2.♖c4+! (A) ♔:d5 3.♖c3+! (E) ♔d6 4.e:d3! ♖:g1! (4...♘f2? 5.♗:f2 – #9) 5.b5! (B) (6.♖c6#) ♗:d3+ 6.♖:d3+ ♔c7 7.♖c3+ (E) ♔b7 8.♗d5+ (D) ♔a7 9.♖c7#; 7...♔d8 8.♘b6! ~ 9.♖c8#

1...♘g2 2.♗b6! (C) ♖e1! 3.♖c4+! (A) ♔:d5+ 4.e4+! ♖:e4! 5.♖d4+! ♔c6 6.♗d5+! (D) ♔d6 7.♗:e4+ ♔:e6 8.♘c5+ ♔e5 9.♖d5#

1...♘:g3! 2.♖e3+ ♔f4+!

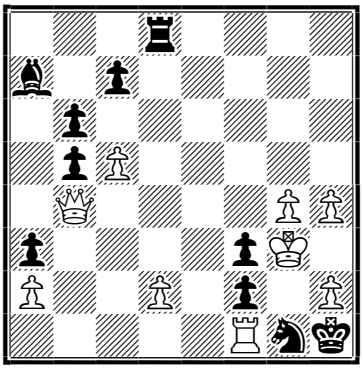
1.b5! (B) – 2.♖c4+! (A) ♔:d5+ 3.e4+! ♗:e4+ 4.♖c2+ ♔d6 5.♗c5+ ♔c7 6.♗b6+(C) ♔b7 7.♗d5+! (D) ♗:d5 8.♖c7+! ♔a8 9.♖a7#

1...♘f2! 2.♗:f2 (3.♖c4+/♖c3 – #7) **♘g2! 3.♗b6! (C) ♘e3!** (3...♘f3??) [3.♖c4+? ♔:d5+ 4.e4+ ♗:e4+ 5.♖c2+ ♔d6 (6.♗:g3??) – #10;
4.♖c2+ ♔e4! 5.♖c3 ♗f5? 6.♖c4+! ♔:d5+ 7.g:f5! ♘e3 8.♗:e3 (9.♖d4#) 8...♔d6 9.♖c6#,
but 5...♖e1!! 6.♖d3 ♖:e2!
5.♖c5? ♘e3!, 3.♗a7? ♖f8!]

4.♖c3! (E) (5.♖:e3#) **4...♘f5! 5.♗f2!** (6.♖c4+ ♔:d5 7.♖d4#) **5...♘:g3!** (5.♖c4+? ♘d4!) **6.♖c4+! (A)** (6.♖e3+? ♔f4+!) **6...♔:d5+ 7.e4+! ♗:e4+ 8.♖c2+ ♔d6 9.♗:g3#**

An interesting play with crosschecks and the struggle between white ♖c7 and ♗g1 with black ♘e1. The author cites a large number of tries, claiming the implementation of three logical themes of the Roman group at once – however, in the judge's opinion, the presented elements of these themes are largely random and do not determine the content of the problem.

2nd Commendation



#4 9+10

1.c6! – 2.♕:a3! ♖f8 3.♕:f8 ~ 4.♕:f3#, 2...♖d3 3.♕:d3 ~ 4.♕:f3#

1...♖d7 2.♕b3! ♖f7 3.♕:f7 ~ 4.♕:f3#, 2...♖d3 3.♕:d3 ~ 4.♕:f3#

1...♖d6 2.♕c3! ♖f6 3.♕:f6 ~ 4.♕:f3#, 2...♖d3 3.♕:d3 ~ 4.♕:f3#

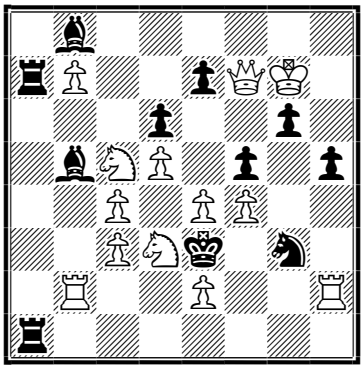
1...♖d3 2.♕e4! ♖b3 3.a:b3 ~ 4.♕:f3#, 2...♖c3 3.d:c3 ~ 4.♕:f3#

1...♖g8 2.♕f4! ♖f8 3.♕:f8 ~ 4.♕:f3#, 2...♖:g4+ 3.♕:g4 ~ 4.♕:f3#

1...♖d4 2.♕:d4 and etc.

The well-known idea of domination of a queen over a rook along two coordinate axes – see, for example, yacpdb/77474 – is presented here in three variants, to which two continuations similar in spirit are added: 1...♖d3 2.♕e4 and 1...♖g8 2.♕f4. The author left the typical interpretation with checks, but the play ends after W3. The first move leaves much to be desired.

3rd Commendation



#5 13+11

1.e:f5? – 2.♕e6+/♕:e7+, 1...e5! (pre-Bristol)

1.♕e6? (A) – 2.e:f5+, 1...f:e4? 2.♖h3 h4(♖g1)/d:c5 3.♕:e4/♖:g3#, 1...♙d7! (Black preparation) 2.♘:d7 f:e4 3.♖h3 ♖g1! (a) 4.♘7e5 (5.?)

1.♕e7? (B) – 2.e:f5+, 1...f:e4? 2.♖h3 h4(♖g1)/♖:b7 3.♕:e4/♖:g3#, 1...♖:b7! (Black preparation) 2.♘:b7 f:e4 3.♖h3 h4! (b) 4.♘bc5 ♖a7!

1.♖h3! – 2.♖:g3#

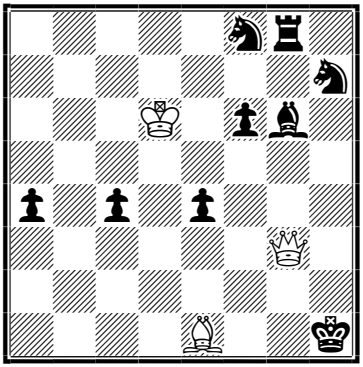
1...♖g1 (a) 2.♕:e7 (B) ♖:b7 3.♘:b7 f:e4 4.♘bc5 ~ 5.♕:e4#, 4...d:c5 5.♕:c5#; 3...♙d7 4.e:f5+ ♙e6 5.♕:e6#

1...h4 (b) 2.♕e6 (A) ♙d7 3.♘:d7 f:e4 4.♘7e5 – 5.♘g4#, 4...d:e5 5.♕b6#; 4..e:d3 5.♘:d3#

The theme of the 11th WCCT is expressed in two variants, which deserves encouragement. Unfortunately, in thematic tries, in addition to 2.e:f5+, the "programmatic" 2.♖h3 also threatens, which significantly compromises the entire logic of the

problem. As a key, the move 1. Rh3, which pins the black knight, is also not entirely successful.

4th Commendation



#17 3+9

1.♕h3+! ♔g1 2.♙g3 e3 3.♙f4 ♔f2 4.♕:e3+ ♔f1! (4...♔g2? 5.♕e2+! ♔h3 6.♕f3+ ♔h4 7.♕g3+ ♔h5 8.♕h3#) **5.♕f3+ ♔e1! 6.♙e3! c3 7.♙d4! ♔d2 8.♕:c3+! ♔d1! 9.♕f3+! ♔d2**

[9...♔c1 10.♕e3+ ♔d1 11.♙c3 ♔c2 12.♕d2+ ♔b3 13.♙d4 a3 14.♕c3+ ♔a2 (14...♔a4 15.♙c5 ♔b5 16.♕b4+ ♔a6 17.♕b6#) 15.♕c4+ ♔b1 16.♕b3+ ♔c1 17.♙e3#]

10.♕e3+! ♔c2 11.♕e2+ ♔c1 (11...♔b3? 12.♕b2+ ♔c4 13.♕c3+ ♔b5 14.♕c5+ ♔a6 15.♕b6#) **12.♙c3! a3! 13.♙b4! ♙c2 14.♙:a3+ ♔b1 15.♕b5+ ♙b3 16.♕:b3+ ♔a1 17.♕b2#**

Probably, for the first time in an orthodox moremovers, a "large snake" of a white bishop is presented. Contrary to the composer's statement, the problem is not logical. The geometric pattern of the solution breaks down after 8 moves- one would like to continue 9.♕d3+ ?? and so on. Additionally, the alternative development of the plot after 9.♕f3+ ♔c1 detracts.

Mark Erenburg,
August 16, 2021