Final award of the WFCC – 70 JT (Moremovers)

First of all, I would like to thank the organizers for inviting me to judge this tournament. Let us begin with some statistics. A total of 28 compositions were submitted to this section by the deadline: 12 problems in the 4–6 movers, 7 in the 7–10 movers, and 9 requiring more than ten moves—making 28 original entries in total. Average level was sorry not high. Some of them failed to meet the criteria for enough originality or soundness. For these reasons, I had to eliminate problem C01 due to a serious dual on the 5th move (5.Ka2 and Ka1!).

Overall, I must observe—as I have noted in previous judging reports—that in recent years, an analysis of published compositions (even in prestigious periodicals) reveals a significant exhaustion of themes; after all, themes are not inexhaustible, nor are all ideas technically feasible. Longer compositions perhaps offer greater potential, a fact supported by the number of entries requiring 10 or more moves.

Slovakia, Košice, 16.11.2026

Oto Mihalčo

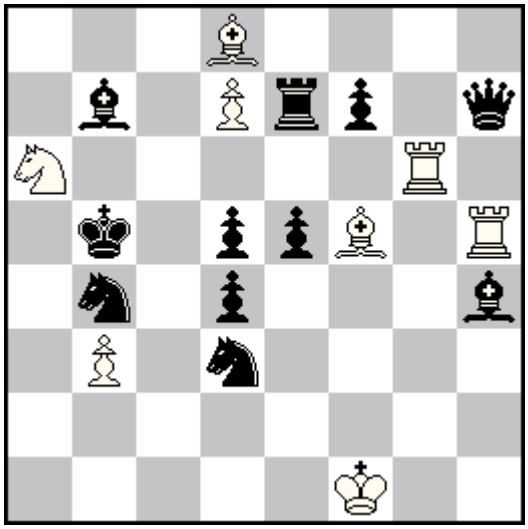
Participants:
C01 Gatti, Daniele; C02 Lyubashevsky, Leonid; C03 Sygurov, Aleksandr; C04 Samilo, Volodimir; C05 Neef, Wilfried; C06 Herzberg, Michael; C07 Varitsky, Aleksandr; C08 Turevski, Dmitri; C09 Yarmonov, Igor; C10 Kraetschmer, Ralf; C11 Shavyrin, Valery (*withdrawn*); C12 Zamanov, Vidadi; C13 Majoros, Bela; C14 Karmil, Ferhat; C15 Dimitrov, Ognian; C16 Feoktistov, Aleksandr; C17 Radović, Srećko; C18 Kuzovkov, Aleksandr; C19 Khachaturov, Sergey; C20 Volchek, Viktor; C21 Šušulić, Živan; C22 Gasparyan, Aleksey; C23 Gavrilovski, Zoran; C24 Matjushin, Gennady; C25 Pankratiev, Aleksandr; C26 Xyan Tang; C27 Sergiienko, Andrii; C28 Courthiau, Bernard

The ranking of the best compositions I propose is as follows:

1. Prize C06 Michael Herzberg

Opening the fifth rank requires preparatory maneuvers involving the formation of various batteries (rook–bishop, knight–bishop). Although all of White's moves deliver check, they must be played in a precise sequence. It is a purely logical execution aimed at the clever elimination of Black's defense of the c5 square, featuring several piece retreats and culminating in a model mate.

C06 Michael Herzberg
1st Prize



#16 **(8+11) C+**

1.Rb6+ Ka5 2.Rc6+ Kb5 3.Rc5+ Sxc5!

1.Rb6+! (1.Sc7+? Ka5!/Kc5!; 1.Bxd3+? Sxd3 2.Rb6+ Ka5 3.Rf6+ Kb5 4.Sc7+ Ka5!/Kb4!)
1...Ka5 2.Rf6+ (2.Re6+?)
2...Kb5 3.Sc7+ Ka5 (3...Kc5? 4.Bxe7#)

4.Sxd5+ Kb5 5.Sc7+ Ka5

6.Sa6+ Kb5 7.Rb6+ Ka5

8.Rg6+ Kb5 (8.Re6+? Kb5 9.Bxd3+ Sxd3? 10.Rhxe5+ and #14, but 9...Qxd3+!)

9.Bxd3+ Sxd3 10.Rb6+ Ka5

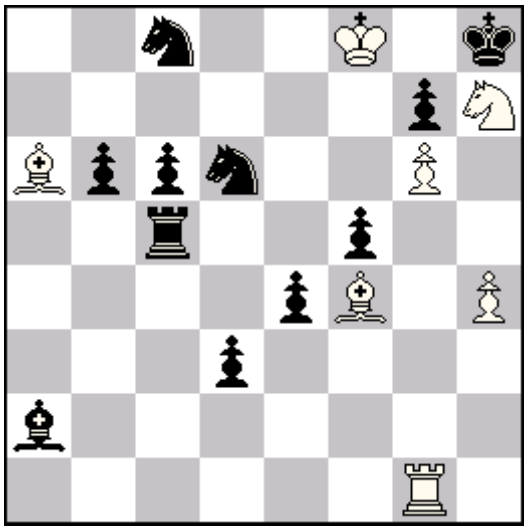
11.Re6+ Kb5 12.Rhxe5+ Sxe5

13.Rb6+ Ka5 14.Rc6+ (14.Rd6+?)
14...Kb5 15.Rc5+ Kxa6 16.Ra5#

2. Prize C07 Aleksandr Varitsky

Following a precise opening involving three sacrifices of white pieces, the final powerful white piece (the bishop) enters the fray. Once again, a model mate after precise last moves. The supplementary variation feels somewhat discordant given the striking thematic unity of the main line.

C07 Alexandr Varitsky
2nd Prize



#10 **(7+11) C+**

1.Rg5? d2!

1.Bh6? Se8!

1.Sf6! (2.Bh6,Rg5) gxf6 2.Bc4!! Bxc4 (interference of rook with bishop)

3.Rg5!! fxg5 4.Bxg5 Se8 5.Bc1! Rb5 6.Bd2! Rb3 7.Be3! c5 8.Bf4 Sg7

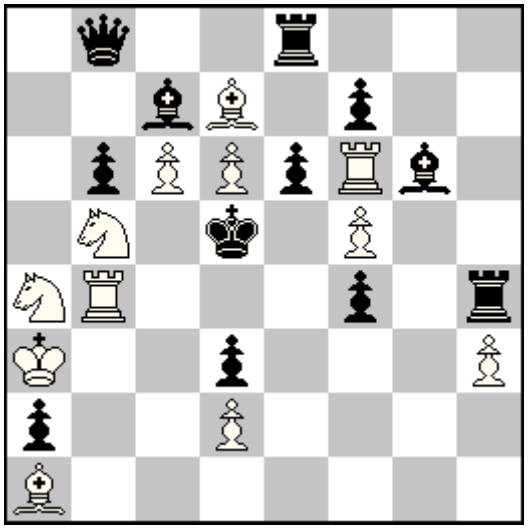
9.Be5 Se7 10.Bxg7#

2…Se7 3.g7+ Kh7 4.g8Q+ Sxg8 5.Rg7+ Kh8 6.Rxg8+ Kh7 7.Rg7+ Kh8 8.Rg6 Sf7 9.Bxf7 Bxf7 10. Rh6#

3. Prize C18 Aleksandr Kuzovkov

A cycle of substitutions occurs on White's 2nd and 4th moves through the use of three different batteries. The somewhat complex construction is compensated for by clean anti-dual motifs on the 2nd moves.

C18 Aleksandr Kuzovkov
3rd Prize



#6 **(12+12) C+**

1.Kb3! ~ 2.Rd4+!(A){2. Sac3+?(B) / 2. Sbc3+?(C)} Ke5 3.Rc4+ Kd5 4.Sac3+(B)

Ke5 5.Sxa2+ Kd5 6.Sb4#

1... f3 2. Sac3+!(B){ 2. Sbc3+?(C)/ 2.Rd4+?(A)} Ke5 3.Se4+ Kd5 4.Sbc3+(C)

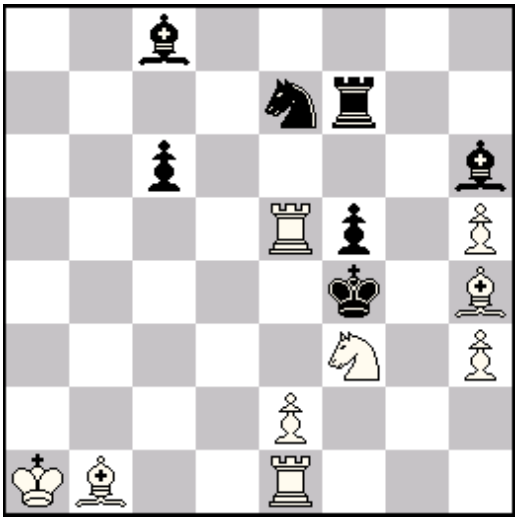
Ke5 5.Sd1+ Kd5 6.Se3#

1... Bxd6 2. Sbc3+!(C)){ 2.Rd4+?(A)/ 2. Sac3+?(B) } Ke5 3.Sd1+ Kd5 4.Rd4+(A)
Ke5 5.Rxd3+ Ke4 6.Sf2#

4. Prize C19 Sergey Khachaturov

Three black pieces prevent the main plan of 1. Rxf5 ? White lures them away in the required order during the preparatory phases. The logic is simple yet precise. The economical nature of the mate is partly compensated for by the airy construction.

C19 Sergey Khachaturov
4th Prize



#7 **(9+7) C+**

Try: 1.Re4+? fe ! (1. ... Kf5 ?)

Main plan: 1.Rxf5+!? Ke3 2.Re5+Kf4 3.Re4+ Kf5 4.Sd4#

1. ... Rxf5,Bxf5,Sxf5 !

Foreplan 1: 1.Rc1? Ba6 2.Rg1 Bxe2 !

Foreplan 2 (Solution):

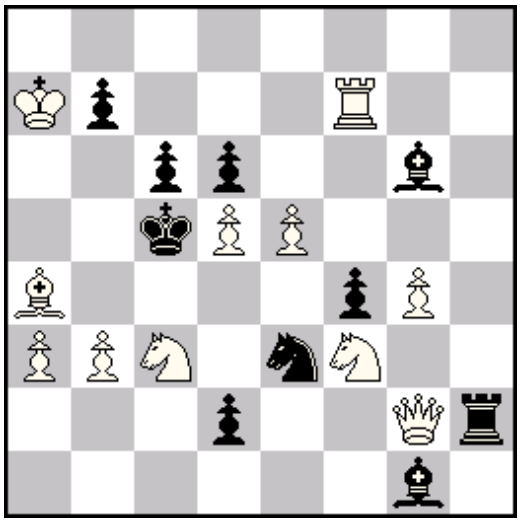
1.Rg1! (2.Bg3#) Rg7 2.Rc1 (3.Rc4#) Ba6 3.Rf1 (4.e3#) Sd5

4.Rxf5+ Ke3 5.Re5+ Kf4 6.Re4+ Kf5 7.Sd4#

1. Honourable mention C10 Ralf Kraetschmer

Traditional active and passive white sacrifices involving elements of logic and decoy maneuvers. A model mate in the center of the board?

C10 Ralf Kraetschmer
1st Honorable Mention



#7 **(11+10) C+**

1.Bb5 [2.b4#] cxb5? 2.Rc7#

1.... dxe5 2.Rf6 cxb5! (3.Rc6+? bxc6!) Roman decoy of the rook without sacrifice

3.Kxb7 [4.Rc6#] Be8 5.Se4+ Kxd5 5.Rd6+ Kxe4 6.Sg5#

but 3....Rh7+ 4.Ka6 Ra7+ 5.Kxa7 Be8 6.Se4+ Kxd5 7.Rd6+ Kxe4 8.Sg5#

1.Qe2? [2.b4#] Rxe2!

1.Bb5! [2.b4#] **dxe5** (1... Sc2?/Sxd5? 2.b4+ S:b4 3.Q:g1+ Rf2 4.Q:f2#)

2.Rf6 [3.b4#] **cxb5**

3.Qe2 [Qxb5#] **Rxe2**

4.Kxb7 [5.Rc6#] **Be8**

5.Se4+ Kxd5

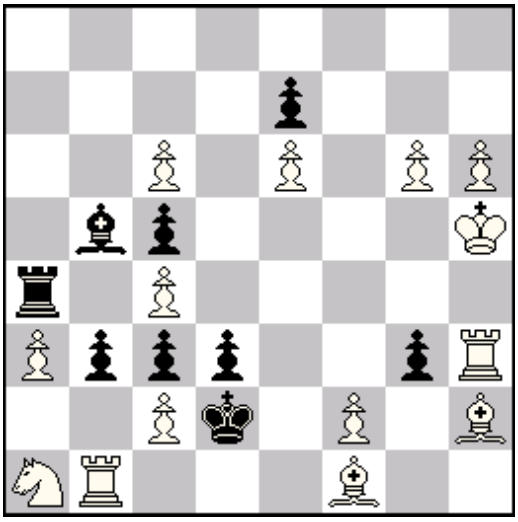
6.Rd6+ Kxe4

7.Sg5#

2. Honourable mention C23 Zoran Gavrilovski

Moves from the preparatory plans are played only after luring away the rook and the bishop. White has move-order transpositions both between and within variations. This complex scheme required a structurally demanding setup.

C23 Zoran Gavrilovski
2nd Honorable Mention



#4vvv **(14+9) C+**

1.Bxg3? **A** (2.Bf4#), 1...Rxc4! 2.Bf4+ **C** Rxf4! y 3.Rxd3+ **D** Bxd3! **z**

1.Rxg3? **B** (2.Rxd3#), 1...Bxc4! 2.Rxd3+ **D** Bxd3! z 3.Bf4+ **C** Rxf4! **y**

1.g7? (2.g8Q (3.Qg5#), 2...Rxc4 3.Qg5+ Rf4 4.Qxf4#), 1...Bxc6! **x** 2.g8Q Be8+!

1.h7! (2.h8Q (3.Qh6#) 2...Rxc4 3.Qh6+ Rf4 4.Qxf4#)

1...Ra8 2.Bxg3! **A** (3.Bf4#) 2...Rf8 3.Bf4+ **C** Rxf4 4.Rxd3# **D**

[2.Rxg3? (3.Rxd3#), 2...Rd8!]

1...Bxc6 **x** 2.Rxg3! **B** (3.Rxd3#) 2...Be4 3.Rxd3+ **D** Bxd3 4.Bf4# **C**

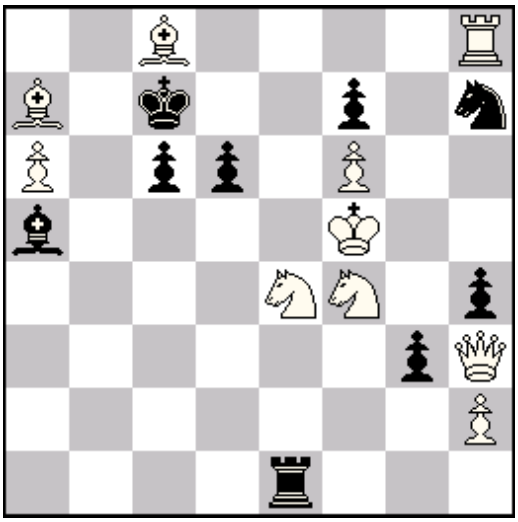
2...Bf3+ 3.Rxf3 (4.Rxd3#, Bf4#) 3...Rxc4 4.Rxd3#

[2.Bxg3? (3.Bf4#), 2...Bf3+!]

3. Honourable mention C20 Viktor Volchek

A white cross formed by white's mating moves. Key created free square offers a pleasant touch of freshness. Light construction.

C20 Viktor Volchek
3rd Honourable Mention



#4 **(10+9)** **C+**

1...Sxf6 **2.Kxf6!** Bc3+ 3.Kxf7! Rxe4 4.Qd7#

1.Be6? Sf8!

1.Bb7! [2.Sd5+ cxd5 3.Rc8+ Kd7 4.Kf4#]

1...Rd1\Rf1 2.Rc8 + Kd7 3.Sc5+ dxc5 4.Ke5#

1...Bd2 2.Rc8+ Kd7 3.Bb6! [4.Rd8#] 3...Sxf6 4.Kxf6#

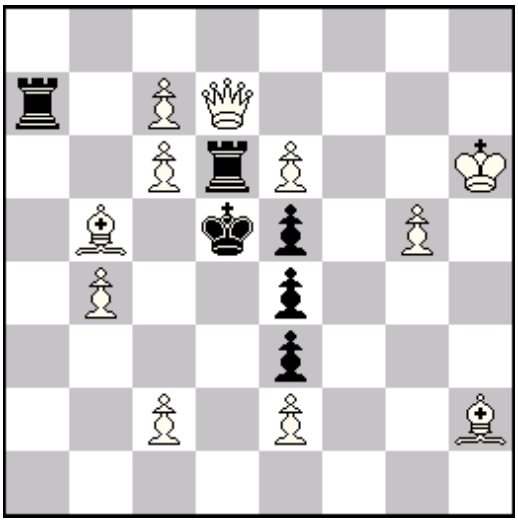
1...Sf8 2.Rxf8! Bd2! 3.Rc8+ Kd7 4.Kg5# 2…Rxe4 3.Rc8+ Kd7 4.Kxe4#

[1...Kd7 2.Rxh7! [3.Kg5+ Ke8 4.Rh8#]
2...Rxe4 3.Kxe4+ Ke8 4.Rh8# 3....Kc7\Kd8 4.Qc8#]

4. Honourable mention C17 Srećko Radović

A Cycle of white's 2nd, 3rd, and 4th moves with very well-known patterns; however, no direct predecessor could be found (compared to J.Bogdanov, Schachmaty in SSSR 1973, 4x, C.Goumondy , Diagrammes 1978, 4x, I.Soroka, Chess Leopolis 2006, 4x and more others). The key move makes a pleasing impression, incorporating a thematic free square.

4th Honourable Mention
Srećko Radović



#4 **(11+6) C+**

1.Qd7-d8 ! threat: 2.c2-c4 + (A) Kd5-d4 3.Bh2xe5 + (B) Kd4xe5 4.Qd8-f6 # (C)

2...Kd5xe6 3.Qd8-f6 #

1...Kd5-d4 2.Bh2xe5 + (B) Kd4xe5 3.Qd8-f6 + (C) Ke5-d5 4.c2-c4 # (A)

2...Kd4-d5 3.Qd8xd6 #

1...Kd5xe6 2.Qd8-f6 + (C) Ke6-d5 3.c2-c4 + (A) Kd5-d4 4.Bh2xe5 # (B)

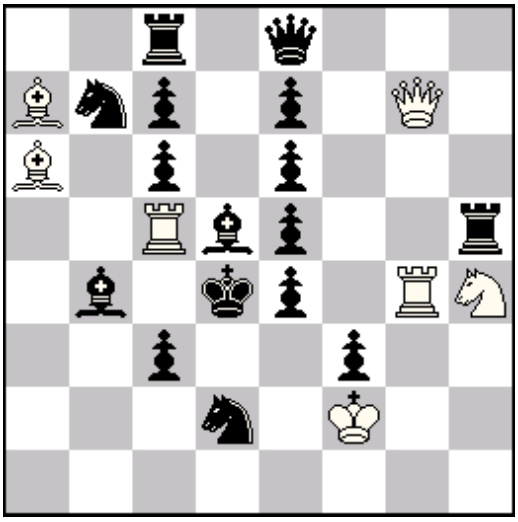
1...Rd6xd8 2.c7xd8=Q + Kd5xe6 3.Qd8-f6 + Ke6-d5 4.Qf6xe5 #

2...Ra7-d7 3.Qd8xd7 #

1. Commendation C26 Xyan Tang

Compared to the initial treatment of the theme (P1227644, #10, N. Sardotsch, *Nuova Rivista degli Scacchi* 1896), the sacrifices here are considerably more varied. Nevertheless, the composition employs the scheme somewhat mechanically—with the aim of setting a record—primarily through the use of duplicate pawn sacrifices. Yet, it is a record nonetheless.

C26 Xyan Tang
1st Commendation



#12 **(7+16) C+**

1.Rxe5+??

1.Rxe4+? Nxe4+!

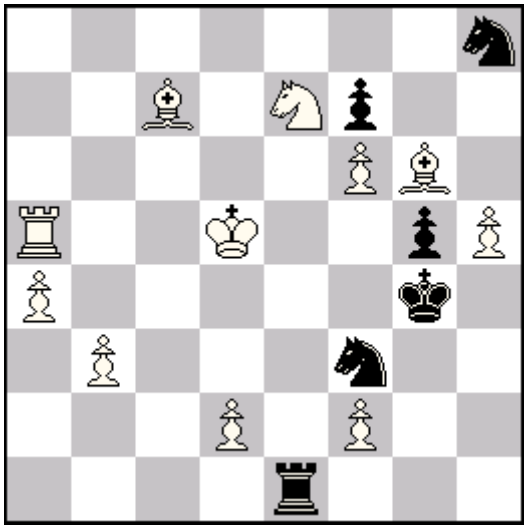
1.Nxf3+! Nxf3 2.Rxe4+! Bxe4 3.Rxe5+ c5 4.Rxc5+ e5 5.Rxe5+ c5 6.Rxc5+ e5 7.Rxe5+ Bc5 8.Rxc5+ Re5 9.Rxe5+ Nc5 10.Rxc5+ Ne5 11.Rxe5+ Rc5 12.Bxc5#!

10...Qe5 11.Rxe5+ Rc5 12.Bxc5#!

2. Commendation C04 Volodimir Samilo

The author characterized the problem as symbolic. However, I see a triangular maneuver by the white king involving sacrifices of white pieces.

C04 Volodimir Samilo
2nd Commendation



#10 **(11+6) C+**

1.Bf5+! Kh4 [1...Kh5 2.Ra8 g4 3.Bf4 with #9]
2.Bg3+ Kxh5 3.Ra8! g4! 4.Bf4 Re5+ 5.Kd6! [5.Kc4? Re4+!]
5...Re6+ 6.Kc5 Rc6+ 7.Kd5! - *return* **Rc5/d6+** [7...Rc8 8.Rxc8]
8.Kxc5/d6 Sg6 [8...Sg5 9.Rxh8+Sh7 10.Rxh7#]
9.Bxg6+! - *return* **fxg6 10.Rh8#**

6…Re5+ 7.Kb4 Rb5+ 8.axb5 Sg6 9.Bxg6+ fxg6 10.Rh8#

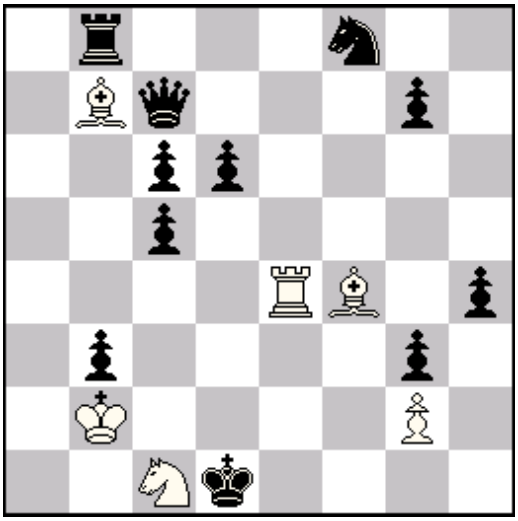
7…Re4+ 8.Bxe4 g3 9.Bxf3+ Kh4 10.Rxh8#

7…Sg6 8.Bxg6+ Kh4 9.Rh8+ Rh5 10.Rxh5#

3. Commendation C09 Igor Yarmonov

Luring away the queen and rook to bring the rest of white's pieces into play. Some logical elements, but end is not nice.

C09 Igor Yarmonov
3rd Commendation



#9 **(6+11) C+**

1.Se2? [2.Sc3#]

1...Ke1? 2.Sxg3+ Kf2 3.Re2+ Kg1 4.Be3+ Kh2 5.Sf1+ Kh1 6.g3! ~/ hg 7.Rh2#/Sxg3# (6.g4? d5!) **1...Qa5!**

1.Bc8? Rxc8! (1...Sd7? 2.Bxd7! Qxd7 3.Se2! ...#9)

1.Ba6! [2.Be2+ Ke1 3.Sd3# mm] **Rb5 2.Bc8!** [3.Bg4#] **Qxc8**
(2...Sd7 3.Bxd7 Qxd7 4.Sd3! [5.Re1#] Qe8/Qe7/Qe6 5.RxQ ~ 6.Re1#)

3.Se2 [4.Sc3#] **Ke1 4.Sxg3+ Kf2**
(4...Kd1 5.Sh1 ~ 6.Sf2#)

5.Re2+ Kg1 6.Be3+ Kh2 7.Sf1+ Kh2 8.g4! ~ /hg (e.p.) 9.Rh2# /Sxg3# MM

(8.g3? Qh3!)