



The 6<sup>th</sup> FIDE World Cup in Composing

# Section F – Selfmates

Preliminary award by

**Petko Petkov**

MMXVIII

## Participants

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F01	E. Iwanow (POL)	F11	S. Trommler (DEU)
F02	J. Havran (SVK)	F12	A. Feoktistov (RUS)
F03	W. Tura (POL)	F13	A. Mikholap (BLR)
F04	A. Kuzovkov (RUS)	F14	M. Erenburg (ISR)
F05	V. Volchek (BLR)	F15	S. Vokal (SVK)
F06	S. Borodavkin (UKR)	F16	D. Novomesky (SVK)
F07	A. Gasparyan (ARM)	F17	K. Mlynka (SVK)
F08	Z. Labai (SVK)	F18	G. Koziura (UKR)
F09	D. Kostadinov (BGR)	F19	V. Kopyl (UKR)
F10	E. Fomichev (RUS)	F20	A. Selivanov (RUS)

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From the tournament director I received only 20 problems on uniform diagrams without the names of composers.

My first feeling on this occasion was a great and quite unpleasant surprise - I do not remember so far in this section there being such modest participation. Without doubt the reason for the low interest in this competition was the surprising restriction made by organizers in regards to the regulations for participation - it was possible to participate only with  $s\#$  having no more than five moves!?? The reasons for this strange and disturbing constraint were not communicated, and as judge I only learned about it when the tournament was announced.

For this reason, obviously a large number of authors, who prefer  $s\#$  in 6 or more moves, remained "off-board". By the way, the same situation also existed in the Fairy genre in World Cup 2018 with another completely unjustified restriction -  $hs\#$  in no more than 5 moves with orthodox units only and without any other fairy elements, leading to another scandalous record low - only 24 participants in the section!

I think that this practice should not be applied in the future! If there is no collective body directly responsible for organizing the World Cup tournaments, such an authority must be set up as soon as possible. Otherwise, there is a danger that World Cup tournaments will lose

their luster and meaning and inevitably cease to exist.

My proposal (not only for the  $s\#$  section) is to develop a standard, permanent regulation of World Cup tournaments that will not change at all. This, of course, applies to all sections in the competition. I also recommend that in the  $s\#$  section there be two sub-sections - for  $s\#$  in two or three moves and for  $s\#$  in 4 or more moves. This principle has long been applied in many international competitions. The logic here is simple - it is not possible for example to compare in orthodox direct-mates all #2, #3 and #4 in only one tournament. But the situation here in the  $s\#$  arena is the same. But this is another old problem that has not yet been solved even in the fairy genre.

For the current competition I regard the quality as good, but only for the problems that are awarded with prizes. The quality of the other problems is unsatisfactory, not meeting the high standards of this type of tournament.

From a thematic point of view, the current tournament has a clear tendency - there are no super-original problems. Even world-renowned masters in the  $s\#$  genre are trying to present well-known schemes and themes, but developed in a new manner - by combining them with other thematic motifs in a new way (to some degree). There is also a desire to improve the play in variations, for example by avoiding one chronic defect in this genre - the

repetition of mates. Again I repeat - these lines refer mainly to the problems decorated with prizes. In some sense, these opuses reflect a modern trend in the *#* genre, which to a large extent seems depleted of the most effective and original mechanisms.

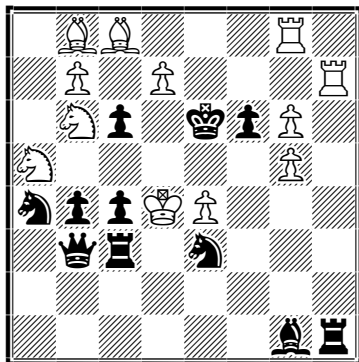
So I excluded the following problems which I do not think have enough interesting and precise content to be honored: F1, F2, F3, F5, F6, F7, F13, F15, F16. The typical drawbacks here in constructional terms are either elementary, banal schemes and ideas, or very heavy construction.

F10 deserves special attention for its very complicated theme - a fourfold Queen sacrifice combined with white "Siers" battery! Unfortunately in threat and in the first variation there is a complete repetition of the third and fourth moves of White and Black - a minus that devalues everything.

Such unpleasant repetitions are also seen in F12 (in all variations White plays ♖c5+). Repetition of moves - white or black - are often unavoidable, especially in the solitary complexes, but the question is in the nature of these repetitions and to what extent they appear in the play. In this situation it was hard for me to find even 9 tasks that create a normal beauty.

The remaining problems in the competition are ranked as follows:

1<sup>st</sup> Prize – Gold medal  
ANDREY SELIVANOV  
*Russian Federation*



#5

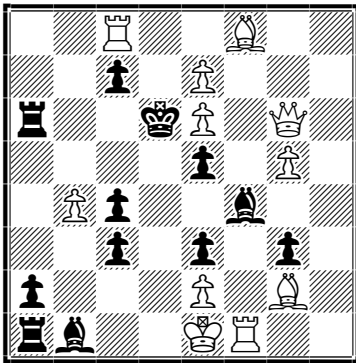
12+11

A very difficult complex - A UW plus a fourfold construction of white batteries. It is compelling that here all the mates given by Black are different! Particularly important for the highest estimate of the problem is the wonderful flight-giving key move 1.♘a7!! - the white Bishop is at first sight completely isolated from the play! Of course, the main mechanism used here for the realization of the white AUW (white Pawn/Bishop battery or the analogical Pawn/Queen battery) is almost standard, used very often, even in this tournament. However, it is particularly important how the realization is presented and what additional ideas and themes are combined with the four white promotions. In this respect, the problem's author has achieved a truly impressive success!

1. ♖a7!! [2.d8=♗+ ♔d6 3. ♗f7+ ♔c7(♗e7) 4. ♗h6+ ♔d6 5. ♗f5+ ♗:f5#]

1... ♗h2 2.d8=♗+ ♔d6 3. ♗e7+ ♔c7 4. ♗:f6+ ♔d6 5. ♗e5+ ♗:e5#, 1...f:g5 2.d8=♗+ ♔f6 3. ♗d7+ ♔e6 4. ♗e5+ ♔f6 5. ♗g4+ ♗:g4#; 1... ♗:h7 2.d8=♗+ ♗d7+ 3. ♗:d7+ ♔d6 4. ♗:c6+ ♔e6 5. ♗d5+ ♗:d5#.

2<sup>nd</sup> Prize – Silver medal  
ALEKSANDR KUZOVKOV  
*Russian Federation*



s#3

11+12

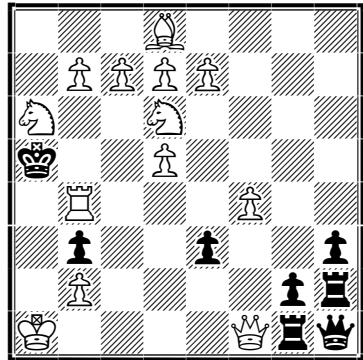
Here we see the same basic mechanism as in the first problem but the "play distance" is considerably shorter - only 3 moves! The extra theme - quadruple movement of the white Queen along the diagonal in the style of "white-black Bristol" looks just wonderful. The key move at first sight must also impress - the Queen plays on the same diagonal but in the opposite direction! But a

minus here is that obviously 1. ♗c2! has the goal of eliminating the strong black defense 1... c2! For this reason the problem was not ranked first, but as general estimation this unusually complex and beautiful thematic synthesis deserves a high score!

1. ♗c2! [2.e8=♗+ ♔:e6 3. ♗g6+ ♗:g6#]

1... ♔:e6 2.e8=♗+ ♔d7(♗f7) 3. ♗h7+ ♗:h7#, 1... ♗:g5 2.e8=♗+ ♔:e6 3. ♗f5+ ♗:f5#, 1... ♔:e6 2.e8=♗+ ♔d7 3. ♗h7+ ♗:h7#, 1...e4 2.e8=♗+ ♔d5(♗e5) 3. ♗:e4+ ♗:e4#.

3<sup>rd</sup> Prize – Bronze medal  
DIYAN KOSTADINOV  
*Bulgaria*



s#4

13+8

Such unusual and difficult ideas and mechanisms are already being implemented in some well-

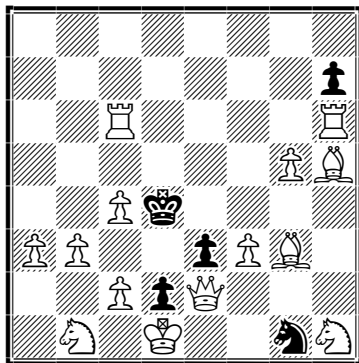
known problems of the Bulgarian # maestro Diyan Kostadinov - one of the biggest fans of the interesting battery theme "Zabunov" which obviously has a lot of new possibilities in this genre (for example: D. Kostadinov, A.Selivanov -50 J.T - 2017, 3rd Prize). Here the crucial new moment is the presence of a threat - quite difficult to discover and thematically beautiful. Also paradoxical is the excellent try 1. ♖e1!? ♜f1!! (this is obviously a small but beautiful paradox a la theme "Umnov" realized by the white Queen and the black Rook) which has a full threat and a good variation! As a general assessment, a very good and complicated new development of a certain theme, probably near to the possible maximum.

1. ♖e1? [2.c8=♙+ ♔:a6 3.b8=♖+ ♔a7 4. ♖:g1 ♖:g1#]  
 1... ♔:a6 2.b8=♖ ~ 3. ♖b7+ ♔a5  
 4. ♖e4+ ♖:e1# - 1... ♖f1!!,  
 1.e8=♖? - 1...g:f1=♙!

1.e8=♖! [2. ♙c4+ ♔:a6 3. ♖e6+ ♔a7 4. ♖:g1 ♖:g1#]  
 1...g:f1=♙ 2.c8=♙+ ♔:a6  
 3.b8=♖+ ♔a7 4. ♖:e3+ ♙:e3#,  
 1...g:f1=♙ 2.c8=♖+ ♔:a6  
 3.b8=♙+ ♔a7 4. ♖a6+ ♙:a6#.

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1<sup>st</sup> Honourable Mention  
 GENNADY KOZIURA  
 Ukraine



s#5

14+5

This problem deserves attention for its ambitious design. Here we see white correction made by ♙g3, the Zilahi theme in two variations after captures of the ♙b8 and ♙e3, and three model mates. In my view, however, the problem lacks enough homogeneity and precision in the realization of this difficult thematic synthesis in order to be awarded with a prize. The white correction of ♙g3 is not harmonic enough, since the refutation 1... ♙e2! after the try 1. ♙~? is rather rough and from the other side the black defense 1... ♙h3 is used as a refutation but only in another try 1.b4? As already noted, the problem has three variations but only two of them contain the Zilahi theme but in primitive form.

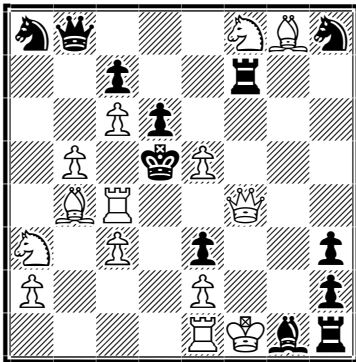
1. ♙g3~?(zz) - 1... ♙e2!;

1. ♖f4?(zz) - 1... ♜:f3!  
 1.b4? ♜h3!

1. ♜h2! (zz)

1... ♜f3 2.c3+ ♚e4 3. ♖:f3+ ♚d3 4. ♜g6+ h:g6 5. ♖f4 e2#,  
 1... ♜:e2 2. ♜cd6+ ♚c5 3.b4+ ♚:c4 4. ♜f7+ ♚b5 5. ♜c3+ ♜:c3#,  
 1... ♜h3 2. ♖:e3+ ♚:e3 3. ♜he6+ ♚d4 4.c3+ ♚d3 5. ♜f2+ ♜:f2#.

2<sup>nd</sup> Honourable Mention  
 MARK ERENBURG  
*Israel*



s#4

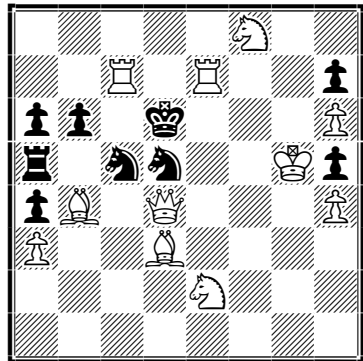
14+12

According to the author's opinion, here is presented the so-called "Selfmate of the Future" (SOTF). In the first pair of variations (in the threat and after 1... ♜g6) the unpins of ♜f7 are presented after "active play of the black King". In the second pair of variations, after 1... ♖:b5 and 1... ♜b6, the unpins by the same Rook follow after play of white batteries. In all variations mate is

given by ♜f7 on the squares f3, f4, f5 and f6 - very good finales of this problem! Unfortunately, the contrast between the two duets of variations is not strong enough and sufficiently precise - something that is a basic aesthetic requirement for problems of the type "SOFT" and "HOTF" ( the analogical theme in the h# genre defined by Chris Feather) The 26-piece design is heavy and the black Queen plays only in one variation.

1. ♖f5! [2. ♜c5+ d:c5 3.c4+ ♚d4 4. ♖f4+ ♜:f4#]  
 1... ♜g6 2.e:d6+ ♜e5 3. ♜c5+ ♚:d6 4. ♖f6+ ♜:f6#; and  
 1... ♖:b5 2. ♖f3+ ♚:e5 3. ♜e4+ ♚d5 4. ♜e6+ ♜:f3#,  
 1... ♜b6 2. ♜c2 [3. ♜:e3+ ♜:e3#] ♚:c4 3. ♜a3+ ♚d5 4.e6+ ♜:f5#.

Special Honourable Mention  
 VALERY KOPYL  
*Ukraine*



s#5

11+9

Here in the initial position the defenses 1... ♜b5 and 1...b5 have set

variations that are also seen in the real solution. Therefore a white waiting move is needed and this move is the key 1. ♖f7! The theme is well known - Zilahi after the reciprocal captures of black Knights with good finales - model battery-mates. A third model mate is seen after the try 1. ♗e6? b5! with change of mate for 1...b5. An ambitious concept despite the obviously minus - the repetition of the move 2. ♗:d5+ in the real play and in the try-play after 1...♖b5, and strong limited defensive possibilities of Black who has only two moves. Unfortunately the schema and thematic are well known from an old problem by Eugene Fomichev, Valery Kopyl and Gennady Koziura (s#4, "Zadachi i etyudy, 2006, 2nd prize). Here the similarity is not in favor of F19, which could probably be seen as an improved version (without the right to independent existence) of the cited s#4. However, I believe that a Special Hon. Men can be awarded here for F19 on special grounds, as the new position in 5 moves looks more precise and interesting.



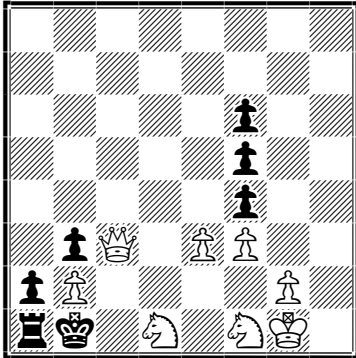
1. ♖g7? ♖b5!;  
 1. ♗e6? ♖b5 2. ♗:d5+ ♖:d5  
 3. ♗6f4+ ♖d6 4. ♖cd7+ ♖c6  
 5. ♗e4+ ♗:e4# - 1...b5!;

1. ♖f7! ♖b5 2. ♗:d5+ ♖:d5  
 3. ♖f5+ ♖d6 4. ♖d7+ ♖c6  
 5. ♖f6+ ♗e6#, 1...b5 2. ♗c4  
 3. ♖:h5 b:c4 4. ♗:c5+ ♖:c5  
 5. ♗f6+ ♗:f6#.



Following are three s# receiving Commendations without ranking.

Commendation  
KAROL MLYNKA  
Slovakia



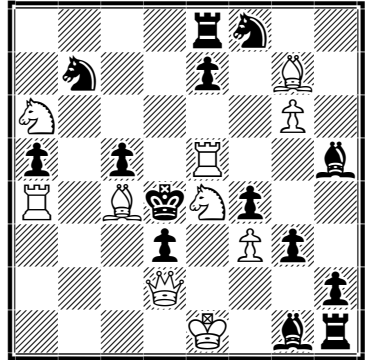
s#5

8+7

A nice but simple s# with model mates with chameleon echo motives. Unfortunately, the play of white Knights is not homogeneous, and the key is almost obvious because of the free square h2 for the white King in the initial position.

1. ♖g3! (zz)  
 1...f:e3 2. ♗:e3 f4 3. ♗ef5 f:g3  
 4. ♖:b3 ~5. ♖c2+ ♗:c2#,  
 1...f:g3 2. ♖d3+ ♗c1 3. f4 ♖b1  
 4. ♖c3+ ♗:d1 5. ♖d2+ ♗:d2#.

Commendation  
SVEN TROMMLER  
Germany



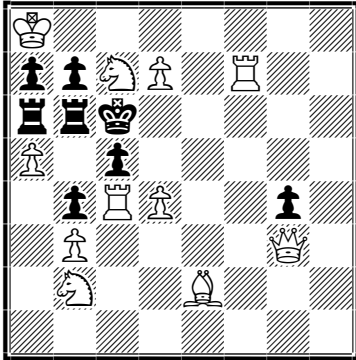
s#4

10+14

A problem in which an attempt is made to demonstrate a modern orthodox two-move theme in a s#4. The so-called "Pseudo Le Grand" here is not uninteresting, but obviously the problem does not have full and rigorous content.

1. ♗e:c5? [2. ♖e2+(A) e5  
 3. ♗:d3+(C) ♗d5 4. ♗b5+ ♗d4#]  
 1... ♗d6(a) 2. ♗b5+(B) ♗c4 3. ♖e4+  
 ♗d5 4. ♖d4+ ♗:d4#,  
 1... ♗:c5 2. ♗e6+ ♗:a4 3. ♖:f4+  
 ♗c3 4. ♖e2+ ♗d4# - 1... ♗g6!  
 1. ♗g5! [2. ♗b5+(B) c4 3. ♖e4+  
 ♗d5 4. ♖d4+ ♗:d4#]  
 1... ♗e6(b) 2. ♖e2+(A) ♗:g7  
 3. ♖:f4+ ♗c3 4. ♖e5+ ♗d4#,  
 1... ♗d6(a) 2. ♗:d3+(C)  
 ♗c4(c4) 3. ♖b2+ ♗:d3 4. ♗:c5+  
 ♗:c5#.

Commendation  
 ZOLTAN LABAI  
 Slovakia



s#4

11+8

A nice but with small format problem with two model mates and two tries. Perhaps it would not be easy for solvers to find the solution here.

1. ♖d3? ♜:a5!; 1.d:c5? ♜b5!

1. ♖a4! (zz)

1... ♜:a5 2. ♕f3+ g:f3 3. ♖g6+ ♘:c7 4. ♖:b6+ a:b6#,

1... ♜b5 2. ♜:c5+ ♜:c5 3.d5+ ♜:d5 4.d8=♖+ ♜:d8#.