FIDE World Cup 2025
in Composing Chess Problems

— Definitive awards —

This PDF file contains the final awards of the **FIDE World Cup 2025** in composing. A total of 279 problems and studies have been received. The following table gives a break down of the numbers for the various sections together with the numbers of prizes, honourable mentions and commendations awarded:

section	received	awarded		
		Pr	HM	Comm
twomovers	25	4	3	4
threemovers	28	3	3	2
moremovers	27	3	5	5
eg studies	43	5	5+2	3
helpmates	50	5	7	6+1
selfmates	26	4	3+1	3+1
heterodox	20	2	2	3
fairies	39	3+1	3	4
retros + pg	21	2	2	4
$\sum$	279	31+1	33+3	34+2

During the **claims stage**, three problems were found to be unsound (one selfmate and two retros). In contrast, one study that was deemed to be unsound is now included in the award. One helpmate and one retro turned out to partially anticipated. The awards have been adjusted by the judges accordingly. Also, there have been objections regarding the originality of the winner of the moremover section which the judge rejected as unjustified.

Winners:

section	Gold medal	Silver medal	Bronze medal
twomovers	Gvozdják	Murashev	Vasylenko
threemovers	Shavyrin	Doukhan	Kusovkov
moremovers	Banaszek	Shavyrin	Gavrilovski
eg studies	Pasman	Minski	Arestov
helpmates	Klemanič	Gavryliv	Petković
selfmates	Gvozdják	Oganesjan	Richter
heterodox	Petković	Turevski	Linß
fairies	Tribowski	Shankar Ram	Dyachuk
retros + pg	Prentos	Hambros	Parrinello

Notes: Two awards have not been translated into English. Given the availability of tools like *DeepL* and *Google Translate*, I consider a translation unnecessary.

Some solutions in the studies section are very short. The full solutions provided by the authors can be found in the PGN-file distributed with this award.

Torsten Linß (worldcupcomposing2025@gmail.com) Hagen, 1 November 2025

Moremovers

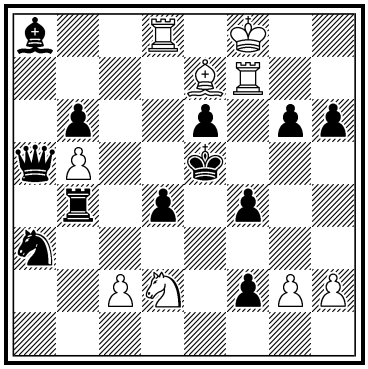
— Award by Kjell Widlert —

I received 27 entries on anonymous diagrams, a slightly lower number than could have been hoped for in a prestigious tourney like this. Also, the average quality wasn't dramatically high: there are a number of good problems, but few works that could be characterized as masterpieces. At the low end, there were some entries where White just keeps chasing the black K with checks until there is mate, without any strategical depth.

Some other entries that don't appear in the award are these: No. 2: The variations are very loosely connected; the recurrence of R and S moves to e4 at W2 and W3 looks more like coincidence than plan. No. 8: I see no connecting theme between the variations (which do show lively play of the pieces). No. 10: Unclear theme and several duals. No. 13: A simple setting of the Meerane theme, not original enough for a distinction. No. 16: A clear idea in the wS tempo-gain, but not enough originality for a distinction. No. 19: Valladao theme, but the thematic promotion occurs only in a short line. No. 23: The logic is simple (switchback manoeuvres to remove two black pieces) and the mate is far from a model. No. 27: Some testing indicates that the long main line may actually be dual-free, which is surprising and might have been worth a commendation. But all the captures in the initial play bring nothing of beauty; I would have preferred to remove the 12 first moves, leaving a #46 which is essentially a duel wQ+wB against the bK. If that means there has to be two black Qs in the diagram, then so be it.

Here is my award:

Marcin Banaszek
Gold medal



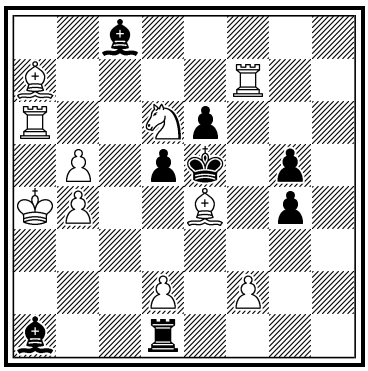
#10 C+ (9+12)

1st Prize: no. 18

In the main plan, a white R/B pendulum annihilates Rb4 and Sa3, preparing a forced en-passant capture that opens for a mate from c3. But this plan also opens Qa5-c3, so the black Q needs to be decoyed in a foreplan. This foreplan starts with a discreet P move on the opposite edge of the board, threatening an echo of the main plan with a forced ep-capture by Pf4. After 1...Qa7 the main plan works as expected, delayed by one move as Black has gained the new (but weak) defence Qd7. The most remarkable thing happens after 1...Rb3. From a logical standpoint, this is just a by-variation, prolonging the threat to the full 10 moves. But from an artistic standpoint, this is the most memorable line: White starts on the left flank, uses the ep capture from the main plan to close the line b3-g3 again, and then switches to the right flank to mate using the ep capture of the threat. The fact that the setup is largely symmetric doesn't bother me when the play on the two flanks is so different. A very impressive performance.

1.Ld6+? Kd5 2.L:b4+ Ke5 3.Ld6+ Kd5 4.L:a3+ Ke5 5.Ld6+ Kd5 6.c4+ d:c3 ep 7.Lb4+ Ke5 8.L:c3+ D:c3! **1.h3!** [2.Lf6+ Kf5 3.g4+ f:g3 e.p. 4.Lh4+ Ke5 5.L:g3#] **Da7 2.Ld6+ Kd5 3.L:b4+ Ke5 4.Ld6+ Kd5 5.L:a3+ Ke5 6.Ld6+ Kd5 7.c4+ d:c3 ep 8.Lb4+ Dd7 9.T:d7+ Ke5 10.L:c3#**, **1...Tb3 2.Ld6+ Kd5 3.L:a3+ Ke5 4.Ld6+ Kd5 5.c4+ d:c3 ep 6.Le7+ Ke5 7.Lf6+ Kf5 8.g4+ f:g3 ep 9.Lh4+ Ke5 10.L:g3#**

Valery Shavyrin
Silver medal



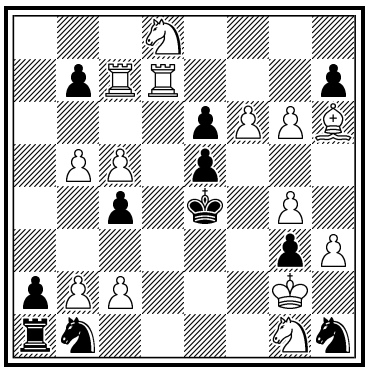
#4* C+ (10+8)

2nd Prize: no. 3

The move pairs Rf5+ & Sf7+ and Sc4+ & Lb8+ occur at move 2 in two variations, and at move 3 in two other variations. In contrast to no. 2 mentioned above, these repetitions are clearly intentional. The 2+2 variations (Adabashev synthesis) are connected by the effect that W2 forces a black self-block that is later used in the mate. The economy is exemplary: all white officers are fully active. The key moves Be4 out of an en-prise position, but this is just a minimal flaw as there is a full-length variation for 1...d×e4. This is a great fourmover.

1...d:e4 2.Sc4+ Kd5 3.Td6+ K:c4 4.Tc7#
1.Lg2! [2.Sc4? d:c4!, 2.f4+? g:f3!, 2.d4+? T:d4!] ∼ **2.Tf5+ A e:f5 3.Sf7+ B Kf4 4.Le3#** (4...Kf5?), **1...L:a6 2.Sc4+ C d:c4 3.Lb8+ D Kd4 4.Td7#** (4...Kc5?), **1...g3 2.f4+ g:f4 3.Tf5+ A e:f5 4.Sf7# B** (4...Kf4?), **1...Te1 2.d4+ L:d4 3.Sc4+ C d:c4 4.Lb8# D** (4...Kd4?)

Zoran Gavrilovski
Bronze medal



#4 C+ (14+11)

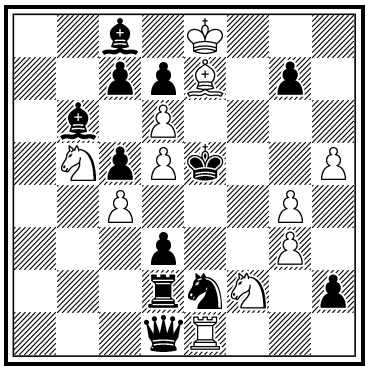
3rd Prize: no. 9

Another Adabashev synthesis in a matrix that looks both familiar and completely natural, with its combination of the Brazil motif from h#2 (with Maslar theme mates) and Siers play from three- and more-movers. I just hope that no one has hit on the same combination before; a quick search didn't bring anything to light. Ra1 is essential for soundness; without it we would have duals 2.Bc1/Rd1 Sd2 3.B:d2/R:d2. The two tries aren't thematic, but it's nice to have two plausible options beside the real key.

1.Se2? [2.f7 [3.f8=D [4.Df3#] Sd2 4.Sc3#] & 2.g7 [3.g8=D(L) ∼ 4.D:h7#] & 2.g:h7 [3.h8=D ∼ 4.Dh7#]] 1...h:g6! **x**, 1.S:e6? [ ] Sf2!

1.Sf7! [**2.Td1 [3.Sd6#] Sd2 3.Sd6+ A Kd4,Kd5 4.T:d2#**]
h:g6 x 2.Lc1 [3.Sg5#] Sd2 3.Sg5+ B Kf4,Ke3 4.L:d2#, 1...Sf2 y 2.Sd6+ A Kd4,Kd5 3.Sf5+ Ke4 4.S:g3#, 1...Sb∼ 2.Sg5+ B Ke3,Kf4 3.Sf3+ Ke4 4.S(:)d2#

Ralf Krätschmer



#14 C+ (11+12)

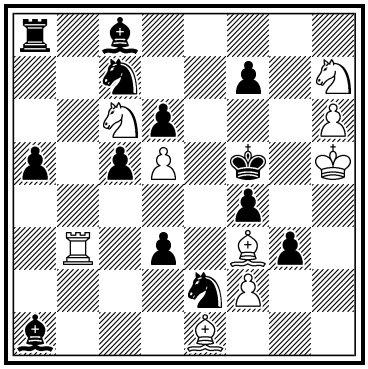
1st Honourable Mention: no. 24

The main plan mate 1.Lf8 (2.L:g7#) Kf6 2.Se4+ Ke5 3.Sg5+ Kf6 4.Sh7+ Ke5 5.L:g7+ Ke4 6.Sg5+ Ke3 7.Ld4+ is unsuccessful due to 7...c:d4! White can remove this obstacle with a wS pendulum (as actually happens in the solution), but initially this is prevented by Bb6's guard of c5 (and indirectly also d4). So we need two foreplans, an indirect one decoying Bb6 away, followed by a direct one to annihilate Pc5. The first one isn't as easy as it sounds: after 1.d:c7?, Black doesn't oblige by playing B:c7, but instead defends the single threat Se4# by h1=Q! (4...g6 doesn't work due to 5.Kf8.)

The solution is to start with another direct foreplan moving Sf2 to g5, with the not-so-common effect of adding another threat Sh7# ("Drohzuwachs" in German) to d:c7. This forces B:c7, and everything then works as planned. The final attack ends in a pin model. The wS pendulum play is attractive with 8 moves in all, passing over e4 three times. There is interesting logic in an almost flawless setting; only the passive pinner Re1 is to be regretted.

1.Lf8! (2.L:g7#) **Kf6 2.Se4+ Ke5 3.Sg5 Kf6 4.Le7+ Ke5 5.d:c7** (6.Ld6+ Kf6 7.Se4,Sh7#) **L:c7 6.Lf8 Kf6 7.Se4+ Ke5 8.S:c5 Kf6 9.Se4+ Ke5 10.Sg5 Kf6 11.Sh7+ Ke5 12.L:g7+ Ke4 13.Sg5+ Ke3 14.Ld4#**

Michael Herzberg



#12 C- (9+13)

2nd Honourable Mention: no. 24

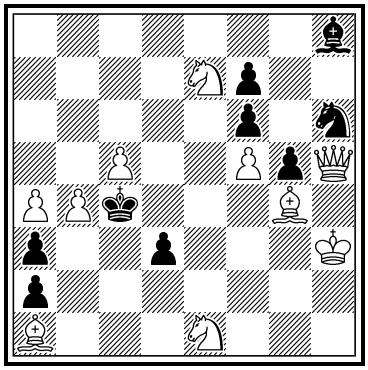
The composer gives a great number of tries (see the full solution), some of which seem to have only a loose connection to the logic of the problem. I see it like this:

White's target is to conquer the weak point of Black's position, which surprisingly turns out to be b4. The best defender of b4 is Pc5, which is in turn defended by Pd6. White can remove these, one after the other, with a wS pendulum h7-g5-e4:d6-e4 followed by Se4:c5-e4. (1.Sg5! may look weak, giving up f6, but is in fact a strong attack due to the guard of e4.) When this is done, the wS can return to h7 and R or B can go to b4. The question is: exactly when should White go to b4 (in which position of the wS?), and who goes there first? The answer is that the wB must play to b4 first, and that must happen when the bK is at f6 so that the strong Be7+ threatens. The final mate then comes with wRb4, bBd4 and wSh7-f6#. The composer claims this as a model, but that is a mistake: d4 is guarded also by Sc6. This is a pity, but no great flaw.

The pendulum logic isn't very complex, but the play around square b4 seems original.

1.Lg4+? Ke4 2.Sf6+ L:f6!; 1.Tb4? [2.Le4#,Lg4#] Ld4? 2.Lg4+ Ke4 3.Sf6#, 1...a:b4? 2.Sg5 and #12; 1...c4? 2.T:c4 and #4), but 1...c:b4! 1.Lb4? [2.Sg5 and #10] is too slow;
1.Tc3? [2.Lg4+ Ke4 3.Sf6#] L:c3? 2.L:c3 and #4, 1...S:c3? 2.Lg4+ Ke4 3.Sf6#, 1...S:d5? 2.Lg4+ Ke4 3.Sg5#, 1...Se8? 2.Lg4+ Ke4 3.Sg5+ K:d5 4.Lf3#, but 1...g:f2!
1.Lc3? [2.Se7#] S:c3? 2.Lg4+ Ke4 3.Sf6#, 1...S:d5? 2.Lg4+ Ke4 3.Sg5#, but 1...L:c3!
1.Sg5! (2.Le4+/Lg4+ Kf6 3.S#) **Kf6 2.Se4+ Kf5** (2.Lc3+? S:c3? 3.Sh7+ Kf5 3.Lg4+ Ke4 3.Sf6#, but 2...L:c3!; 2.Tc3? (3.Sh7+ Kf5 4.Lg4+ Ke4 5.Sf6#) ... too slow!) **3.S:d6+ Kf6 4.Se4+ Kf5 5.S:c5** (6.Lg4+ Kf6 7.Se4#) **Kf6** (5...Sc3 6.Lg4+,L:c3 and #8) **6.Se4+ Kf5 7.Sg5 Kf6 8.Lb4!** (11.Le7+ Kf5 12.Le4,Lg4#) **a:b4** (8...S:d5 9.Lf8! and #11); 8.Tb4? (9.Se4+,Sh7+ Kf5 10.L#) 8...a:b4? 9.L:b4 S:d5 10.Lf8! and #12, but 8...S:d5!,Lf5!) **9.Sh7+ Kf5** (9.T:b4? S:d5!,Lf5!) **10.T:b4 Ld4** (12...Sd4) **11.Lg4+ Ke4 12.Sf6#**

Srećko Radović



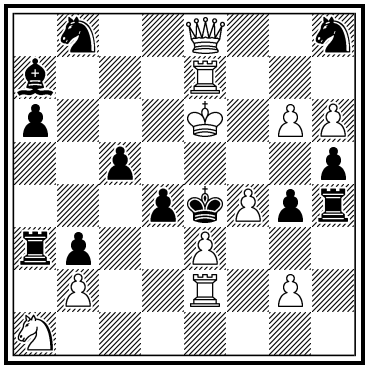
#5 C+ (10+9)

3rd Honourable Mention: no. 11

In the two thematic variations, we see annihilation of the wB by sacrifices to the black K, so that the wQ can take over. The somewhat unusual full-length threat (with a wB/wQ Bristol manoeuvre that fits well with the annihilation manoeuvres) is a plus, the by-variation 1...d2 with another wB/wQ Bristol and a switchback mate is another plus, but the fact that the two thematic variations are very similar and end with the same mate is a minus.

1.Sc6! [2.Sg2 [3.Se3+ Kb3 4.Ld1#] d2 3.Se3+ Kd3 4.Le2+ Ke4,K:e3 5.Df3#, 2...Kd5 3.Lf3+ Kc4 4.Se3+ Kb3 5.Ld1#] **Kd5 2.Lf3+ Kc4 3.Ld5+ K:d5 4.Df3+ Kc4 5.D:d3#, 1...Kb3 2.Ld1+ Kc4 3.Lb3+ K:b3 4.Dd1+ Kc4 5.D:d3#, 1...d2 2.Le2+ Kb3 3.Ld1+ Kc4 4.De2+ Kd5 5.Se7#**

Aleksandr Kusovkov



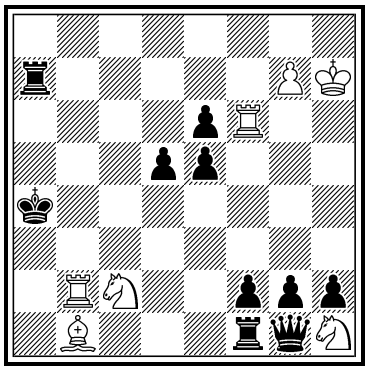
#4 C+ (11+12)

4th Honourable Mention: no. 6

Threat and another two variations with a discovered check by the wK followed by a R/Q Bristol – a natural motif when the wK battery is doubled as is the case here. Another related variation 1...Sf7 involves a wK capture and lacks the Bristol motif, but is in other respects equally good as the thematic ones, with impressive activity by the wQ. However, a disadvantage of the matrix is that wSa1 is needed only in the variation K:e3.

1.Td2! [2.Kd6+ (2.Kf6+?) Kf5 3.Te5+ Kf6 4.De6#] **d:e3 2.Kf6+** (2.Kd6+?) **K:f4 3.Te4+ Kg3 4.De5#**, **1...K:e3 2.Kf5+** (2.Kf6+/Kd6+?) **K:d2 3.Te1 ∼/d3 4.De2/De3#**, 1...Sf7 2.K:f7+ Kd5 3.Tc7 [4.De6#] Kd6/Kc4 4.De5/T:d4#

Grigory Popov



#26 C- (7+10)

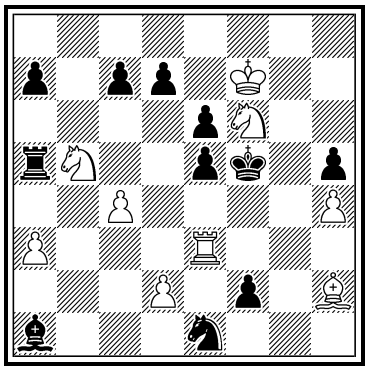
5th Honourable Mention: no. 26

To defend against a short threat, the bR can only try for perpetual check. The wK cannot capture the bR on the g file (as g:h1=Q+ would be devastating), but the wK can find shelter on h3 as g3 is defended by wRf3. In that position, Black has gained the defence 5...Ka5 (6.Ta3+ Ra4), so that White must renew the attack from above by 6.Rf8. This allows another almost-perpetual check in the opposite direction, where the wK finds shelter on h8 (due to the possibility R:g8) but which allows the new defence 11...Ka6 (12.Ra8+ Ra7). This far, the play is very clear and elegant, reminiscent of a number of Moritz Henneberger moremovers from the 1950s (where the checking bR cannot be captured for reasons of stalemate).

But the rest of the solution, with the bK being forced to the h file, is rather messy. I assume the composer built this finish in order to give wSh1 something active to do besides being a passive victim of a bP capture, which is indeed a nice and unexpected detail, but having more than half of the solution without any real thematic interest is too much.

1.Tf3! [2.Ta3#] **T:g7+ 2.Kh6 Tg6+ 3.Kh5 Tg5+ 4.Kh4 Tg4+ 5.Kh3 Ka5 6.Tf8** [7.Ta8#] **Tg3+ 7.Kh4 Tg4+ 8.Kh5 Tg5+ 9.Kh6 Tg6+ 10.Kh7 Tg7+ 11.Kh8 Ka6 12.Ta8+ Ta7 13.Tb8** [14.Ta2#] **Tb7 14.Sb4+ Kb5 15.T:b7+ Kc4 16.Tc7+ Kd4 17.Td2+ Ke3 18.Td3+ Ke4 19.Sg3+ Kf4 20.Sh5+ Ke4 21.Th3+ T:b1 22.Sf6+ Kf4 23.Sd3+ Kf5 24.Tf3+ Kg5,Kg6 25.Tg7+ Kh6/Kh4 26.Th3/Tg4#**

Ognian Dimitrov



#12 C- (9+11)

1st Commendation: no. 21

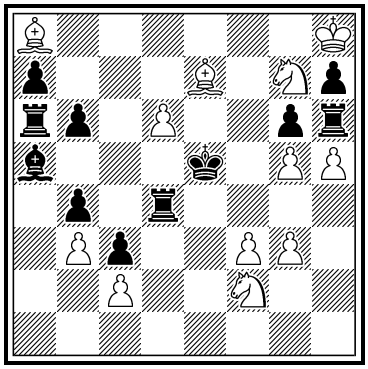
1.S:c7? e4! but not 1...f1=S 2.Se8 S:h2 3.Re4 4.Sg7#. The foreplan 1.Rg3 2.Rc3 cuts the line of bBa1 so that S:c7 can no longer be met by e4, but now 3...f1=S works as White has lost the possibility Re4. An experienced solver of pendulum problems might now expect a reverse manoeuvre to regain that move (4.Rg3 Kf4 5.Re3+), but that's an illusion as Sf1 guards g3. So what to do instead?

It turns out that 1...f1=S isn't a very strong defence, delaying but not stopping the white attack. White can allow 4.Se8 S:h2 as Se8 can take over the guard of f4 from h5. After 7.Rg3 Sf3, everything is ready for 8.Sg3+ Kf4 9.Sfh5# – if you ignore the tiny detail that the wR blocks g3. Luckily, its guard of g4 can be replaced with a second black selfblock if the bK is temporarily forced back to f4.

The logical structure is very simple: a two-move direct foreplan bringing Re3 to c3 prepares a long mainplan. But the activity of the white and black knights is elegant to see, ending in a nice 4-knights model mate.

1.Tg3! [2.Tg5#] **Kf4 2.Tc3+ Kf5 3.S:c7** [4.Se8 ∼ 5.Sd6,Sg7#] **f1=S 4.Se8** [5.Sd6,Sg7#] **S:h2 5.Sg7+ Kf4 6.S:h5+ Kf5 7.Tg3** [8.Tg5#] **Sf3 8.Sg7+ Kf4 9.Tg4+ S:g4 10.Sh5+ Kf5 11.Sg3+ Kf4 12.Sh5#**

Sven Trommler



#4 C+ (12+11)

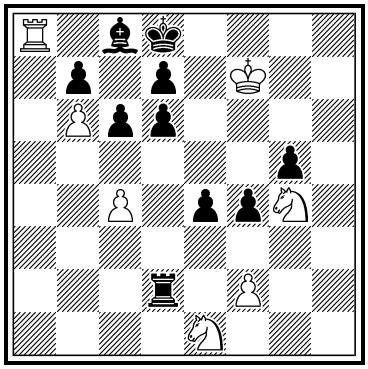
2nd Commendation: no. 7

The essence of the construction is the focal position of Rd4, controlling d3 and f4 (and also g4, but that is outside of the focal matrix). When Black gives up the guard of c5 or f5 in order to open a line of defence for a black R, White can mate on that square after the bR has been forced away and the bK has been forced to d4. There is a non-systematic dual avoidance between the variations: 1...g:h5 2.f4+? T:f4 3.Sd3+ Kd4 4.Sf5+ T:f5! and 1...b5 2.Sd3+? T:d3 3.f4+ Kd4 4.Lc5+ K:c5! There is also good differentiation of three threatened mates after 1.d7 2.Sg4+ R:g4 3.d8=Q.

All this is very respectable. But how do we evaluate the three black rooks? They are all active in the thematic play; theoretically, Ra6 or Rh6 could be replaced by a bQ but that would most likely cause unsolubility.

1.Sg4+? T:g4! 1.Sd3+? T:d3!
1.d7! [2.Sg4+ T:g4 3.d8=D [4.Dd5# **X**, 4.Dd6# **Y**, 4.Lf6# **Z**]
3...b5 a,g:h5 b 4.Dd5# **X**; 3...T:g3 4.Dd6# **Y**; 3...Td4 4.Lf6# **Z**]
1...b5 a 2.f4+ A (2.Sd3+?) **T:f4 3.Sd3+ B Kd4 x 4.Lc5#**
1...g:h5 b 2.Sd3+ B (2.f4+?) **T:d3 3.f4+ A Kd4 x 4.Sf5#**

Aleksandr Feoktistov



#10 C- (7+10)

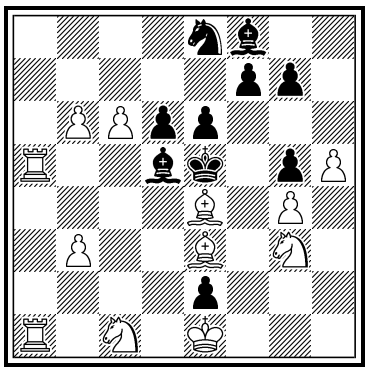
3rd Commendation: no. 17

The composer mentions “logical structure” and “Dresdner”, but I see none of that. Instead I see a subtle struggle between White and Black, where Black’s defending resources are overcome step by step (albeit without the New German kind of logic).

1.Sc2! opens the first rank for the wR. The best defence is 1...d5, preparing an escape via d7 for the bK. So instead of prematurely playing 2.Ra1 d6 3.Rh1 B:g4!, White must take the time to save the wS and guard d7 by 3.Sf6. This opens for a subtle defence by Black: 3...Bh3! and now neither 4.Rh1? Rd3! nor 4.Rg1? R:f2! Instead the bR must be decoyed by the unexpected 4.Sd4! R:d4, weakening the black control of the g and h files and allowing 5.Rg1 g4 6.Ra1 g3 7.Rh1 – decisive, as the bB can no longer be defended. Or 5...Bd7 6.R:g5 etc. The fact that the wR visits all four corners adds some value, but is really a simple effect.

1.Ta1? [2.Sc2,Sd3 ...] Tb2!
1.Sf6? T:f2! 2.Sg8 Th2! 3.Se7 Th7+!, 1...d5? 2.Ta1! Tb2 3.c5! ... #10
1.Sh6? [2.Kf8 ...] d5! 2.Sf5 d:c4! 3.Se7 d5!, 3.Sd6 T:d6
1.Sc2! [2.Ta1] **d5!** (1...T:c2? 2.Sh6! ... #9) **2.Ta1!** [3.Th1] **d6** (2.Sf6? d:c4! 3.Ta1 Td6! 4.Th1 T:f6!, 2.Sd4? T:d4!) **3.Sf6** [4.Th1] **Lh3!** (3.Th1? L:g4!) **4.Sd4** [5.Ta8+] **T:d4** (4.Th1? Td3, 4.Tg1? T:f2! 5.T:g5 Tg2!, 4.Sb4? Tb2!) **5.Tg1** [6.T:g5] **g4! 6.Ta1 g3 7.Th1! Td1 8.T:h3 Th1 9.T:h1 Kc8 10.Th8#**
5...Ld7 6.T:g5 Le8+ (6.Th1? Le8+! 7.S:e8 Td1! 8.Th8 Th1!) **7.S:e8 Td1! 8.Sf6! Tg1** (8.Tg8? Tg1!) **9.T:g1 Kc8 10.Tg8#**

Vidadi Zamadov



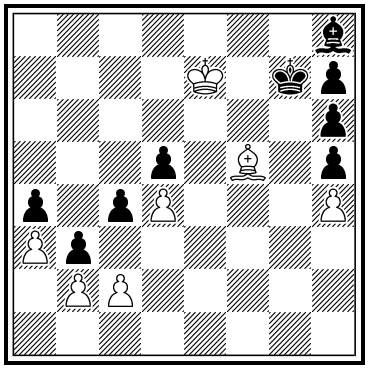
#5 C+ (12+10)

4th Commendation: no. 12

The point is in the unexpected castling mate, underlined by the thematic try (only 1.Bf3! allows that mate, not 1.Bh1?) and hidden first by the fact that Ra1 is active in the variation 1...Kf6, second by the presence of Pe2. Apart from this, I see no dramatic points in the play.

1.T1a4? [2.L:g5 ∼ 3.Sd3#] Le7 2.T:d5+ e:d5 3.Sd3+ Ke6 4.Lf5+ Kf6 5.Ld4#, 3...Kf6 4.Ld4+ Ke6 5.Lf5#, but 1...Kf6!, 1.Lh1? f5!
1.Lf3! [2.Se4 ∼ 3.Sd3#] **Kf6 2.Se4+ Ke7 3.Ta7+ Sc7 4.T:c7+ Kd8 5.T1a8#**, **3...Kd8 4.Td7+ Kc8 5.T1a8#**,
1...f5 2.L:g5 Le7 3.Sd3+ Kd4 4.S:e2+ Kd3 5.0-0-0#

Boško Milošeski



#19 C- (7+9)

5th Commendation: no. 25

A repeated tempo-gaining manoeuvre: White has a free move every time the bK is at g7. Of course, White must use the opportunity to annihilate blocking black Ps. It's not entirely clear which passed white P then must play, but the clever little manoeuvre 9.Be4 10.Bd5+ opens all the gates for Pc3. The ensuing ending is trivial.

One has the feeling that there could be an anticipation of this matrix, but I haven't found anything. The wB roundtrips from f5, e6, d5, e4 don't impress me very much, and neither does the slow excelsior by Pc2 as the quick path 1.c2-c4?? isn't even playable.

1.c3! Kg8 2.Le6+ Kg7 3.L:d5 Kg6 4.Le4+ Kg7 5.Lf5 Kg8 6.Le6+ Kg7 7.L:c4 Kg6 8.Ld3+ Kg7 9.Le4 Kg8 10.Ld5+ Kg7 11.c4 Kg6 12.Le4+ Kg7 13.c5 Kg8 14.Ld5+ Kg7 15.c6 Kg6 16.Le4+ Kg7 17.c7 Kg8 18.c8=D+ Kg7 19.Df8#

Participants: Aunver, Indrek: 13; Banaszek, Marcin: 18 (1st pr.); Dimitrov, Ognian: 21 (1st comm.); Feoktistov, Aleksandr: 17 (3rd comm.); Gatti, Daniele: 1; Gavrilovski, Zoran: 9 (3rd pr.); Herzberg, Michael: 22 (2nd hon. ment.); Karmil, Ferhat: 20; Krätschmer, Ralf: 24 (1st hon. ment.); Kusovkov, Aleksandr: 6 (4th hon. ment.); Lybashevsky, Leonid: 8; Matyushin, Gennady: 19; Milošeski, Boško: 25 (5th comm.); Muljadi, Paul: 15; Murashov, Vasili: 5; Pankratiev, Aleksandr: 23; Popov, Grigory: 26 (5th hon. ment.); Quintero Occhiuzzi, Pablo: 14; Radović, Srećko: 11 (3rd hon. ment.); Samilo, Volodymyr: 10; Sayman, Umut: 4; Shavyrin, Valery: 3 (2nd pr.); Sygurov, Aleksandr: 2; Tang, Xyan: 27; Trommler, Sven: 7 (2nd comm.); Velikhanov, Kenan: 16; Zamadov, Vidadi: 12 (4th comm.).