



The 3rd FIDE World Cup in Composing

Section F – Selfmates

Preliminary award by

Zoran Gavrilovski

MMXIII

Participants

F01	J. Holubec (SVK)	F19	S.-H. Loßin (GER)
F02	S. Dietrich (GER)	F20	J. Brzozowicz (POL)
F03	V. Zamanov (AZE)	F21	O. Shalygin (UKR)
F04	A. Harl (HUN)	F22	P. Moutecidis (GRE)
F05	A. Styopochkin (RUS)	F23	G. Hadži-Vaskov (MKD)
F06	A. Selivanov (RUS)	F24	A. Gasparyan (ARM)
F07	V. Samilo (UKR)	F25	M. Erenburg (ISR)
F08	V. Plenkov (UKR)	F26	V. Kopyl (UKR)
F09	K. Mlynka (SVK)	F27	A. Pankratiev (RUS)
F10	E. Fomichev (RUS)	F28	S. Borodavkin (UKR)
F11	T. Linss (GER)	F29	G. Kozjura (UKR)
F12	V. Alexandrov (BUL)	F30	L. Ugren (SLO)
F13	B. Majoros (HUN)	F31	E. Iwanow (POL)
F14	D. Kostadinov (BUL)	F32	W. Tura (POL)
F15	A. Feoktistov (RUS)	F33	J. Havran (SVK)
F16	A. Tyunin (RUS)	F34	M. Babić (SRB)
F17	S. Luce (FRA)	F35	I. Soroka (UKR)
F18	I. Bryukhanov (UKR)		

I thank the organiser for inviting me to judge this prestigious tourney and to Dmitri Turevski, who submitted by e-mail 35 selfmates on anonymous diagrams. My gratitude must be extended to the participants for their contribution to the tourney.

The quality of particular selfmates varied significantly from the quality of some other entries, hence this contrast facilitated my choice of candidates for inclusion in the award. The more difficult part of the judging task was to determine the ranking of the honoured entries and this was done primarily by means of analysing the richness and originality of their content and the quality of their construction. I tried to disregard – as far as possible – my preference or lack of particular interest for certain problem styles or length of play, but my judging criteria (hopefully of objective nature) inevitably reflect my views on selfmates and chess composition in general.

In the context of judging this tourney it was necessary to analyse genre-specific elements, including the manner of construction of final positions. However, matching (echo, chameleon echo) or economically constructed (model, ideal) mates can hardly be a crucial factor in the problem's assessment and ranking in a strong tourney if no good strategy is shown in the other part of the content, or if the problem lacks an ideal or at least acceptable form. I paid more attention to the quality

and beauty of particular moves or their connection with some other moves in the same or a related thematic variation or phase. Strategic problems showing the thematic play in two or more variations need harmony, regardless how complex and interesting theme or ideas they explore. Main plan and foreplan(s) in logical selfmates should be striking and preferably quiet to compensate for absence of additional thematic variation(s). Longer selfmates with perpetual checks to the black king throughout the whole solution (including the key) without some meaningful strategy or logic are generally inferior to problems with a quiet play or at least a quiet key.

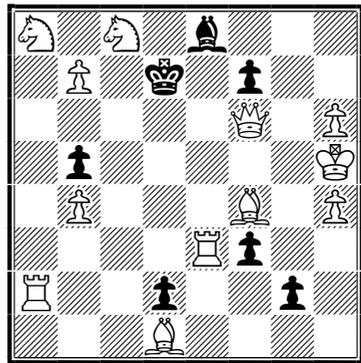
Given the fact that the FIDE World Cup is a formal tourney of highest rank, I did not honour some entries which don't reach the high standards required for such a strong tourney or which have more or less serious drawbacks. In particular, I consider that short threats (except in longer and complex selfmates, where no full-length threat is possible), dull or symmetrical play, duals (even non-separated ♔/♕ or ♔/♚ promotions) or concurrent black moves, heavy twinning or an unnecessary heavy position generally affect the overall merit of the respective chess composition. An unused aristocratic piece in the solution is a serious drawback, regardless of its use in another phase (e.g. the ambitious combination of Le Grand and split Rukhlis in F20). Moreover, having some doubts in the suitability of

giving low honours to several entries which might have been designed and perceived by their authors as ambitious works, I decided to allow them to participate in another tourney and be praised there.

The overall quality of the tourney was very good and it was both pleasure and honour of judging. I believe that all the prize-winning problems are serious candidates for entering the FIDE Album and that they will be widely quoted.

This is an extraordinary combination of promotions to g1 and four mates by a single black pawn (the latter is recognised as the Nikoletić theme). However, ¼ of the first black blend is formal because the threat is repeated after 1...g1♗. This defence also refutes the try 1.♗g5? (zz), 1...g1♗ 2.♖d3+ ♗d4 3.♖c2/♗a7 etc., 1...g1♗! The try 1.♗c7? ~ 2.♖c3 etc. (showing reversal in relation to the solution) is refuted by 1...g1♗! The key is good and the key piece returns to e3 after 1...g1♗. The ♗/♖/♗ promotions are cleverly used to determine the lively and somewhat varied play, which is sufficiently unified by nice details, such as the triple arrival of white line pieces on the d-file. The position is “airy” and the rather modest role of the ♖a2 and the ♗d1 is acceptable in the context of the problem’s rich content and good economy. One might regret

1st Prize – The Cup winner
ANDREY SELIVANOV
Russia



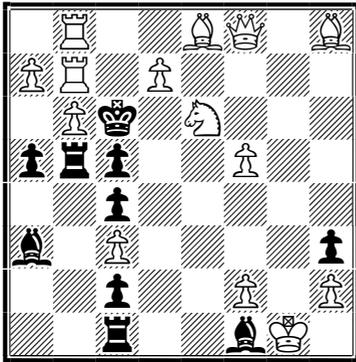
s#5

12+7

1.♗g5? g1♗!, ♗c7? g1♗!,
1. ♖c3! (2.♗c7! g1♗ 3.♗d8+ ♖e6
4.♗d6+ ♖f5 5.♗g6+ f:g6#),
1...g1♗ 2.♗c7! ♗e2 3.♗d8+ ♖e6
4.♗d6+ ♖f5 5.♗g6+ f:g6#, 1...g1♗
2. ♖:d2+ ♗d4 3.♗g5! f2 4.♗:d4+
♖e6 5.♗g4+ f5#, 1...g1♖ 2.♗d4+
♖e6 3. ♖e3+ ♖f5 4.♗e4+ ♖f6
5.♗e6+ f:e6#, 1...g1♗ 2. ♖d3+ ♗d4
3.b8♗+ ♖:c8 4.♗a6+ ♖d8 5.♗g5+
f6#, (1...f2 2.♗g5! ~ 3.♗d4+ ♖e6
4.♗g4+ f5#, 2...f1♗(♖) 3.♗g4+
♗(♖)f5 4.♗:f7+ ♗:f7#).

that 1...g1♗ is not a genuine defence against the threat (hence the challenge of combining the AUW and Nikoletić themes in four full-fledged variations will likely occupy the attention of selfmate experts in future), but I still think that F06 is a worthy cup winner.

2nd Prize
DIYAN KOSTADINOV
Bulgaria



s#6

14+10

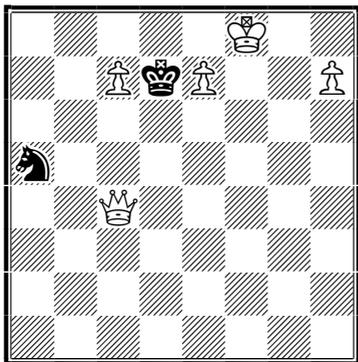
1.a8♙? (2.d8♖+ ♔d5
3.♞e7+! ♔d6 4.♗b7+ ♔d5
5.♙:a5+ ♔d6 6.♗:c4+ ♖:c4#),
1... ♞:b6!

1.a8♞! (2.d8♖+ ♔d5
3.♞e7+! ♔d6 4.♗b7+ ♔d5
5.♙:a5+ ♔d6 6.♗:c4+ ♖:c4#),
1... ♔d5 2.d8♞+! ♔e4 3.♞g7+!
♔e5 4.♞d5+ ♔e4 5.♞d2+ ♔e5
6.♞e2+ ♖:e2#, 1... ♞b4 2.d8♖+!
♔d5 3.♞:c5+ ♔e4 4.♞e5+ ♔f3
5.♞f7+! ♔g4 6.♞e2+ ♖:e2#
(4... ♔d3 5.♗f4+ ♔d2 6.♞e2+
♖:e2#), 1... ♞:b6 2.♞c7+! ♔b5
3.♞c6+ ♔a6 4.♗:c5+ ♖:c5
5.♞:b6+ ♖:b6 6.♞:c4+ ♖:c4#.

Another strategic problem with four thematic variations, but here white promoting pawns and promoted pieces are starring and black pieces are featuring. The promoted knight and rook play a prominent role in double battery

transformation (♞-♞/♞-♖ in the threat and ♞-♞/♞-♞ after 1... ♔d5) with a perfect analogy of play, including consecutive battery play and Bi-Valve. In total, there is fourfold opening of the ♞-♞ battery in the above lines and after 1... ♞b4 and 1... ♞:b6, as well as four sacrifices of white pieces (two on e2 and two on c4) on the 6th white move. The otherwise strong key is justified by the need to have another queen on the chessboard, while the attempted promotion to a bishop fails. There are four different promotions – AUW, if one can disregard the fact that two different pawns promote. The AUW theme adds an original touch to the consecutive battery play (the latter type of play was explored in some splendid problems by Andrey Selivanov and Diyan Kostadinov). Yet, the biggest advantage of this problem is perhaps a weakness in comparison to its greatest rival in this tourney: the white play described in this paragraph is rich and complex, but quite superior in relation to the black play (unified by b♞'s switchbacks), while the black play in F06 is accompanied by a good white strategy. Moreover, there is no genuine selfmate character in the play of F14 (not merely because of its poorer final positions) to the extent demonstrated in F06. After serious deliberation, I awarded the 2nd Prize to F14, noting that it would have shared the 1st Prize *ex aequo* if the tourney rules allowed so.

3rd Prize
 TORSTEN LINB
 Germany



s#16 b) ♖c4 5+2

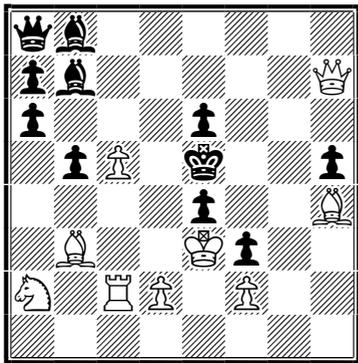
a) 1.c8♖+ ♔d6 2.♗d8+
 ♘e5 3.♗dd5+ ♘f6 4.♗a6+ ♘c6
 5.e8♙ ♘g6 6.♘g8 ♘~ 7.♗de5(+)
 ♘g6 8.h8♘+ ♘h6 9.♘f7+ ♘g6
 10.♘d8 ♘h6 11.♘h8 ♘g6
 12.♙g8+ ♘h6 13.♗f4+ ♘h5
 14.♗b5+ ♘e5 15.♗g4+ ♘h6
 16.♘f7+ ♘:f7#.

b) 1.e8♗+ ♔d6 2.c8♘+
 ♘d5 3.♗b5+ ♘e6 4.♙e4+ ♘f6
 5.h8♗+ ♘g6 6.♗hh5+ ♘f6
 7.♗b6+ ♘c6 8.♗e5+ ♘g6 9.♘g8
 ♘h6 10.♙f4 ♘g6 11.♙f8 ♘h6
 12.♗be3+ ♘g6 13.♗3e4+ ♘h6
 14.♗h8+ ♘g5 15.♗f4+ ♘g6
 16.♘e7+ ♘:e7#.

This is a remarkable miniature with three promotions in each phase (♗♙♘-♗♘♗), sacrifices by the promoted knights and pseudo chameleon echo model mates. The word “pseudo” is used because in b) the promoted white

queen needs to return to its promotion square (h8) in order to block it, while there is no such need in the first twin, in which white pieces arrive on squares vacated by other white pieces (g8 and h8). The matching keys are acceptable in selfmate twins of this (miraculously equal!) length, in spite of their forced character, particularly given the fact that some good compensation is provided by existence of several quiet moves. Some people might argue that F11 couldn't be composed without use of computer, but such critics do not take into account that a computer is indispensable to check soundness, while the author has to design the content and to find an ideal setting. The unavoidable twin form is “spiced” by Forsberg twinning with replacement of a heavy white piece, which is less common than the use of “black Forsberg”. I considered the possibility of awarding a special prize to this problem merely for its different form and content in comparison with other entries, but as I did not find a formal drawback, I decided that the problem's rich content and economical setting justify its high place in the award.

4th Prize
IVAN SOROKA
Ukraine



s#11

9+11

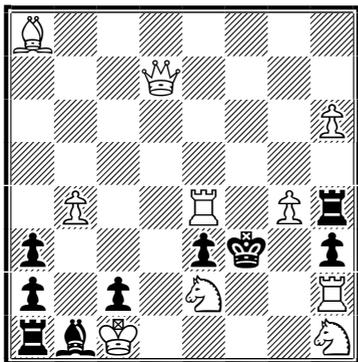
1. ♖:e4+? ♜:e4! (1... ♗:e4??),
1. ♖c4!? (2. ♜:e4+ ♜:e4 3. ♗:e4+
♗:e4#), 1... ♜c8 2. ♖c1 ♜b7 3. ♖g1 ~
4. ♖g5+ ♜f6 5. ♖g4+ ♜e5 6. ♜:e4+
♜:e4 7. ♗:e4+ ♗:e4#, 1...b:c4!,

1. ♜c3! (2. ♜g3+ ♜f6 3. ♜:e4+
♜:e4 4. ♜h4+ ♜e5 5. ♗:e4+ ♗:e4#),
1... ♜c8 2. ♜:b5! (3. ♗:e4+ ♗:e4#)
♜b7 3. ♜c3! (4. ♜g3+ ♜f6 5. ♜:e4+
♜:e4 6. ♜h4+ ♜e5 7. ♗:e4+ ♗:e4#)
♜c8 4. ♜a2! (5. ♗:e4+ ♗:e4#) ♜b7
(4. ♜a4(b1)? ♜b7 5. ♖c4 ♜d5!)
5. ♖c4! (6. ♜:e4+ ♜:e4 7. ♗:e4+
♗:e4#) ♜c8 (5... ♜d5 6. ♜b4+ ♜e4
7. ♗:e4+ ♗:e4#) 6. ♖c1! (7. ♗:e4+
♗:e4#) ♜b7 7. ♖g1! ~ 8. ♖g5+ ♜f6
9. ♖g4+ ♜e5 10. ♜:e4+ ♜:e4
11. ♗:e4+ ♗:e4#.

With ♖c1 instead ♖c2, the
main plan would work as follows:
1. ♖g1 ~ 2. ♖g5+ ♜f6 3. ♖g4+ ♜e5
4. ♜:e4+ ♜:e4 5. ♗:e4+ ♗:e4#.
However, 1. ♖c1? is too slow as the

black queen would escape. Therefore,
the white rook has to be brought on
c1 by means of preparatory play,
whose threats will keep busy Black
by weakening or reinforcing his own
guard of e4. The immediate effort of
clearing the a8-e4 line by 1. ♖c4? ~
2. ♜:e4+ ♜:e4 3. ♗:e4+ ♗:e4# is met
by the strong 1...b:c4! Such an
obvious refutation to the foreplan is
far from surprising from a solver's
point of view, but it clearly points out
that White must remove the b ♜ ♜5 if
he wants to attack successfully from
c4. The white knight is an obvious
choice for completing this mission,
but the switchback route is not so
conspicuous, as a solver must see
that 4. ♜a2! is the only way of dealing
with 5... ♜d5 because of 6. ♜b4+. The
main plan of attacking from east via
south can be implemented only after
the move 5. ♖c4! has forced Black to
exchange the type of black guardian
of e4 (5... ♜c8), so the short threat
after 6. ♖c1! ~ 7. ♗:e4+ ♗:e4# forces
Black to return his bishop to b7,
which enables the white rook to
arrive to g1 without disruption of the
black set-up in the northwest part of
the chessboard. In total three
different white pieces arrive on e4.
The sharp pendulum manoeuvre is
sufficiently original, in spite of
proliferation of seemingly similar
logical problems in recent years. The
construction of this excellent problem
seems flawless (the use of the b ♜ a6
to prevent a concurrent defence by
the black bishop on a6 is legitimate)
and the five-move threat after the
key is good, too.

5th Prize
ALEKSANDR FEOKTISTOV
Russia



s#3

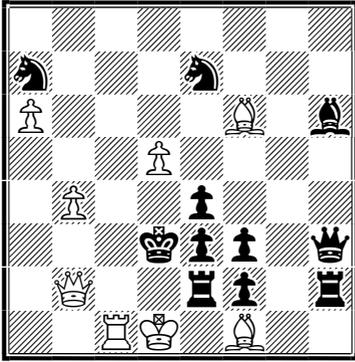
10+9

1. ♖h7? – zz, 1... ♜:h6
 2. ♜d4+! ♜c6 3. ♖:c2 ♔:c2#,
 1... ♜:g4 2. ♔g1+! ♜:g1#, 1... ♜h5!,
 1. ♖e6? – zz, 1... ♜h5
 2. ♜d4+! ♜d5 3. ♜d2 e:d2#,
 1... ♜:g4 2. ♔g1+! ♜:g1#, 1... ♜:h6!,
 1. ♔hg3? – zz, 1... ♜h5
 2. ♜d4+! A (♜c4+?) ♜d5 3. ♜d2
 e:d2#, 1... ♜:h6 2. ♜c4+! B (♜d4+?)
 ♜c6 3. ♜:c2 ♔:c2#, 1... ♜:g4!,
 1. ♖d3! – zz, 1... ♜h5
 2. ♜c4+! B (♜d4+?) ♜d5 3. ♖d2
 e:d2#, 1... ♜:h6 2. ♜d4+! A (♜c4+?)
 ♜c6 3. ♖:c2 ♔:c2#, 1... ♜:g4
 2. ♔g1+ ♜:g1+ 3. ♖f1+ ♜:f1#.

This problem shows an attractive mechanism of reciprocal change, based on: I) the w♜'s arrival on the file of prospective self-pin of the black rook with subsequent quiet sacrifices by the white rook on that file (d2/c2) after 1. ♔hg3?, and II) the w♜'s

avoidance of the file of the b♜'s prospective self-pin in order to allow the white queen to sacrifice on d2 and c2 after the key. The author's statement regarding the originality of the mechanism of exchanged play could not be challenged to the extent of finding a predecessor. Similar self-pins by the black rook and free-style (not AB-BA) change of white rook battery play with quiet 3rd moves by White have been shown in two ambitious problems by Aleksandr Feoktistov (most recently in his 1st Pr. *Loshinsky & Umnov – 100 MT*, 2012), but the use of familiar strategic motifs in F15 does not affect its overall originality. The construction is excellent and the value of the key and the overall content is increased by addition of tries which are refuted by the thematic defences, but I dislike the "parasitic" try 1. ♖a4? ♜h5! I congratulate the author on his finding (any expert on selfmate threemovers would have wished to compose such an attractive combination of strategic and "pattern" play), but F35 is more complex and makes a slightly bigger impression on me than F15.

1st Honourable Mention
 MARK ERENBURG
Israel



s#10

8+11

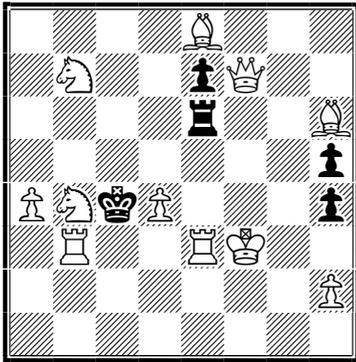
1. ♖d2+? e:d2 2. ♕:e2+ f:e2#,
 2... ♘e3!,

1. ♖a1! (2. ♕:e2+ f:e2#)
 ♜h1 2. ♖a2 (3. ♗:e2+ f:e2#) ♜h2
 3. ♕b2 (4. ♕:e2+ f:e2#) ♜h1 4. ♕e5
 (5. ♗:e2+ f:e2#) ♜h2 5. ♖a1
 (6. ♕:e2+ f:e2#) ♜h1 6. ♖b2
 (7. ♗:e2+ f:e2#) ♜h2 7. ♕c7!
 (8. ♖c2+ ♘d4 9. ♖c5+ ♘d3
 10. ♕:e2+ f:e2#, 8. ♕b6 ~ 9. ♖d2+
 e:d2 10. ♕:e2+ f:e2#), (7. ♕d6?,
 7. ♕b8? 7... ♗c8!) ♜h1 8. ♕b6
 (9. ♗:e2+ f:e2#) ♜h2 9. ♖d2+ e:d2
 10. ♕:e2+ f:e2#.

The main plan of sacrificing the queen on d2 and then the bishop on e2 does not work because of the newly created flight on e3. Therefore, White must ensure an additional control of e3, but without loss of tempo. The queen leaves the 2nd rank to allow an immediate threat by the bishop and regains control of e2 after the

pinning defence 1... ♜h1, but her switchbacks (to a1 and b2) make sense only in an event of changing the position. The “wind of changes” is brought by the white dark-squared bishop, which oscillates on the b2-e5 line, provoking his opponent to play 3... ♜h1 to allow an immediate threat after 4. ♕e5 ~ 5. ♗:e2+ f:e2#. It is not conspicuous at first sight that the white bishop must arrive on c7 (not on d6 or b8, because of 7... ♗c8!) before eventually observing e3 from b6. The pendulum manoeuvre is familiar, but sufficiently original. I don’t mind the short threats after the first six white moves, but I dislike the dual in the threat after 7. ♕c7! (it would be ideal if the move 8. ♕b6 arises only after 7... ♜h1, instead of featuring in this threat, as it is followed by the main plan 9. ♖d2+ e:d2 10. ♕:e2+ f:e2#). The capture on e2 is unaesthetic, but seems inevitable.

2nd Honourable Mention
 GENNADIY KOZJURA
Ukraine



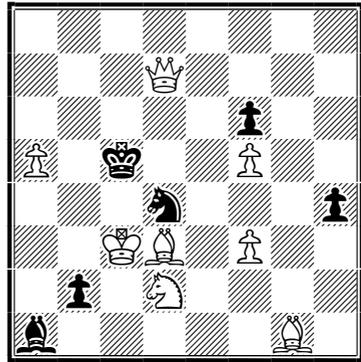
s#6

11+5

1. ♖c2! – zz, 1... ♔d5 2. h3
 ♖c4 3. ♗bc3+ ♔d5 4. ♗f5+ ♗e5
 5. ♗f7+ e6 6. ♖f4 ♗:f5#, 1...h3
 2. ♗c6 h4 3. ♗a3+ ♔:d4 4. ♗f4+
 ♗e4 5. ♗g7+ e5 6. ♗e2 ♗:f4#.

Two chameleon echo mates after an excellent key and a reasonably matching play, including pin of the black pawn by different white bishops on adjacent diagonal lines and pin of the black rook by the white queen on adjacent ranks. The zugzwang just before the black final move and the mates by capturing the white pinning piece seem familiar, but my fear regarding the originality of this elegant problem wasn't supported by any particular finding. Even if the risk of anticipation should not be overlooked, I took chances by including F29 in the award.

1st Commendation
 MILOMIR BABIĆ
Serbia



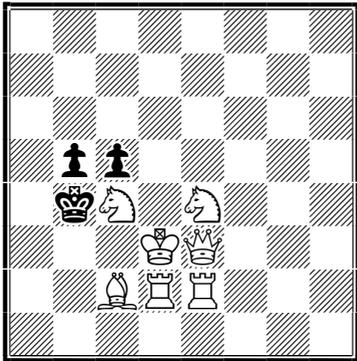
s#11*

8+6

1...b1~#, 1. ♖b1! h3 2. ♗a6!
 h2 3. ♗c7+ ♔d5 4. ♗b7+ ♖c6
 5. ♗:h2 ♖c5 6. ♗a6 ♔d5 7. ♗c4+!
 ♖c5 8. ♗d3! ♔d5 9. ♗d7+ ♖c5
 10. ♗g1+ ♖d4 11. ♖d2 b1~#.

This problem has a well-pointed strategic play with switchbacks of six (four white and two black) pieces and pinning of the black knight by three white pieces, as well as some quiet white moves (six, including the key). The mate is not among the main thematic components of this single-liner, hence the dual mate is not a big drawback. I am not aware whether F34 has been computer tested before its submission for the tourney ("C?" was indicated below the diagram), so I tested it by using "Gustav".

2nd Commendation
 ANATOLY STYOPOCHKIN
Russia



s#10*

7+3

1...b:c4#, 1. ♖ed6! b:c4+
 2. ♖:c4 ♘b5 3. ♗e6 ♘b4 4. ♞d1
 ♘b5 5. ♘d2 ♘b4 6. ♗b6+ ♘:c4
 7. ♘c1 ♘c3 8. ♞e4 c4 9. ♗b3+! c:b3
 10. ♖b1 b2#.

This is the best “Fata Morgana” in the tourney. The paradox of elimination of the pawn which mates in the set play is combined with elimination of one white knight and a delayed active sacrifice by the other white knight. The ideal mate is a good bonus.

Zoran Gavrilovski
 International judge of FIDE
 Skopje, 30 November 2013