GENS UNA SUMUS

The 8th FIDE World Cup in Composing

Section F – Selfmates

Final award by

Aleksandr Azhusin

MMXX

Participants

|				
F01	D.-C. Gurgui (ROU)		F25	V. Bunka (CZE)
F02	Vil. Satkus (LTU)		F26	A. Mikhalap (BLR)
F03	V. Zamanov (AZE)		F27	A. Oganesjan (RUS)
F04	S. Milewski (POL)		F28	G. Popov (RUS)
F05	M. Khramtsevich (BLR)		F29	E. Fomichev (RUS)
F06	E. Iwanow (POL)		F30	G. Kozyura (UKR)
F07	K. Mlynka (SVK)		F31	O. Jenkner (DEU)
F08	W. Tura (POL)		F32	V. Kopyl (UKR)
F09	J. Havran (SVK)		F33	J. Mikitovics (HUN)
F10	Z. Janevski (MKD)		F34	S. Trommler (DEU)
F11	Z. Gavrilovski (MKD)		F35	Z. Sibinović (SRB)
F12	A. Selivanov (RUS)		F36	O. Dimitrov (BGR)
F13	Z. Labai (SVK)		F37	K. Prentos (USA)
F14	S. Borodavkin (UKR)		F38	M. Kostylev (RUS)
F15	A. Kostyukov (RUS)		F39	M. Halma (UKR)
F16	A. Feoktistov (RUS)		F40	G. Jordan (DEU)
F17	B. Atanasov (BGR)		F41	J. Garzón (ESP)
F18	G. Nicolaescu (ROU)		F42	V. Zheglov (RUS)
F19	V. Kuzmichev (RUS)		F43	S. Smotrov (KAZ)
F20	A. Pankratiev (RUS)		F44	V. Kapusta (UKR)
F21	A. Kuzovkov (RUS)		F45	I. Soroka (UKR)
F22	J. Holubec (SVK)		F46	F. Richter (DEU)
F23	Š. Sovik (SVK)		F47	A. Stepochkin (RUS)
F24	P. Muljadi (USA)		F48	D. Gatti (ITA)

T he judging of the Selfmates Section of the 8th FIDE World Cup in Composing coincided in time with a general favorable trend: exit of most countries from the coronavirus epidemic. That is, with hopes for overcoming all the hardships.

A total of 48 entries were received in anonymous form. It is pleasant to note that most of them are of a high level. Composers sent their best works to the Cup and so the judge had to extend the number of prize places to seven. However, the problems receiving honorable mentions are also quite good and, undoubtedly, would win prizes in tournaments less prestigious than the World Cup.

The World Cup was marked by an incident: in the preliminary award, Andrei Selivanov's entry was placed first, but, rather unexpectedly, an anticipation was found. An unpleasant situation; however, after considering all pros and cons, the judge awarded a Special Prize to the problem.

The award is as follows.

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1ˢᵗ Prize – Gold medal
OLAF JENKNER
Germany
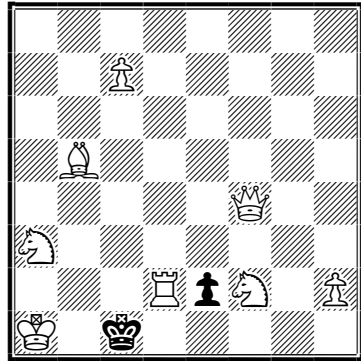
s#8   8+2

1.♞g4! zz
1...e1=♕ 2.♖c2+! ♔d1 3.♕d4+ ♕d2 4.♞e3+ ♔e1 5.♕h4+ ♕f2 6.♖c1+ ♔d2 7.♕d4+ ♔:c1 8.♕b2+ ♕:b2#
1...e1=♞ 2.♖b2+! ♔d1 3.♞e3+ ♔c1 4.♖b1+ ♔d2 5.♖d1+ ♔c3 6.♕d4+ ♔b3 7.♖b1+ ♔:a3 8.♞c2+ ♞:c2#
1...e1=♝ 2.♖g2+! ♔d1/ ♝d2 3.♕f1 ♔c1 4.♝c4 ♔d1 5.♝a2 ♔c1 6.♞f2 ♔d2 7.♕d3+ ♔c1 8.♕c3+ ♝:c3#
1...e1=♖ 2.♖d4+! ♖e3 3.♞c2 ♔:c2 4.c8=♕+ ♖c3 5.♕d2+ ♔b3 6.♝a4+ ♔a3 7.♕c5+ ♖:c5 8.♕c1+ ♖:c1# (4...♔b3 5.♝a4+ ♔a3 6.♕c3+ ♖:c3 7.♕c1+ ♖:c1#)

Black Allumwandlung combined with white battery play – a concept that is very hard to implement. It is important to note that the ancient theme has been presented in gravure form – ten

pieces! There are problems with similar content in the databases, but in those earlier examples there are repetitions of White's second moves. This composition is devoid of that fault (see also Appendix II). Certainly, this is a creative success for the author – congratulations!

2nd Prize – Silver medal
IVAN SOROKA
Ukraine
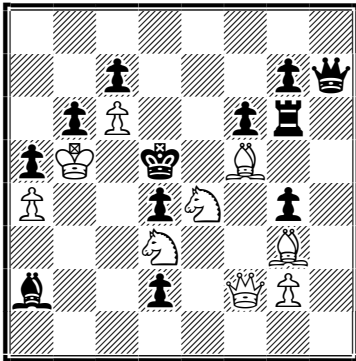
s#13   9+12

Main plan: 1.♕f4? ~ 2.♞c3+ d:c3 3.♕c4+ ♝:c4#, but 1...♝b1!
1.♞f4+ ♚e5 2.♞e2+ ♚d5 – White lost no tempos to bring his knight to a convenient position.
3.♕f1! (~ 4.♞2c3+ d:c3 5.♕c4+ ♝:c4#)
[The first three moves in the solution cannot be transposed: 1.♕f1!? ~ 2.♞f4+ ♚e5 3.♞f~+ ♚d5 4.♕c4+ ♝:c4# – in view of 1...♕h6!]
3...d3 4.♕f4! (~ 5.♞f6+ g:f6 6.♕c4+ ♝:c4#)

4...♝b1 5.♕:d2! (~ 6.♕:d3+ ♝:d3#)
[5.♕e3? would be too early in view of the subtle response 5... d1=♜!]
5...♝a2 6.♕f4! (~ 7.♞f6+ g:f6 8.♕c4+ ♝:c4#)
**6...♝b1 7.♕e3!** (~ 8.♕:d3+ ♝:d3#)
7...♝a2 – It may seem that it's time to say "That's the end of it all," since there is no good continuation to be seen. However, what follows is a cascade of white sacrifices climaxing in an unexpected final chord.
8.♞:f6+! g:f6 9.♞f4+ ♚d6 10.♞h5+ ♚d5 11.♞:f6+! ♜:f6 12.♝e6+! ♜:e6 13.♕:d3+! ♕:d3#

A logical problem with a fresh mechanism of interchange of white queen's hideaway behind her knights, white Siers battery play and a fabulous final combination. A bright thing!

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3ʳᵈ Prize – Bronze medal
ZORAN GAVRILOVSKI
North Macedonia
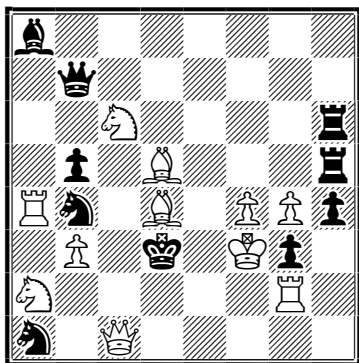
s#3   11+10

1...♘:d5(x) 2.♘e5+(A) ♖:e5
3.♕c3+ ♘:c3#
1...♖e5(y) 2.♘b4+(B) ♔:d4
3.♕e3+ ♖:e3#

1.♗:a1? ~ 2.♘e5+(A) ♖:e5 3.♕e3+
♖:e3# but 1...♘:d5!(x)
1.♗c3? ~ 2.♘e5+(A) ♖:e5 3.♕e3+
♖:e3# but 1... ♖:c6!(z)
1.♗b2! ~ 2.♘e5+(A) ♖:e5(y)
3.♕e3+ ♖:e3#
1...♘bc2/♘ac2 2.♘c(:)b4+(B) ♘:b4
3.♗e4+ ♕:e4#
1... ♖:d5 2.♕c4+!(C) b:c4
3.♘e5+(A) ♖:e5# (2.♕b1+?(D)
♘bc2! 3.♘e5+ ♖:e5+ 4.♖e4!?)
1...♘:d5(x) 2.♕b1+!(D) ♘ac2
3.♘b4+(B) ♘:b4# (2.♕c4+?(C)
b:c4! 3.♘b4+ ♕:b4!)
1... ♖:c6(z) 2.♗c4+ b:c4 3.♕:c4+
♖:c4#
1...♘:c6 2.♘b4+ ♘:b4 3.♗e4+
♕:e4#

A sharp tactical complex: play of black pieces against thematic pieces – white points c6 and d5 on the a8-h1 diagonal – leads either to the formation of mating batteries or to black queen's decoy. The set play and the square-choice tries are an excellent supplement to the main content of the problem. An elegant construction.

4ᵗʰ Prize
GENNADI KOZYURA
Ukraine
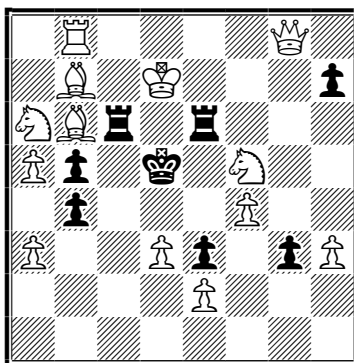
s#7   13+8

1.♗d4! ~ 2.♔d8 ~ 3.♗:c6+ ♔:c6
4.♖b6+ ♔d5 5.♔c8 ~ 6.♖:b5+ ♔c6
7.♕e8+ ♖:e8#
1...g2 2.♕:g2+ ♖e4 3.♖e8 ~
4.♖:e4 ~ 5.♔e8 ~ 6.♖e6+! ♔:e6
7.♗c8+ ♖:c8#
1...b3 2.♗b2 b4 3.a4 ~ 4.♖c8 ~
5.♘c7+ ♔c5 6.d4+ ♔c4 7.♘d6+
♖:d6#

Three variants resulting in three model mates. In the first variant, one black rook is eliminated while the

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other one mates; in the second variant, the black rooks' functions change; and in the third variant, both rooks safely survive until the end of the play and team up to deliver mate. This is Rudolf Svoboda theme, complete form. A promising direction in the model mate style.

5ᵗʰ Prize
ALEXANDER KUZOVKOV
Russian Federation
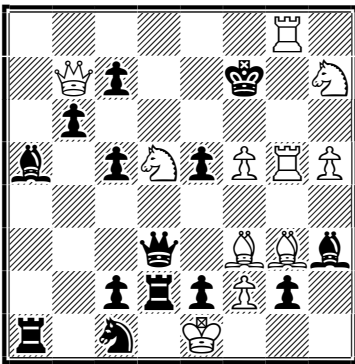
s#4   11+14

1.♞e7! ~ 2.♖8g7+ ♔e8 3.♕c8+ ♕d8 4.♝c6+ ♖d7#
1...e4 2.♖f8+ ♔e7 3.♕:c7+ ♕d7 4.♝d6+ ♖:d6#
1...♝:f5 2.♖5g7+ ♔e6 3.♕c6+ ♕d6 4.♝d5+ ♖:d5#
1...♔e7 2.♕:c7+ ♕d7 3.♖8g7+ ♔e8 4.♕d7+ ♖:d7#
1...♕d8 2.♖:d8 ♝:f5 3.♞:f5 e4 4.♕d5+ ♖:d5#

The theme is "Black-and-black Bristol," presented in three thematic variants, with queen and rook moving up the same file. In a well-known problem by P. Petkov (see Appendix III) this theme is displayed in a diagonal setting, with queen and bishop play. Here, the thematic play is constructed in a very organic way, with a good key. The additional pair of variants underlines the pieces' "workload." Only the position of the rook on a1 is somewhat reproachful.

6ᵗʰ Prize
ZOLTAN LABAI
Slovakia
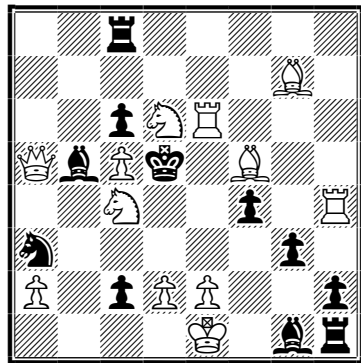
s#3   12+11

1...c1=♞ 2.♖e5+ ♔d4 3.e3+ ♝:e3#
1...c1=♝ 2.♞b6+ ♔:c5 3.d4+ ♝:d4#
1...f3 2.♞b6+ ♔:c5 3.d4+ ♝:d4#
1...♝a6 2.e4+ f:e3 ep. 3.♞:e3+ ♝:e3#
1...♔:c5 2.♕:a3+ ♔d5 3.♞b6+ ♝:b6#

1.♞e4! ~ 2.♖d6+ ♔:c4 3.♖d4+ ♝:d4#
1...♞:c4 2.♞c3+ ♔:c5 3.d4+ ♝:d4#
1...♝:c4 2.♞f6+ ♔d4 3.e3+ ♝:e3#

1...♔:c4 2.♕c3+ ♔d5 3.♕d4+
♗:d4#
1...♖d8 2.♕:d8+ ♔:c4 3.♕d4+
♗:d4#

A threemover with two-phase change of play. In the main, elements of arbitrary change of play prevail here; but there also are Rukhlis elements. In the set play phase, the highlights are the lines of play starting with black c2-pawn promotion, while in post-key play the focus is on the variants involving play of black pieces to the c4-square. The compensational (flight-taking and flight-giving) key is not a blemish to the concept, since in this case it contains a certain touch of paradox.

Special Prize
ANDREY SELIVANOV
(Dedicated to the memory of my Mother)
*Russian Federation*
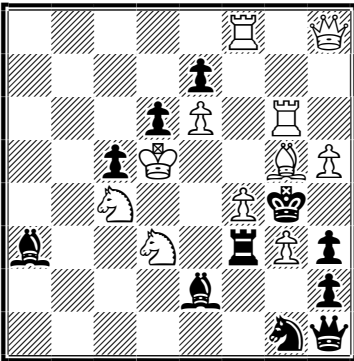
s#3   11+11

1.f5! ~ 2.♗h6+ ♔:h5 3.♘f4+ ♖:f4#
1...♗c1 2.♗h4+ ♗g5 3.♘f2+ ♖:f2#
1...♔:g3 2.♗f4+ ♔h4 3.♗g3+ ♖:g3#
1...♗:d3 2.♗f6+ ♔:f5 3.♘e3+ ♖:e3#

A synthesis of situational mechanisms, a most difficult direction in chess composition. Here we see a combination of white bishop's "star" and black rook's "cross." After the publication of the preliminary award, an anticipation was discovered: A. Kuzovkov, The Problemist, 2016, 2nd Prize (P1325670). Conceptual similarity is quite noticeable; as regards form, however, Selivanov's problem is more expressive. It has two pieces less and a better key – Letzform. In the judge's opinion, this alone is enough to justify a special distinction for the problem. Apart from that, the judge also took into account that Andrei devoted this problem to the memory of his mother.

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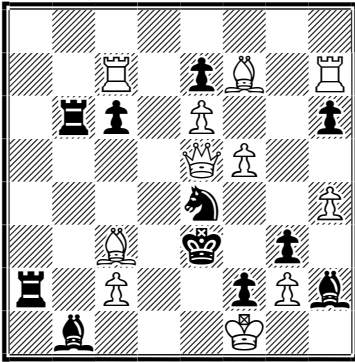
s#14   11+11

s#14   9+13

1.♖g7! [~ 2.♖:g3+ ♗:g3 3.♕:g3+ ♘:g3#]
1...♗g1 2.♗g6 [~ 3.♕:g3+ ♗:g3#]
♗h2 3.♗h5 ♗g1 [4.♕d4+? ♔f4
5.♖g4+ ♔:f5 6.♖f4+ ♔:e6!]
4.♖g:e7 ♗h2 5.♖g7 ♗g1 6.♖h7
♗h2 7.♖cg7 ♗g1 8.♖e7 ♗h2
9.♖hg7 ♗g1 10.♕d4+ ♔f4
11.♖g4+ ♔:f5 12.♖f4+! ♔:f4
13.♕e5+ ♔e3 14.♕:g3+ ♘:g3#
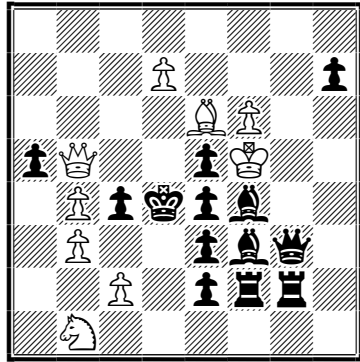
1.d8=♕#?; 1.♕d3+??; 1.♕a1+??
1.♕b7! (~ 2.♕:e4+ ♗:e4#) ♗h5
2.♕b8! (~ 3.♕:e5+ ♗:e5#) ♗f3
3.♕a8 ♗h5 4.♕:a5 ♗f3 5.♕a1+ c3
6.♕a8 ♗h5 7.♕b8 ♗f3 8.♕b7
♗h5 9.♕b5 ♗f3 10.♕d3+! e:d3
11.d8=♕+ ♗d5 12.♕d6! (~
13.♕:e5+ ♗:e5#) d:c2 13.♕:e5+
♔d3 14.♕e4+ ♗:e4#

Two logical compositions of approximately equal level. Of interest in F47 is the reshuffling of white pieces, especially the rooks' play on the 7th rank. In F46, a wonderful Rundlauf is performed by the white queen – and the queen phoenix looks rather poignant.
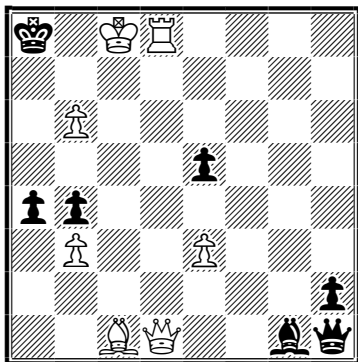
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3rd Honourable Mention
SVEN TROMMLER
Germany

s#8   11+14

4th Honourable Mention
ALEKSEY OGANESJAN
Russian Federation

s#7   7+7

**1.♔d1 ♕g8 2.♘g3+ ♔e5 3.♘f1+
♔f5 4.♘e3+ d:e3 5.♘:e6+ ♕g5
6.♕:g5 ♔:e6 7.♖e4+ d:e4 8.♕e5+
d:e5#
1...d3 2.♖f4+ ♔e5 3.♖e4+ ♔f5
4.♖e5+ d:e5 5.e4+ d:e4 6.♘e4+
♔:e4 7.♕e5+ ♔f3 8.♕e2+ d:e2#
1...♘c5 2.♕f3+ ♔:g5 3.♗f4+ ♔f5
4.♗d2+ ♔e5 5.♕g3+ ♔f5 6.♖4h5+
♔e4 7.♕d3+ ♘:d3 8.♘f2+ ♘:f2#**

An excellent concept: play of black one-third battery in synthesis with varied play of white batteries. The additional variant 1...♘c5 underlines the pieces' workload. The problem would be a serious contender for a prize without the threat correction through 1...♕g8.

Main plan I: 1.b:a4? ♕~/♗~ 2.b7+
♔a7 3.b8=♕+ ♔a6 4.♕b5+ ♔a7
5.♕b7+ ♕:b7# but 1...♕d5!
Main plan II: 1.♗d2? ♕~/♗~
2.b7+ ♔a7 3.b8=♕+ ♔a6 4.♕b7+
♔a5 5.♕:b4+ ♔a6 6.♕b7+ ♕:b7#
but 1...♕e4!

1.♕d4! ~ 2.b7+ ♕:b7#
I) **1...e4** – The line h1-a8 is closed, therefore the defense ♕d5 is unavailable and main plan I works:
**2.b:a4! ♕~/♗~ 3.♕:e4+! ♕:e4
4.b7+ ♔a7 5.b8=♕+ ♔a6 6.♕b5+
♔a7 7.♕b7+ ♕:b7#**
II) **1...e:d4** – The 4th rank is closed, therefore the defense ♕e4 is useless and main plan II works:
**2.♗d2! ♕~/♗~ 3.b7+ ♔a7
4.b8=♕+ ♔a6 5.♕b7+ ♔a5
6.♕:b4+ ♔a6 7.♕b7+ ♕:b7#**

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A two-variant logical problem with two main plans. Both plans are implemented against the background of white queen's phoenix. One should wish, however, to see fewer coinciding moves in the main plans.

5th Honourable Mention
EUGENE FOMICHEV
Russian Federation
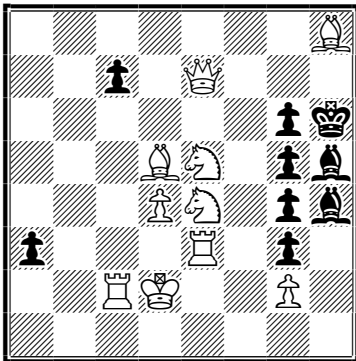
s#7   10+9

1.♖e2! c6 (threat-cleaning move) **2.♕f8+** (threat) **♔h7 3.♗g8+ ♔h8 4.♔e3! a2 5.♘:g6+ ♗:g6 6.♗f7+ ♔h7 7.♘:g5+ ♗:g5#** – model mate **1...c5 2.♗a2! c4 3.♔d1! c3 4.♖ed2! c:d2 5.♗g8! a2 6.♕:g5+ ♗:g5 7.♘:g4+ ♗:g4#** - model
          2...c:d4 3.♔e1! d3 4.♖cd2! d:e2 5.♘:g4+ ♗:g4 6.♕g7+ ♔h5 7.♘:g3+ ♗:g3# - model

The author attempted to implement a bold idea: three model mates by black bishops, two mates presenting a chameleon echo. Active white king; synchronous play of white rooks; thematic sacrifices of white knights on four adjacent squares on the same file. Nevertheless, the threat-cleansing move 1...c6 is an embarrassment.

6th Honourable Mention
VIKTOR ZHEGLOV
(after Miroslav Havel)
Russian Federation
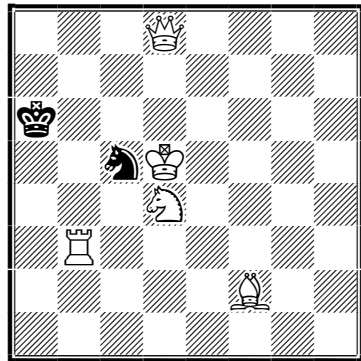
s#12   5+2

1.♕d6+ ♔a7 2.♘e6! ♔a8 3.♖b8+ ♔a7 4.♕g3! ♔a6 5.♕a3 ♘a4 6.♘c6 ♔a5 7.♖b7 ♔b5 8.♕b3+ ♔a5 9.♗e1+ ♘c3 10.♔a8 ♔a6 11.♕b5+! ♘:b5 12.♘c7+ ♘:c7# **1...♔a5 2.♕b6+ ♔a4 3.♕a7+ ♘a6 4.♘c4 ♔a5 5.♔c3 ♔a4 6.♔b2 ♔a5 7.♔a1 ♔a4 8.♖b1 ~ 9.♗e1 ♔a4 10.♕d7+ ♔a3 11.♗b4+! ♘:b4 12.♘c2+ ♘:c2#**

An excellent miniature with two long variants in which the white king is decentralized, moving to opposite corners of the chessboard. A chameleon echo.

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7ᵗʰ Honourable Mention
SERGEY BORODAVKIN
Ukraine
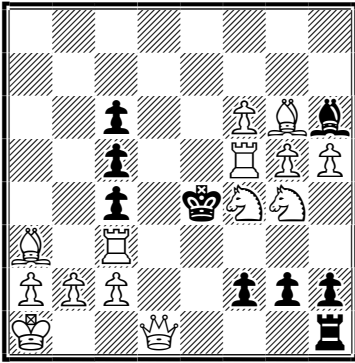
s#3   14+9

1.g:h6? ~ 2.♖g5+ ♔f4 3.♕c1+
♖:c1#
1...g1=♘ 2.♖:c5+ ♔:f4 3.♕f3+
♘:f3#
1...g1=♗ 2.♕d4+ ♔:d4/c:d4
3.♘:f2(+) ♗:f2#
1...f1=♘ 2.♕f3+ ♔d4 3.♕e3+
♘:e3#
1...f1=♗ 2.♕e2+ ♔d4 3.♕:c4+
♗:c4# but 1...♖e1!

1.♕f1! ~ 2.♖e3+ ♔d4 3.♕d1+
(return) **♖:d1#**
1...g1=♘ 2.♖:c4+ ♔f3 3.♕h3+
♘:h3#
1...g1=♗ 2.♕:f2 ~ 3.♖e3+♗:e3#
**1...g:f1=♘ 2.♗:c5 ~ 3.♖e3+ ♘:e3#**
1...g:f1=♗ 2.♖e3+ ♔d4 3.♘e2+
♗:e2#
1...♔d4 2.♖d5+ c:d5 3.♕d1+
♖:d1#

Another threemover with
change of play in two phases.

Underpromotions forming mating
batteries – four variants in each of
the phases. To be sure, a hard-to-
implement concept. Still, there are
some weaknesses that cannot go
unnoticed. First of all, it is the
difference in quality of the first
moves in the phases; second, the
repetition of the move 2.♖e3+ in
post-key play is uninspiring.

8ᵗʰ Honourable Mention
WALDEMAR TURA
Poland
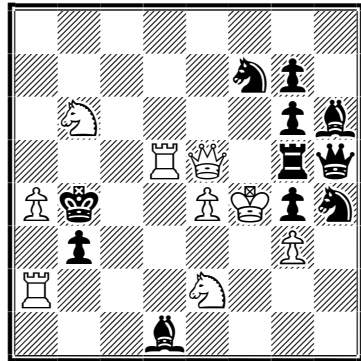
s#3   9+11

1.♕c7? ~ 2.♖b5+ ♖:b5#
1...b:a2 2.♖b5+ ♔a3 3.♕c5+
♖:c5#
1...♘e5 2.♕c4+ ♘:c4 3.♖b5+
♖:b5# but 1...♘f5!

1.♕a1? ~ 2.♖b5+ ♖:b5#
1...b:a2 2.♕b2+ ♗b3 3.♖b5+
♖:b5#
1...♘e5 2.♕d4+ ♘c4 3.♖b5+
♖:b5# but 1...♘f5!

1.♘d7! ~ 2.♖b5+ (2.♕b8?) **♔c4**

11

3.♕d5+ ♖:d5# (3.♕c5?)
1...♘f5 2.♖d4+ (2.♕d4?) ♘:d4
3.♕c5+ ♖:c5# (3.♕b5?)
1...♗:e2 2.♕d4+ (2.♖d4?) ♗c4
3.♖b5+ ♖:b5#
1...♔c4 2.♕c7+ (2.♖c5?) ♔b4
3.♖b5+ ♖:b5#
1...b:a2 2.♕c3+ ♔:a4 3.♖a5+
♖:a5#
1...♘e5 2.♖b5+♔c4 3.♘:e5+
♖:e5#

The author claims Zagoruiko change of play as well as Adabashev synthesis. There is indeed a change of play in three phases after the defenses 1...b:a2 and 1...♘:e5; however, Adabashev synthesis requires contrasting play in the thematic pairs, which is not the case here. White-black Bristol; a good key. The repletion of refutations is an undesirable point.

~

Commendation ex aequo
VALERY KOPYL
*Ukraine*
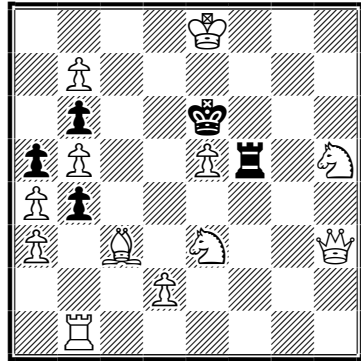
s#8   12+5

1.♖g1?(A) b:a3(a) 2.♕g4(C) a2
3.♔d8 zz
  3...a1=♕ 4.♗:a1 ♘f7 5.♕g7+
♔e6 6.♖g6+ ♖f6 7.♔e8 ♖:g6
8.♕g8+ ♖:g8#
  3...♔f7 4.♕g7+ ♔e6 5.♖g6+
♖f6 6.♔e8 a1=♕ 7.♗:a1 ♖:g6
8.♕g8+ ♖:g8# but 1...b4~!

1.d3?(B) b3(b) 2.♕g4(C) b2 3.♗e1
♔:e5 4.b8=♕+ ♔e6 5.♕c4+ ♖d5
6.♕c6+ ♖d6 7.♗g3 ♖:c6 8.♕c8+
♖:c8# but 1...b4~!

1.♕g4!(C) zz
1...b:c3 2.d:c3 ♔e5 3.b8=♗+ ♔e6
4.♕c4+ ♖d5 5.♔f8 ♔d7 6.♕c7+
♔e6 7.♘f4+ ♔f6 8.♕d8+ ♖:d8#
1...b:a3(a) 2.♖g1(A) a2 3.♔d8 zz
  3...a1=♕ 4.♗:a1 ♔f7 5.♕g7+
♔e6 6.♖g6+ ♖f6 7.♔e8 ♖:g8#
8.♕g8+ ♖:g8#
  3...♔f7 4.♕g7+ ♔e6 5.♖g6+
♖f6 6.♔e8 a1=♕ 7.♗:a1 ♖:g6

8.♕g8+ ♖:g8#
1...b3(b) 2.d3(B) b2 3.♗e1 ♔:e5
4.b8=♕+ ♔e6 5.♕c4+ ♔d5 6.♕c6+
♖d6 7.♗g3 ♖:c6 8.♕c8+ ♖:c8#

A three-variant eightmover with model mates by the black rook at the edge of the board. Echoed play of the two kings; change of functions of the white b7-pawn. The content of the problem is very solid. However, in the try play the refutations of the thematic attempts are somewhat vague. Yet purity of refutations is essential for Hoffmann theme as a variety of Banny theme. If that purity was not achieved, would it not be better to omit such try play?

Commendation ex aequo
ALEKSANDER MIKHALAP
Belarus
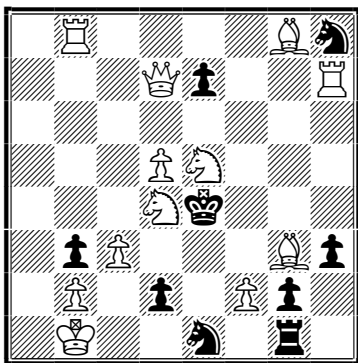
s#6   12+9

1...♘g6(a) 2.♕g4+(E) ♘f4 3.♕f3+
♔e5 4.♗f4+ ♔f6 5.♖f8+ ♔g6
6.♕d3+ ♘:d3#
1...♘f7(b) 2.♕f5+(D) ♔d5 3.♘f7+

♔c4 4.♘e5 ♔c5 5.♘e6+ ♔d6
6.♕d3+ ♘:d3#

1.♕:e7? ~ 2.♘e5~
1...♘g6(a) 2.♘g6+(C) ♔d3 3.♕e3+
♔c4 4.♖b4+ ♔c5 5.♘e6+ ♔d5
6.♕f3+ ♘:f3# but 1...d1=♘!(x)

1.♖e7? ~ 2.♘e5~ + ♔d3 3.♖e3+
♔c4 4.♕a4+ ♔c5 5.♘e6+ ♔d5
6.♖d3+ ♘:d3#
1...d1=♘(x) 2.♘h7+ ♘g6 3.♘g6+
♔d3 4.♘e5+ ♔d2 5.♘f3+ ♘f3
6.♗f4+ ♘e3# but 1...d1=♗!(y)

1.d6? ♖f1(~) 2.♗d5+ ♔d5 3.c4+
♔c5 4.♖b5+ ♔d4 5.d:e7+ ♔e4
♕d3+ ♘:d3#
1...d1=♗(y) 2.♖h4+ ♗g4 3.c4! e6!
4.♕b7+ ♔d4 5.♖g4+ ♔c5 6.♘d3
♘:d3# but 1...d1=♘!(x)

1.♖f8! ~ 2.♖f4+
1...♘g6(a) 2.♖h4+(A) ♘h4 3.♖f4+
♔e5 4.♖g4+ ♔f6 5.♗h4+ ♔e5
6.♘f3+ ♘:f3#
1...♘f7(b) 2.♖f7(B) d1=♘(x)
3.♖f4+ ♔e5 4.♘f3+ ♘f3 5.♖f3+
♔e4 6.♖e3+ ♘:e3#
  2...d1=♗(y) 3.♖h4+! ♗g4
4.♖f4+ ♔e5 5.♖g4 ~ 6.♘f3+ ♘:f3#

Again a moremover with a very rich content. Set play; three tries with subtle refutations. However, the author's concept is clearly not quite harmonious. Perhaps one of the tries should have been skipped.

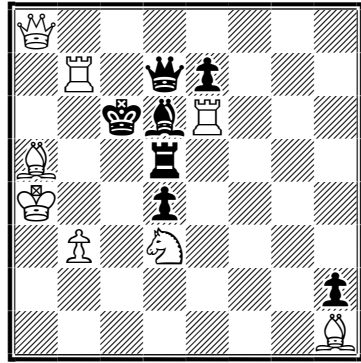Commendation ex aequo
VIKTOR KAPUSTA
Ukraine

s#12   15+4

Commendation ex aequo
MIKHAIL KHRAMTSEVICH
Belarus

s#3   8+7

1.♕d8+! – presetting the clock spring to respond to as many as three moves by the black bishop.
1...♗e7 2.a8=♕ ♗:d8 3.e7 ♗:e7 4.♖f8+! ♗:f8 – with switchback of the bishop to the initial square.
5.♕d8+! – the new queen restarts the clock mechanism.
5...♗e7 6.♖a8 ♗:d8 7.♗a2 ♗e7 8.♖f8+! ♗:f8 – with repetition of Black's switchback
9.g8=♗+! – the bishop spring is started for a third time, but now it will move in the opposite direction.
9...♗g7 10.♗b1 ♗:h8 11.♗ga2 ♗g7 – and the created royal battery delivers the decisive blow, with a model-mate finale:
12.g5+! ♔:f5#

A breathtaking moremover featuring white play along the perimeter of the Bristol triangle a8-g8-a2.

1.♗b6? zz
1...♕~ 2.♖c7+ ♔:b6 3.♕a5+ ♖:a5#
1...♕:b7 2.♘e5+ ♔:b6 3.♕a5+ ♖:a5# but 1...♕e8!

1.♗d8! zz
1...♕~ 2.♖c7+ ♔b6 3.♕a5+ ♖:a5#
1...♕e8! 2.♖d7+ ♔:d7 3.♕c8+ ♔:c8#
1...♕:b7! 2.♘e5+ ♔c5 3.b4+ ♕:b4#
1...♕:d8! 2.♕a6+ ♕b6 3.♖b:e7 ♕:a6#

Black Correction in black queen's play. Choice of first move; white battery play; Moscow material.

~

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Commendation ex aequo
SERGEY SMOTROV
Kazakhstan
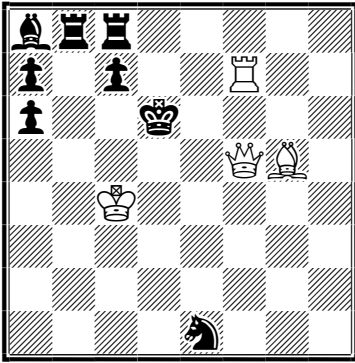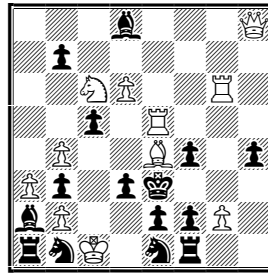

s#12   4+8

Main plan: 1.♕d7+? ♔e5 2.♕d5+
♗:d5+!

**1.♖f6+! ♔e7 2.♖f8+ ♔d6 3.♕f6+
♔d7 4.♕e7+ ♔c6 5.♖f6+ ♔b7
6.♕e4+ c6! 7.♕b1+♔c7 8.♖f7+
♔d6 9.♕g6+ ♔e5 10.♕f5+ ♔d6**
and the main plan works: **11.♕d7+
♔e5 12.♕d5+ c:d5#**

An exquisite Meredith in logical
style, with "overdrive-like" play.

I – ALEXANDER KUZOVKOV
5ᵀᴴ FIDE WORLD CUP IN COMPOSING,
2017, 2ᴺᴰ PRIZE

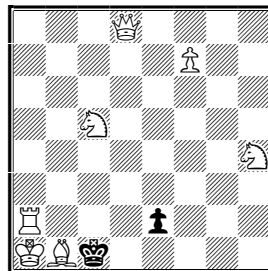s#4   11+15

1.♘e7! ~ 2.♗f5+ ♔d4 3.♖d5+
♔~ 4.♖:d3+ ♘:d3#
1...f3 2.♗d5+ ♔f4(♔d4) 3.♗f5+ ♔e3
4.♖:f3+ ♘:f3#
1...c4 2.♗:d3+
  2...♔d4 3.♘e6+ ♔:d3 4.♕c3+ ♘:c3#
  2...♔:d3 3.♖e6 ~ 4.♕c3+ ♘:c3#
1...♗:e7 2.♗f3+ ♔d4 3.♖e4+ ♔d5
4.♖:f4+ ♘:f3#
1...♔d4 2.♖e6+ ♔e3(♔c4) 3.♗:d3+
♔:d3 4.♕c3+ ♘:c3#

II – OLAF JENKNER
GAUDIUM, 2020

s#8   7+2

1.f8=♕!
1...e1=♕ 2.♘d3+ ♔d1 3.♕f3+ ♕e2
4.♖d2+ ♔:d2 5.♕a5+ ♔d1 6.♘f2+
♔c1 7.♕fc3+ ♕c2 8.♕b2+ ♕:b2#
1...e1=♘ 2.♕g5+ ♔d1 3.♕g1 ♔c1
4.♕f4+ ♔d1 5.♕gg4+ ♘f3 6.♕b4 ♔c1
7.♕d2+ ♘:d2 8.♘b3+ ♔:b3#
1...e1=♖ 2.♘d3+ ♔d1 3.♘f4+ ♔c1
4.♘e2 ♖:e2 5.♕a3+ ♖b2 6.♗c2 ♔:c2
7.♕ad3+ ♔c1 8.♕b1+ ♖:b1# 1...e1=♗
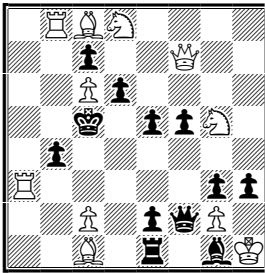2.♕f4+ ♗d2 3.♖c2+ ♔d1 4.♘g2 ♔e2
5.♗a2 ♔d1 6.♕g4+ ♔:c2 7.♕d3+ ♔c1
8.♕c3+ ♗:c3#

III – PETKO PETKOV
DIAGRAMMES, 1997,
1ST PRIZE

s#4   11+12

1.♕b3! ~ 2.♘e6+ ♔c6 3.♖a6+ ♕b6
4.♕c4+ ♗c5#
1...b:a3 2.♕c3+ ♔d5 3.♖b5+ ♕c5
4.♕d3+ ♗d4#
1...♔d4 2.♘e6+ ♔e4 3.♕c4+ ♕d4
4.♖e3+ ♗:e3#
1...d5 2.♘e6+ ♔d6 3.♕:b4+ ♕c5
4.♕:c5+ ♗:c5#