

Preliminary 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!).

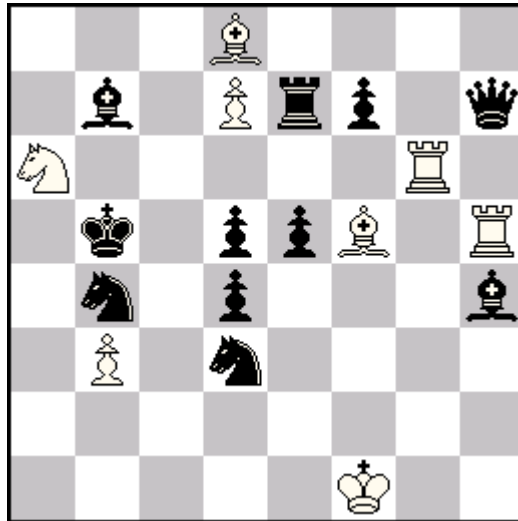
Overall, I must observe—as I have noted in previous judging reports—that in recent years, an analysis of published compositions (even in prestigious periodicals) reveals a significant exhaustion of themes; after all, themes are not inexhaustible, nor are all ideas technically feasible. Longer compositions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

Slovakia, Košice, 20.9.2026
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The ranking of the best compositions I propose is as follows:

1.Prize (C06)

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.



#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

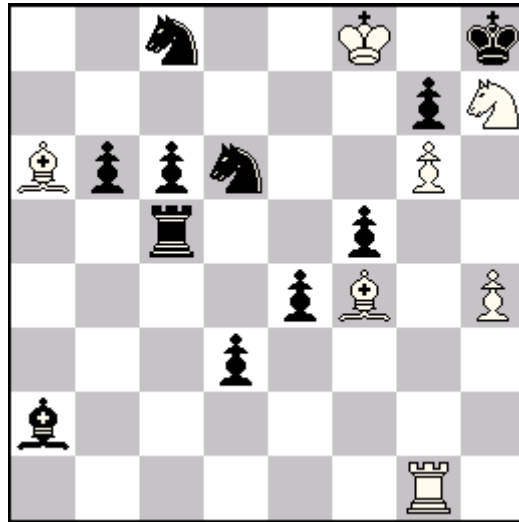
11.Re6+ Kb5 12.Rhxe5+ Sxe5

13.Rb6+ Ka5 14.Rc6+ (14.Rd6+?)

14...Kb5 15.Rc5+ Kxa6 16.Ra5#

2.Prize (C07)

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.



#10

(7+11) C+

1.Rg5? d2!

1.Bh6? Se8!

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

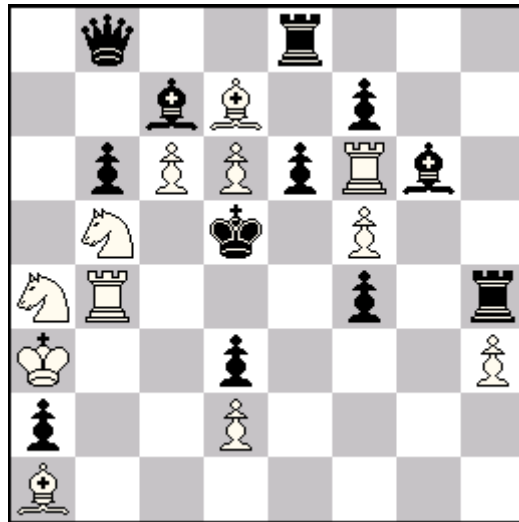
3.Rg5!! fxg5 4.Bxg5 Se8 5.Bc1! Rb5 6.Bd2! Rb3 7.Be3! c5 8.Bf4 Sg7

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)

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.



#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**)

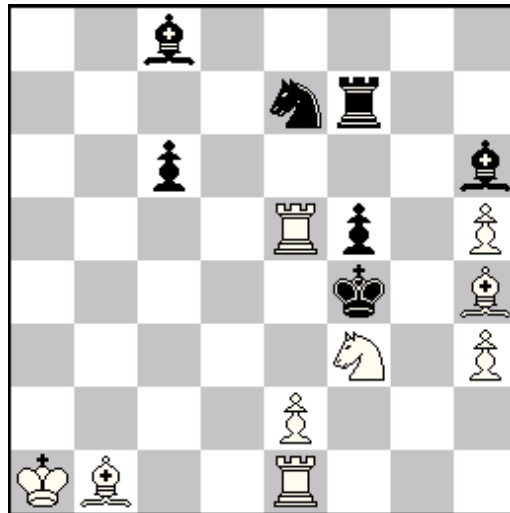
Ke5 5.Sd1+ Kd5 6.Se3#

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)

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.



#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 !

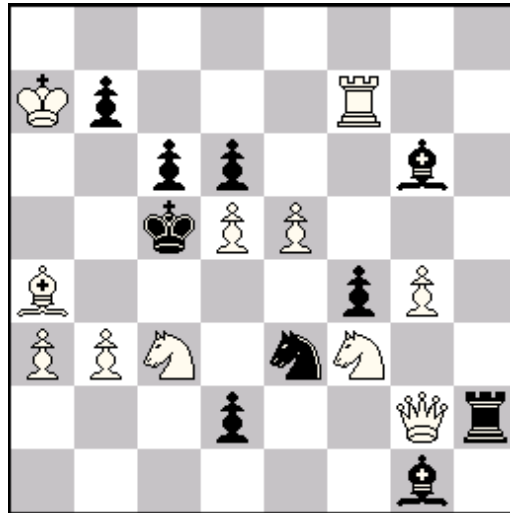
Foreplan 2 (Solution):

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)

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



#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#] **cx b5**

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

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

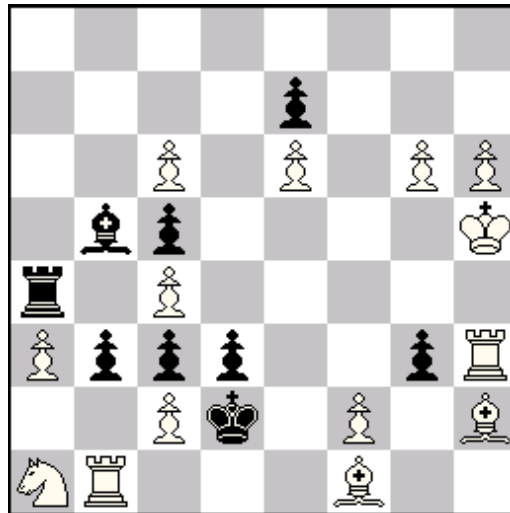
5.Se4+ Kxd5

6.Rd6+ Kxe4

7.Sg5#

2. Honourable mention (C23)

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.



#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!]

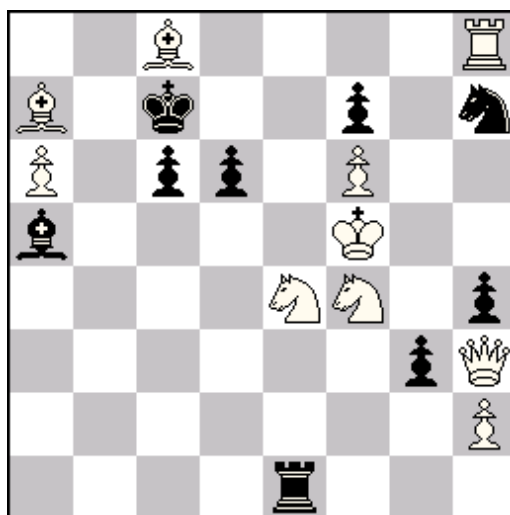
1...Bxc6 x 2.Rxg3! **B** (3.Rxd3#) 2...Be4 3.Rxd3+ **D** Bxd3 4.Bf4# **C**

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

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

3. Honourable mention (C20)

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



#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.K**f4**#]

1...Rd1\Rf1 2.Rc8+ Kd7 3.Sc5+ dxc5 4.K**e5**#

1...Bd2 2.Rc8+ Kd7 3.Bb6! [4.Rd8#] 3...Sxf6 4.K**xf6**#

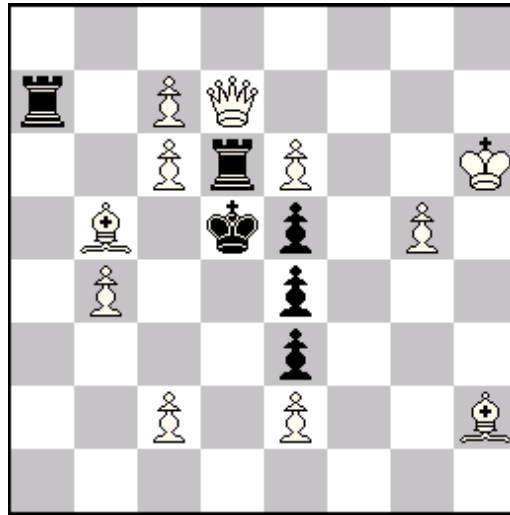
1...Sf8 2.Rxf8! Bd2! 3.Rc8+ Kd7 4.K**g5**# 2...Rxe4 3.Rc8+ Kd7 4.Kxe4#

[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)

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.



#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 #

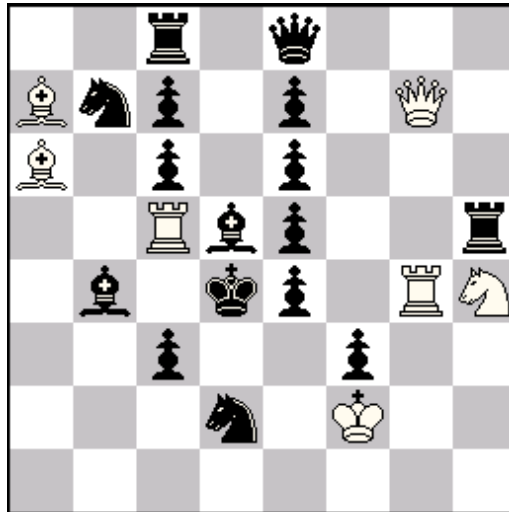
1...Kd5xe6 2.Qd8-f6 + (C) Ke6-d5 3.c2-c4 + (A) Kd5-d4 4.Bh2xe5 # (B)

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

2...Ra7-d7 3.Qd8xd7 #

1. Commendation (C26)

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.



#12

(7+16) C+

1.Rxe5??

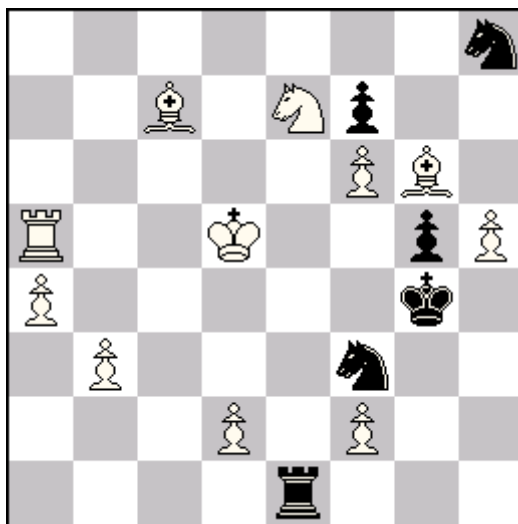
1.Rxe4+? Nxe4+!

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#!

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

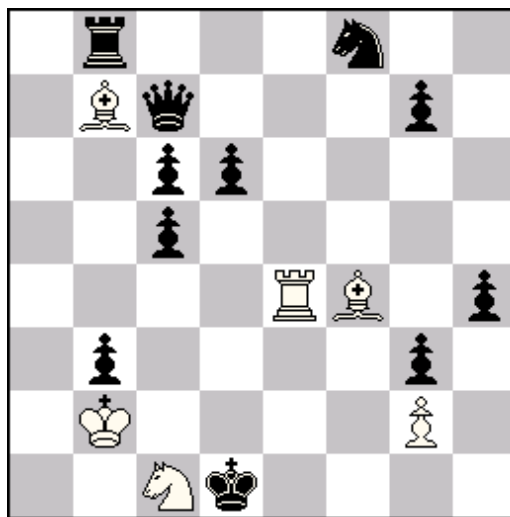


(11+6) C+

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)

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



#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)

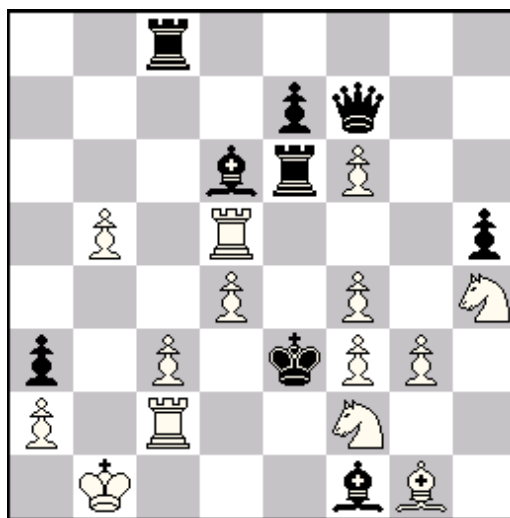
1.Ba6! [2.Be2+ Ke1 3.Sd3# mm] **Rb5 2.Bc8!** [3.Bg4#] **Qxc8**
(2...Sd7 3.Bxd7 Qxd7 4.Sd3! [5.Re1#] Qe8/Qe7/Qe6 5.RxQ ~ 6.Re1#)

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!)

4. Commendation (C11)

The transformation of direct and indirect batteries targeting the squares c5 and e5 within a relatively well-known scheme.



#4

(14+9) C+

1.c4!

1st Pair:

1...---- threat: **2.Se4 (A)+** Kd3 **3.Sc5 (B) !+** Bxc5/Rxc5 **4.dxc5#**

1...Qxf6 **2.Sg4 (C)+** Kd3 **3.Se5 (D) !+** Bxe5/Rxe5/Qxe5 **4.dxe5#**

2nd Pair:

1...Rxf6 **2.Re5 !+** Bxe5 **3.Sg4 (C)+** Kd3 **4.Sxe5 (D)#**

2...Kxd4 3.Re4+ Kc5 **4.Sd3#**

1...Rd8 **2.Rc5 !**(threat: 3.Se4+ Kd3 4.Rd2#) Bxc5 **3.Se4 (A)+** Kd3 **4.Sxc5 (B)#**

2...Bxf4 3.Sh3+ Kd3 **4.Sxf4#**

(1...Re4 2.Sxe4 Kd3 3.Sf5!---- **4.Sf2#!**)