



GENS UNA SUMUS

The 9<sup>th</sup> FIDE World Cup in Composing

# Section G – Fairies

Final award by

**Tadashi Wakashima**

MMXXI

## Participants

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G01	Dietrich S. (GER)	G24	Trommler S. (GER)
G02	Pachl F. (GER)	G25	Medintsev V. (RUS)
G03	Grushko M. (ISR)	G26	Gasparyan A. (ARM)
G04	Kotěšovec V. (CZE)	G27	Gatti D. (ITA)
G05	Prcic M. (USA)	G28	Muljadi P. (USA)
G06	Grolman L. (RUS)	G29	Raican P. (ROM)
G07	Shifrin S. (ISR)	G30	Golha J. (SVK)
G08	Kochulov I. (RUS)	G31	Packa L. (SVK)
G09	Majoros B. (HUN)	G32	Tar G. (HUN)
G10	Yakubovsky C. (BLR)	G33	Petkov P. (BUL)
G11	Tritten P. (FRA)	G34	Stojnić D. (SRB)
G12	Huber E. (ROM)	G35	Loustau J.-M. (FRA)
G13	Crisan V. (ROM)	G36	Lörinc J. (SVK)
G14	Delobel B. (FRA)	G37	Pankratiev A. (RUS)
G15	Gorbatenko Y. (RUS)	G38	Gavrilovski Z. (MKD)
G16	Gockel H. (GER)	G39	Tarasyuk V. (UKR)
G17	Çefle K. (TUR)	G40	Giakatis T. (GRE)
G18	Foster G. (AUS)	G41	Karamanits A. (UKR)
G19	Bašić B. (SRB)	G42	Lyons L. (AUS)
G20	Tribowski M. (GER)	G43	Semenenko A. (UKR)
G21	Dimitrov O. (BUL)	G44	Kozhakin V. (RUS)
G22	Mlynka K. (SVK)	G45	Gvozdják P. (SVK)
G23	Linß T. (GER)	G46	Syzonenko V. (UKR)

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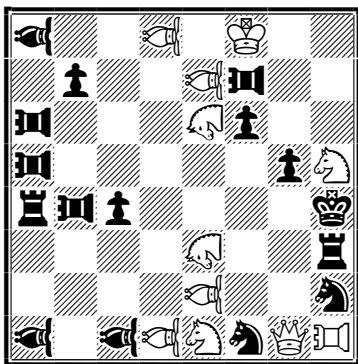
I received 46 entries from the director Yuri Bazlov. The general standard of the entries is fairly good. I decided to give four Prizes, four Honorable Mentions and six Commendations. Top two problems are quite outstanding, and I spent a lot of time wondering which one to choose for 1<sup>st</sup> Prize.

First, a few remarks to some entries which do not appear in the award.

**G39** was excluded from the tourney because after 5. ♖e3! (5. ♖g3?) there is no solution.

My award is as follows:

1<sup>st</sup> Prize – Gold medal  
 JEAN-MARC LOUSTAU  
*France*



#2

11+16

h1, a6, b4, a5, f7: Pao (PA)  
 d8, e7, d1, e2, a8, a1, c1: Vao (VA)  
 e6, e3: Nao (NA)

1.NA6~? – 2.VA:f6# [A], 1..c3  
 2. ♖g4# [B], 1...VAcb2 2. ♖:g5# [C],  
 1...b6 2. ♖g2# [D], 1...PAe5!

1.NAc5? – 2.VA:f6# (white  
 correction), 1..VAcb2!

1.NAd4? – 2. ♖g4# [B] (threat  
 correction), 1..c3 2.VA:f6# [A]  
 (Le Grand AB-BA), 1...VA:h1 2. ♖g2#  
 [D] (transferred mate), 1...PAg7!

1.NAf4? – 2.VA:f6#/ ♖g4# ♖:g5#,  
 1...PAf:f4+!

1.NA3~? – 2. ♖:g5# [C], 1..b5  
 2. ♖g2# [D] (transferred mate),  
 1..PAbb5 2. ♖g4# [B] (transferred  
 mate), 1... ♖d2(e3) 2. ♖g3#, 1...VAe5!

1.NA:a5? – 2. ♖:g5# [C] (white  
 correction), 1.. ♖:a5!

1.NAd5! – 2. ♖g2# [D] (threat  
 correction)

1...b6 2.VA:f6# [A] (transferred  
 mate, Le Grand AD-DA)

1...b5 2. ♖:g5# [C] (transferred  
 mate, Le Grand CD-DC)

1...PAb2 2. ♖g4# [B]  
 (transferred mate)

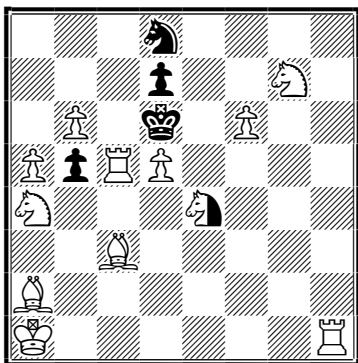
1...PAg7 2. ♖f3#

1... ♖e3 2. ♖g3#

Added try 1. ♖g2? – 2. ♖:h3#,  
 1...VA:g2 2. ♖:g2#, 1...PAb3 2. ♖g4#,  
 1...PA:h5!

A dense mixture of various elements (two sets of wNA correction with threat correction, three Le Grand themes, six transferred mates) harmoniously organized. Like a vast cathedral, this hyper-modern problem presents an almost classical beauty. Quite an achievement.

2<sup>nd</sup> Prize – Silver medal  
IGOR KOCHULOV  
*Russia*



#2 Patrouille 11+4+1  
e4: Neutral Knight (n♘)

\*1... ♔:c5 2. ♖h4#

1. ♖e1+? n♘~ 2. ♕e5#,  
1...n ♘g3! (2. ♕e5+ n♘e2!)

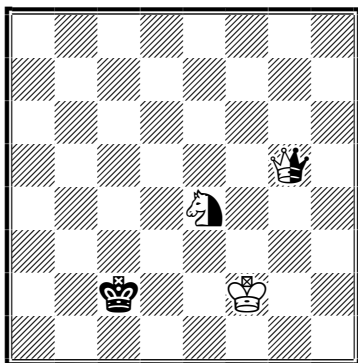
1. ♕b1+? n♘~ 2. ♘f5#, 1...n ♘f2!  
(2. ♘f5+ n♘d3!)

1. ♘e8? – 2. ♖e1#, 1...n ♘~  
2. ♖h8#, 1... ♘e6! (2. ♖h8+ ♘f8!)

1. ♘f5! – 2. ♕b1#, 1...n ♘f2 2. ♖h5#,  
1... ♔:c5 2. ♖h4#

In the set play, 1... ♔:c5 is met by 2. ♖h4 which “pins” n♘ via ♘a4. After n♘ moves away from e4, b♔ can no longer capture ♖c5. Thematic tries 1. ♖e1+/? ♕b1+? fail by the n♘-correction moves 1...n ♘g3(f2)!. The mere adding of n♘ in Patrol Chess does wonders, particularly noteworthy is the threat 2. ♕b1# after the key 1. ♘f5!, which constitutes another ODT-like “pinmate” together with the set play. The highly impressive and artistically satisfying problem.

3<sup>rd</sup> Prize – Bronze medal  
ERIC HUBER  
*Romania*



h#7 3.1.. 1+1+2

Point Reflection  
Functionary  
UltraSchachZwang

g5: Neutral Queen  
e4: Neutral Knight

1.n ♗f5+ n♘f6 2. ♔c3+ ♔e3  
3.n ♗g5+ ♔e4 4.n ♗d5+ ♔d3+  
5. ♔d1+! n♗d8 6.n ♘e8+ n♗e7  
7.n ♗e2+ ♔c2#

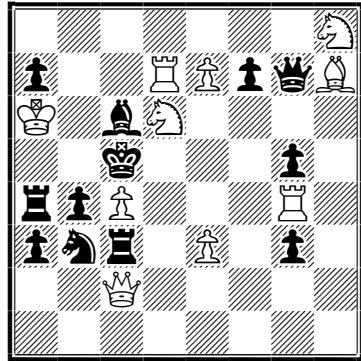
1.n ♗e7+ ♔f3 2.n ♘g5+ ♔e3  
3.n ♘f7+ ♔d4 4.n ♗e5+ ♔c3  
5. ♔a3+! n♗g7 6.n ♘h6+ ♔c4  
7.n ♗b2+ ♔b4#

1.n ♗f6+ ♔e3 2.n ♗f4+ n♘d6+  
3.n ♘e6+ ♔d3 4.n ♗d6+ n♘f7+  
5. ♔e1+! n♗d7 6.n ♘d8+ ♔e3  
7.n ♗d2+ ♔f2#

It takes a while to realize that there is basically only one configuration of final position. Take that of the first solution (w♔c2, b♔d1, n♗e2 and n♘e8) for example. Check comes from w♔ (via n♗), not from n♗,

because b♖ is reflected as ♖. Any b♖ moves as ♖ are self-check from w♖ or n♗. n♗ cannot move because it does not gain power to move from b♖ as ♖. Thus, it is checkmate. To bring b♖ to the edge of the board, b♖ must make a jump as ♖, and the move must give check to w♖... firing of ecto-battery! Incessant on-and-off effect of Point Reflection / Functionary will surely make your head spin, but the solutions are amazingly logical. Triple echo is nothing but miraculous.

4<sup>th</sup> Prize  
 MARCEL TRIBOWSKI  
 Germany



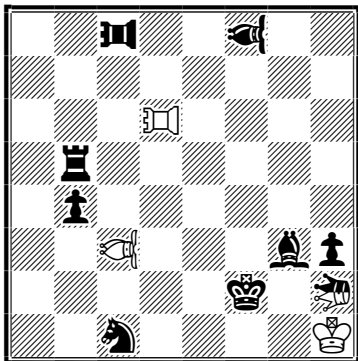
#16      Functionary chess      10+12

1. ♖d1 (2. ♖e4+ ♖:c4 3. ♖d4+ ♖:d4#) 1... ♖a5 2. ♖d3 (3. ♖b7+ ♖:b7#) 2... ♖b3 3. ♖g6 ♖a5 4. ♖:f7 ♖b3 5. ♖g6 ♖a5 6. ♖d3 ♖b3 7. ♖h7 ♖a5 8. ♖g8 ♖b3 9. ♖hf7 ♖a5 10. ♖:g5 ♖b3 11. ♖e6! g2 (11... ♖a5 12. ♖b7+ ♖:b7#) 12. ♖e4+ ♖:c4 13. ♖d2+ ♖c5 14. ♖g5+ ♖:g5 15. ♖e4+ ♖c4 16. ♖d4+ ♖:d4#

1...f5 2. ♖f4! zz ♖a5 3. ♖b7+ ♖:b7#, but not 2. ♖h:f7? g2! 3. ♖:g6 g1♖! (3...g1♗? 4. ♖:g1! zz) 4. ♖g8 ♖b3 5. ♖e6 ♖f3 6. ♖e4+ ♖:c4 7. ♖d2+ ♖c5 8. ♖g5+ ♖:g5!

Pendulum mechanism with the idea of eliminating b ♖g5 and realizing the sacrifice ♖g5+. After maneuvering ♖ and ♖, 11. ♖e6! is a nice finishing touch (11. ♖gf7? allows the tenacious defense 14... ♖e5! instead of 14... ♖:g5?). A magnificent problem.

1<sup>st</sup> Honorable Mention  
LEV GROLMAN  
*Russia*



h#2.5      b) ♖b5→f3      3+8+1  
Take & Make  
CirceParrain

d6, c8: Pao (PA)  
c3, f8: Vao (VA)  
h2: Neutral Leo (nLE)

a) diagram: 1...PAh6 2.VAc5  
VAd4 3.nLE:h6 (→b6) VA:b6 (→f6,  
+wPAf8)# [4.♙f4 (+nLEa7)??,  
4.♚e3/e2/e1 (+nLEa7/a6/a5)??]

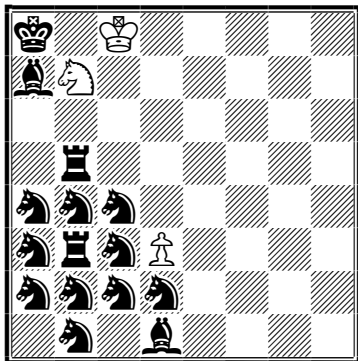
b) ♖b5→f3: 1...VAe5 2.PAc2  
PAd2 3.nLE:e5 (→b2) PA:b2 (→d4,  
+wVAc5)# [4.♞e3 (+nLEa2)??,  
4.♚e1/f1 (+nLEa1/b1)??]

Convincing presentation of  
Take & Make + CirceParrain.

Exchange of functions of W's  
PAO/VAO. ODT.

One wonders: can mating  
position involve both CirceParrain  
and Take&Make? (In the present  
case, only CirceParrain is involved.)

2<sup>nd</sup> Honorable Mention  
DANIELE GATTI  
*Italy*

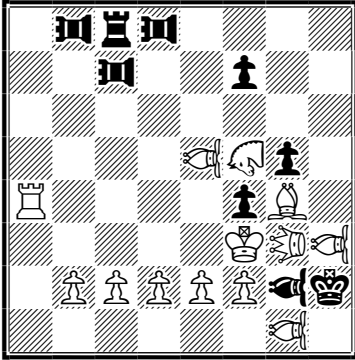


ser-h=39      Alphabetic Chess      3+15  
Einstein Chess

1. ♙c1=♠ 2. ♙c5=♠ 3. ♙b8=♙  
4. ♚a7 5. ♚b6 6. ♙a4=♠ 7. ♞b2=♙  
8. ♙a1=♙ 9. ♙ab3=♠ 10. b2  
11. ♙ba2=♠ 12. a1 13. ♞a5=♙  
14. ♙ab5=♠ 15. a3 16. a2  
17. ♙b4=♙ 18. ♙ba3=♠ 19. b1  
20. ♙a6=♠! 21. a5 22. a4 23. b4  
24. b3 25. b2 26. ♚c6 27. ♙a6=♠  
28. a5 29. ♙e1=♠ 30. ♙e2=♠  
31. ♙e3=♠ 32. c4 33. c3 34. c2  
35. ♚d5 36. ♙f1=♠! 37. ♚d4  
38. ♚c3 39. ♚b3 ♙:a5=♙ =

Aesthetics of excess, but the  
seemingly mechanical series of  
moves contain a few subtle points.  
Both 20. ♙c6=♠? and 36. ♙b3=♠?  
block the b♚'s path. The final  
capture (=increasing move)  
39... ♙:a5=♙ makes a fine contrast  
with all of Black's decreasing  
moves.

3<sup>rd</sup> Honorable Mention  
 PETER GVOZDJÁK  
 Slovakia



#3 13+9

h3, g1, e5, g2: Bishop-Lion (BL)  
 g3: Lion (LI); d8, b8, c7: Rook-Lion (RL)  
 f5: Nightrider-Lion (NL)

1. BLg1~? – 2. LIe1+ ♔h1  
 3. BLf1#, 1...BL~!

1. BLd4? – 2. LIe1+ ♔h1 3. BLf1#  
 1...BLb7 [a] 2. LIc3+ [A] ♔h1 3. ♖a1#  
 1...BLc6 [b] 2. LIb3+ [B] ♔h1 3. ♖a1#  
 1...BLd5 [c] 2. LId3+ [C] ♔h1 3. LI:d5#  
 1...BLa8 2. LIa3+ ♔h1 3. LI:a8#  
 1...BLE4 2. LIe1+ ♔h1 3. LI:e4#  
 1...RID3!

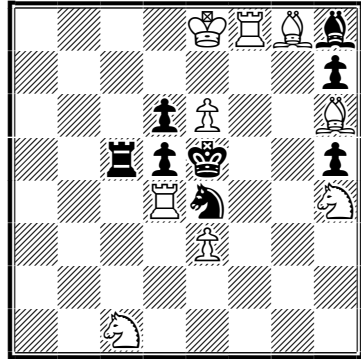
1. BLb6? – 2. LIe1+ ♔h1 3. BLf1#  
 1...BLb7 [a] 2. LIb3+ [B] ♔h1 3. LI:b7#  
 1...BLc6 [b] 2. LId3+ [C] ♔h1 3. ♖a1#  
 1...BLd5 [c] 2. LIc3+ [A] ♔h1 3. ♖a1#  
 1...RLb3!

1. BLc5! – 2. LIe1+ ♔h1 3. BLf1#  
 1...BLb7 [a] 2. LId3+ [C] ♔h1 3. ♖a1#  
 1...BLc6 [b] 2. LIc3+ [A] ♔h1 3. LI:c6#  
 1...BLd5 [c] 2. LIb3+ [B] ♔h1 3. ♖a1#  
 1...RLc3 2. LI:c3+ ♔h1 3. LIh8#

3x3 complete Lačný cycle  
 unified with White correction

moves. The mechanism is crystal clear, and the surprising added mate 3.LIh8# is a nice finishing touch.

4<sup>th</sup> Honorable Mention  
 HUBERT GOCKEL  
 Germany



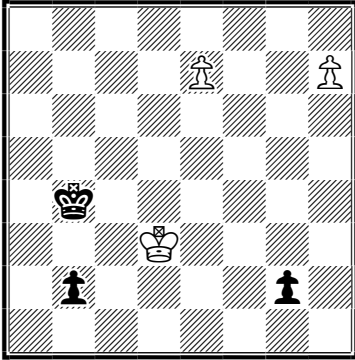
#2vvvv(vv) Bolero 9+8

1. ♖a3? – 2. ♖d3#, 1... ♖d3!  
 1. ♖h3? – 2. ♖f3#, 1... ♖f3!  
 1. ♜g6? – 2. ♜f4#, 1... ♖f4!  
 1. ♞g7? – 2. ♞f5#, 1... ♖f5!  
 (1. ♖b2? ♖d3 2. ♖:d3#, 1... ♞a3!)

1.e7! zz  
 1... ♖d3/ ♖f3/ ♖f4/ ♖f5  
 2. ♖:d3/ ♖:f3/ ♜:f4/ ♞:f5#  
 1... ♞~ 2. ♞:d5#.

Four-fold Dombrovskis. All thematic variations are conducted by b♖. In spite of the hard-to-handle fairy condition Bolero, the construction is elegant and impeccable.

1<sup>st</sup> Commendation  
BOJAN BAŠIĆ  
*Serbia*



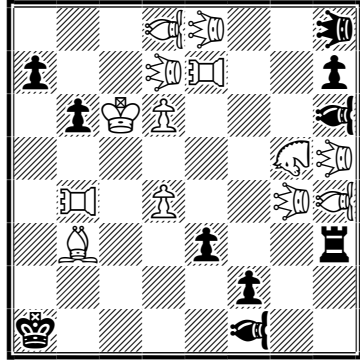
h#4      b) ♔d3→e3      3+3  
Back-home

a) diagram: 1.g1 ♖ e8 ♗ 2. ♗f3  
h8 ♚ 3. ♗e5+ ♚:e5 4.b1 ♞ ♚c3#;

b) ♔d3→e3: 1.b1 ♗ e8 ♚ 2.g1 ♚  
♚c6 3. ♚g2 h8 ♗ 4. ♔a5 ♗c3#.

Mixed AUW. Reciprocal change of White ♗e and ♗h promotions. In a), Black ♗-promotion is motivated to prevent White back-home move ♚h7 by giving check to w♔. And in b), stranger things are going on under the quiet surface. 2.g1 ♚ is not check because the back-home move ♚g2 has priority, so this ghost of a check is not materialized. But if White plays the back-home move 2... ♚e7??, then Black cannot play 3. ♚g2? because it does not defend from check, and the ghost of a previous check is materialized. Thus, 2. ♚e7?? is an illegal self-check! From the reasoning above, you can understand why 2.g1 ♞? does not work. This peculiar logic earns a commendation.

2<sup>nd</sup> Commendation  
DRAGAN STOJNIC  
*Serbia*



#2      13+10

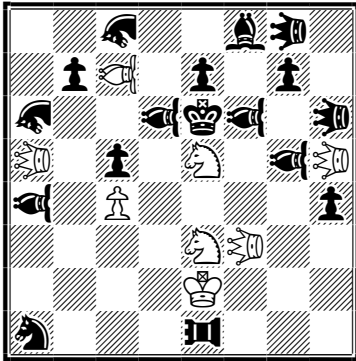
g5: Nao (NA)  
b4, e7: Pao (PA)  
d8, h4, f1, h6: Vao (VA)  
e8, d7, h5, g4, h8: Leo (LE)

1.NAa2? [A] – 2.LEg4-g7# [B] /  
2.VAh4-f6# [C] / 2.LEh5-e5#[D]  
1...e2 2.PA:a7# [E]  
1...VAg7 2.LEd7:g7# [F]  
1...LEf6 2.VAd8:f6# [G]  
1...LEe5 2.LEe8:e5# [H]  
1...VAg5!  
1.PA:a7! [E] – 2.LEd7-g7# [F] /  
2.VAd8-f6# [G] / 2.LEe8-e5# [H]  
1...e2 2.NAa2# [A] (reversal)  
1...VAg7 2.LEg4:g7# [B]  
1...LEf6 2.VAh4:f6# [C]  
1...LEe5 2.LEh5:e5# [D]

Extended Lender combination. Though the matrix is certainly new, two sets of White clusters LEO/PAO(NAO)/VAO are symmetrically placed and the plays are rather obvious.



3<sup>rd</sup> Commendation  
VIKTOR SYZONENKO  
*Ukraine*



#3

8+17

a6, c8: Nao (NA)  
e1: Pao (PA)  
c7, g5, f6, d6, a4: Vao (VA)  
h5, f3, a5, h6, g8: Leo (LE)

1.LEb4! (2.LEb3#)

1...NAb4 2.LEg6+ [A] NA:g6 /  
LE:g6 3.LEe4# [B] / LEe8# [C]

1...LE:c4 2.LEe4+ [B] NAa:e4 /  
NAc:e4 3.LEe8# [C] / LEg6# [A]

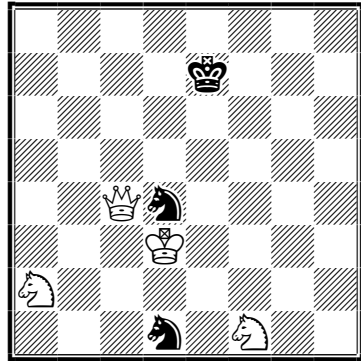
1...NAb6 2.LEe8+ [C] NA:e8 /  
LE:e8 3.LEe4# [B] / LEg6# [A]

1...PA d1 2.LEh3! – 3.N3g4(f5)#,  
2...LE:e3 3.LE5g4#

1... ♖b3 2.LE:b3#

The presentation of the Jacobs theme (cyclic treffpunkt) in fairies. The side variation 1...PA d1 is also nice, but the whole construction is rather heavy and rigid. For those who are interested in this theme, Narayan Shankar Ram's articles on this topic in *feenschach* 69 (1984) and *Conflictio* 18 (2019) are recommended readings.

4<sup>th</sup> Commendation  
ANATOLY KARAMANITS  
*Ukraine*



hs#3.5

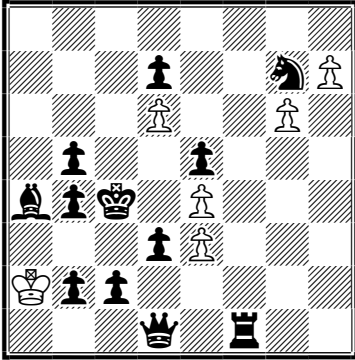
b) ♖a2→c1 4+3  
Masand

a) diagram: 1... ♜f6 2. ♖d2 ♜f5!  
3. ♜f7+ [ ♖a2=b] ♜e5 4. ♖c4+ ♖b2  
[ ♖c4=b]#

b) ♖a2→c1: 1... ♜d7! 2. ♜e4  
♜d6 3. ♜a6+ [ ♖f1=b] ♜c5 4. ♖d3+  
♖f2 [ ♖d3=b]#

Picturesque model mates in miniature. Exact echo with 90 degree rotation. Tempo moves by b♜ are rather feeble addition and their positions of B1 and B2 slightly mar the unity.

5<sup>th</sup> Commendation  
GÁBOR TAR  
Hungary

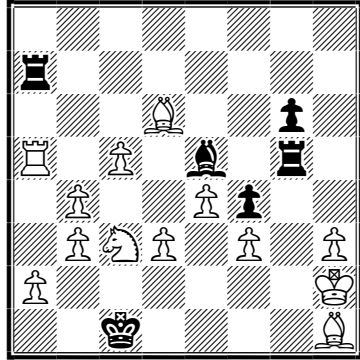


hs=2      AntiCirce      6+12  
b) in final position of a), ♗g7→e2  
c) in final position of b), ♜e3→a7  
d) in final position of c), ♜e4→g6

- a) 1.h8♞ ♜b3+ 2.♞c8+ ♞h1=
- b) 1.g7 ♜c3+ 2.g8♜+ ♞f1 =
- c) 1.a8♞ ♞f7 2.♞d5+ ♜:d5(→e8) =
- d) 1.g7 ♞:g8(→d8) 2.g8♞+ ♞d1 =

An interesting experiment of successive twinning. Missing ♜-promotion is a pity.

6<sup>th</sup> Commendation  
ALEKSANDR SEMENENKO  
Ukraine



hs#5      13+6

1. ♞b5 ♜f6 2. ♞b8 ♜d8 3. ♞a8  
♞a2+ 4. ♞:a2 ♜c7 5. ♜:f4+ ♜:f4.

Black and White Rehm maneuvers in a single solution. Worth retaining, but it is a pity that there is no coordination between Black and White plays.

**Tadashi Wakashima,**  
September 20<sup>th</sup>, 2021