



4rd TT FRME, 2022
Section #4-6 Moremovers
Final award

Organizers: The Royal Moroccan Chess Federation (FRME).

Tournament director: Vidadi Zamanov (Azerbaijan).

Judge: Kjell Widlert (Sweden)

Award publication: <http://frme.fr.nf>

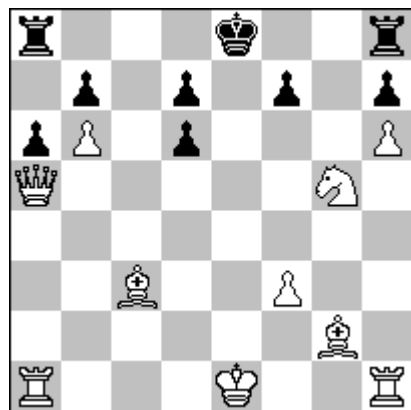
10 problems from 8 authors 6 countries: **France**- Bernard Courthiau, **Germany** -Ralf Krätschmer, **Italy**- Pietro Pitton, **Russia** - Nikita Kravtsov, Aleksandr Tyunin, **Serbia**- Petrašinović Petrašin, **Slovakia** - Zoltan Labai, Karol Mlynka(†)

The theme of this section can be written as #4-6 with white 0-0 in one variation, white 0-0-0 in another. There were only ten entries, one of them unthematic with no white castling at all. All entries were in four moves – nobody used the chance to do something interesting in 5 or 6 moves, which I had hoped for. I had also hoped for some strategic entries with subtle reasons why White castles rather than playing Rd1/Rf1. This did not really happen: in almost all cases the reasons for castling were obvious, such as the need to guard c2/g2. Several entries were similar, with Black having just king and some pawns and White chasing the K to his doom with the help of castlings. I have awarded problems that show some personal touch.

3. Bernard Courthiau(France)

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Prize



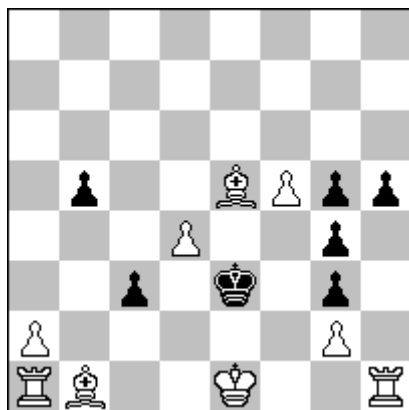
#4

10+9

5. Karol Mlynka (†) (Slovakia)

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1st Honourable Mention



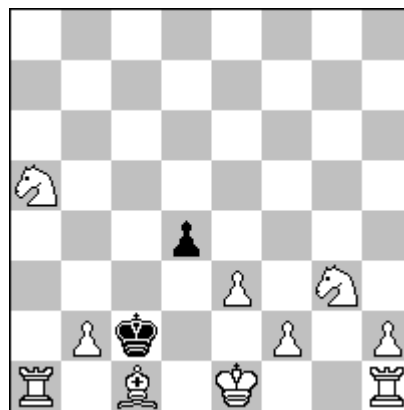
#4

9+7

8. Pietro Pitton (Italy)

4rd TT FRME, 2022

2nd Honourable Mention



#4

10+2

№3. Bernard Courthiau(France) Prize.

1.Qd5! -2.Qxf7+ Rd8 3.Bxh8 -4.Qf8#,1...0-0 2.0-0 Rac8 3.Qf5 Rxc3 4.Qxh7#,3...Rfe8 4.Qxf7#,1...0-0-0 2.0-0-0 Rde8 3.Qxd6 Rd8 4.Qxd7#,3...Re1 4.Qc7#,2...Kb8 3.f4 Rc8 4.Qxb7#,1...a5 2.Qxf7+ Kd8 3.Bxh8 a4 4.Qf8#,1...f6 2.Bxf6 -3.Qf7#,2... Rf8 3.Qe4#,1...f5 2.Qf7+ Kd8 3.Bxh8 Ra7 4.Qf8#,1...Rf8 2.Bf6 -3.Qé4#,2... Rg8 3.Qxf7#, 1...Rg8 2.Qxf7+ Kd8 3.Bf6+ Rc8 4.Qxg8#,1...Re7 2.Qxf7+ Kd8 3.Bxh8 Rc8 4.Bf6#,1...Rc8 2.Qxf7+ Kd8 3.Bf6#.

The best entry by far. Not only has the composer combined white castlings with black ones, but additionally the reasons for the white castling are more subtle than in most other entries: w0-0is played solely to hide the wK from the black R, and w0-0-0 is played both to hide the wK and to indirectly guard d7. Everything isn't perfect here, as Ra1+Bg2 are passive in one of the thematic variations, and Rh1 in the other, but the bold concept can easily carry these shortcomings.

№5. Karol Mlynka (†) (Slovakia) 1st Honourable Mention.

1.a4? -2.axb5 -3.Ra3 -4.Rxc3#, 2...c2 3.Bxc2 ~ 4.Ra3#,1...c2 (c) 2.B*c2 Bb4 3.Rb1~ 4.Rb3# 1...b4!(a); 1.a3? zugzwang c2 2.B*c2 ~ 3.Rb1 ~ 4.Rb3#,1...b4 (a) 2.a*b4 (C)~ 3.Ra3 ~ 4.R*c3#, 2...c2 3.B*c2 ~ 4.Ra3#, 1...h4! (b),1.Rf1?(A) ~ 2.Bc2 (B)~ 3.0-0-0 ~ 4.Rde1#, 1...b4! (b); **1.Bc2! (B)** b4 (a) 2.Rd1 (D)~ 3.0-0 ~ 4.Rfe1#, 1...h4 (b) 2.Rf1 (A)~ 3.0-0-0 ~ 4.Rde1#. This setting has the great advantage that both rooks are active in both variations. The try play with Pa2 adds some welcome spice to the composition and hides the fact that the thematic variations are completely symmetric. The try play also mitigates the effect of the somewhat weak key.

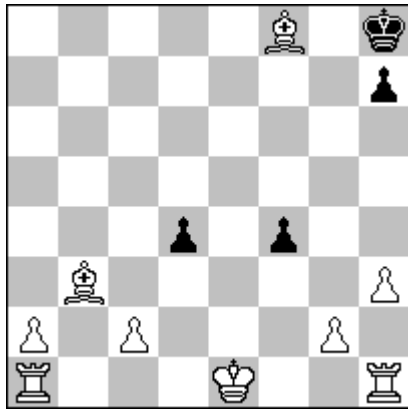
№8. Pietro Pitton (Italy) 2nd Honourable Mention.

Sol:**1.e4!** zugzwang, 1...Kd3 2.Be3 -3.0-0-0 #,2...Kc2 3.Bxd4 zugzwang 3...Kd3 4.0-0-0#,1...d3 2.Bd2 zugzwang. 2...Kxb2 3.0-0 zugzwang. 3...Kc2 4.Ra2#. This problem nicely avoids any symmetry between the thematic variations, at the cost of having Rh1 passive in one of them. The position is open and economical. The key may seem pale, but it is really a miracle that it works: if you try have Sg3 play the key, you get half a dozen cooks!

9. Nikita Kravtsov (Russia)

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1st Commendation



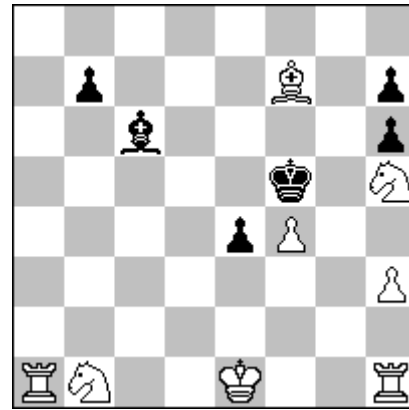
#4

9+4

7. Pietro Pitton (Italy)

4rd TT FRME, 2022

2nd Commendation



#4

8+6

№9. Nikita Kravtsov (Russia) 1st Commendation.

1.O-O-O? f3!;1.O-O? d3!; **1.Bh6!** zugzwang,1...d3 2.O-O-O ! d2+ 3.Rxd2 f3 4.Rd8#,2...f3 3.Rxd3 ~ 4.Rd8#, 1...f3 2.O-O ! f2+ 3.Rxf2 d3 4.Rf8#,2...d3 3.Rxf3 ~ 4.Rf8#. Both castlings are subtly motivated by the need to hide the wK from a later check, which is something I hoped for, albeit with symmetric play. The try play 1.Rd1?/Rf1? shows that the key is not as weak as it looks: 1...h5 is not sufficient as a defence (1.Rd1? h5 2.Rxd4 Kh7 3.Rd6 4.Rh6#, analogously after 1.Rf1?), so to stop the bP isn't obviously necessary.

№7. Pietro Pitton (Italy) 2nd Commendation.

1. Sc3! -2. Se2 -3. Sd4, Seg3#,2... e3 3. Seg3#,1... Be8 2. Sd5 -3. Se7#, Se3#, Sg7#, Sg3#,2... Bxf7 3. Sg7+ Kg6 4. Rg1#, 1... e3 2. Se2 -3. Seg3#, 2... Ke4 3. Shg3+ Kf3 4. O-O#,3... Kd3 4. O-O-O#. The problem has some lively play by light pieces in addition to the thematic play by the heavy rooks. One disadvantage is the fact that the thematic variation (where the castlings appear in sub-variations) is just a modified threat; another is the aggressive key. The point that brings this into the award is the unexpected mate Rg1#, which gives a further use to the Rh1. (Ra1, however, is only there for the castling mate.)

International Judge of FIDE: Kjell Widlert (Sweden)