

## SECTION F: SELFMATES

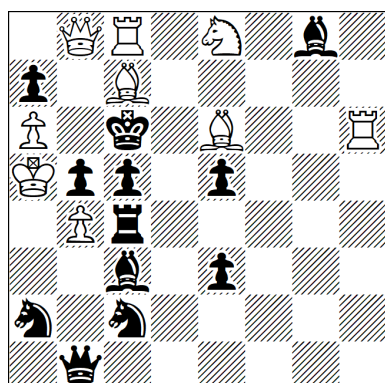
Judging countries: Bulgaria, Germany, North Macedonia, Poland, Slovakia

Theme (proposed by Russia): In a selfmate in 3 to 7 moves, White's first move (a try or the key) creates a threat. On his first move Black creates a battery aimed at the white king (this may be a refutation or may lead to a variation). The battery must be able to fire if White tries to continue with the threat. The battery is not required to fire in the variation.

Bulgaria's general remarks

From the 71 initial entries, 6 were excluded because of the sanctions on Russia/Belarus and we gave a zero score to two (one because it was not thematic and one because of a dual). So, in the end 63 entries were left to be scored. We expected better quality, but unfortunately most of the entries have poor thematic content and suffer from weaknesses, such as repetitions of moves, rough play, short threats, or very poor demonstration of the theme. Nevertheless, several problems are of good level and demonstrate the theme nicely. But even these compositions have some unpleasant nuances and weaknesses, so in the end, we did not find a masterpiece deserving the highest score.

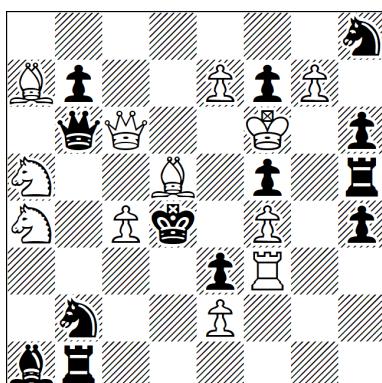
1<sup>st</sup> Place F10  
Jozef Havran  
Slovakia



s±3

(9+12) s±3

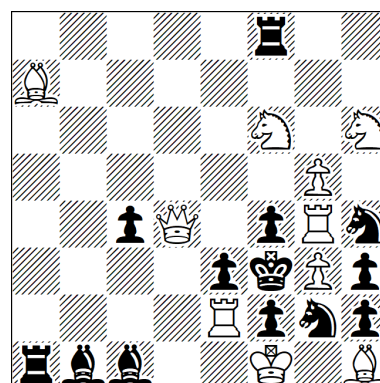
2<sup>nd</sup> Place F63  
Marjan Kovačević  
Serbia



s±3

(12+13) s±3

3<sup>rd</sup> Place F57  
Jan Rusinek  
Poland



s±3

(10+13)

1<sup>st</sup> Place (9,3 points) F10: Jozef Havran (Slovakia)

**1.Rd8!** [2.B×e5 [3.Qb6+ a×b6±]]

1...R×b4 2.Bf5+ Be6 3.Be4+ R×e4±, 1...Sa×b4 2.B×c4+ Be6 3.Bd5+ S×d5±

1...Sc×b4 2.B×g8+ Qg6 3.Bd5+ S×d5±, 1...c×b4 2.Qa8+ Kc5 3.Bb6+ a×b6±

Quiet threat and four battery-creating thematic defences on the same square. The variations of the knights are distinguished by bishop arriving from different squares and mating moves delivered by different units (Country) Difficult task of four thematic variations with creation of black batteries on the same square, but in the last variation the battery does not fire which differs from the other variations. The captures of the bB and bR on W2 are rough (BUL) Four battery formations as defences by captures of wPb4, exploited by White. The threat and the variation 1...c×b4 are of a related character, even more prominently the very different further three lines with their white battery-play. The black correction 1...Sc×b4 leads to an inversion of motive of second degree. Albeit reminiscent of an Adabashev synthesis, this combination impairs here the unity of the thematic performance. Still the overall impression is convincing (GER) Three well-matched variations after a quiet threat are supplemented by a fourth thematic variation with varied white play (MKD)

2<sup>nd</sup> Place (9,2 points) F63: Marjan Kovačević (Serbia)

1.Qd6! [2.Be6+ Ke4 3.Bxf5+ Rxf5‡]

1...Sd3 2.Be4+ Kxe4+ 3.Sc3+ Bxc3‡, 1...Sxc4 2.Bxc4+ Ke4+ 3.Sc3+ Bxc3‡

1...Sxa4 2.Bc6+ Kc3 3.Qd2+ Kxd2‡, 1...Sd1 2.Bxb6+ Rxb6 3.Bxb7+ Rxd6‡

Fourfold duel of front battery pieces bS-wB. White bishop star (Country) Difficult thematic complex with fourfold duel between bS and wB with wB star, unfortunately with repetition of moves and mates in the first two variations and rough captures of the bQ and bS on W2 (BUL) Duel between bS and wB, half-battery and battery. White's secondary double threat after a move of bSb2 (2.Bxb6+, 2.Be4+) is differentiated by the dual avoidance moves 1...Sd1, 1...Sd3 and parried by the black corrections 1...Sxc4, 1...Sxa4, an ambitious background of these four thematic variations. Counting also the threat, the wBd5 draws a star on W2 (GER) Four thematic bS-moves, of which three lead to matching wB's play (star including the threat) and the fourth one still employs the wB/wQ battery on the W3 move. The repeated W3 and B3 moves after 1...Sd3 and 1...Sxc4 detract from the overall impression (MKD) Four variations after bS defences. Unfortunately, one of the wB star moves appears in the threat instead of a variation. Still a good impression (SVK)

3<sup>rd</sup> Place (9 points) F57: Jan Rusinek (Poland)

1.Sh5! [2.Rxh4 [3.Bxg2+ hxg2‡]]

1...Bb2,Ba3 2.Rxe3+ fxe3 3.Qe4+ Bxe4‡

1...Bd2 2.Rxf2+ (2.Rxe3+?) exf2 3.Qd5+ (3.Qe4+?) Be4‡

1...Ba2,Bc2,Bg6,Bh7 2.Qxf4+ (2.Rxf4+?) Rxf4 3.Rxe3+ Bxe3‡

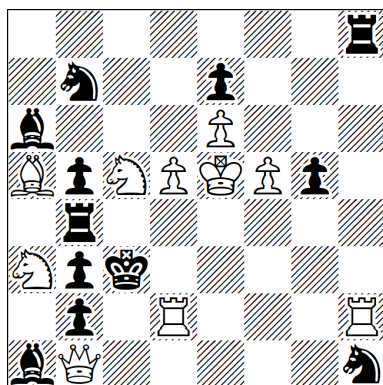
1...Bd3 2.Rxf4+ (2.Qxf4+?) Rxf4 3.Qxe3+ Bxe3‡

1...Be4 2.Rxe3+ Bxe3+ 3.Qd1+ Rxd1‡, 2...fxe3 3.Qxe3+ Bxe3‡

1...Bf5 2.Rxf2+ exf2 3.Qxf4+ Bxf4‡

Task of six thematic variations after black half-battery play and two black corrections, but the play is with many repetitions of moves and also repetition of mates (BUL) Sixfold presentation of the theme in a half-battery setting. Inversion of Black's general defence motive and three black corrections by moves of Black's light-squared bishop. The play is colourful and rich in variety. It is not surprising, but still a pity, that the cluster of units around the right lower corner of the board could not be avoided (GER) Complex play in six variations, but with only 4 different W2 moves (MKD) Black half-battery with blend of variations. However, two W2 moves repeat (SVK)

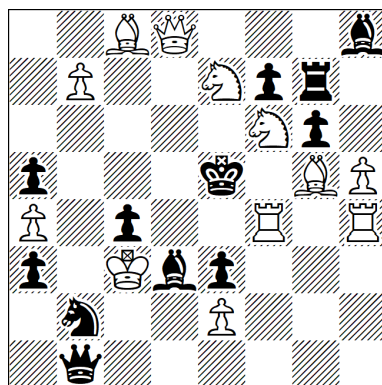
4<sup>th</sup> Place F51  
Mark Erenburg  
Israel



s‡4

(10+12)

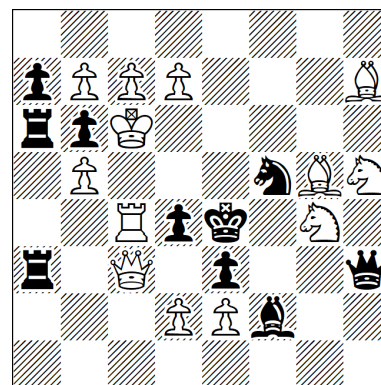
5<sup>th</sup> Place F21  
Jozef Havran  
Peter Gvozdják  
Slovakia



s‡4

(12+12)

6<sup>th</sup> Place F27  
Srećko Radović  
Serbia



s‡3

(13+10)

4<sup>th</sup> Place (8,8 points) F51: Mark Erenburg (Israel)

**1.Qe1!** [2.Sa4+ b×a4 3.Rc2+ Kd3 4.Qe4+ R×e4‡]

1...b1=Q 2.Qe3+ Qd3 3.Rc2+ b×c2 4.Qd4+ Q×d4‡

1...b1=R 2.Rh3+ Sg3 3.Re2+ R×e1 4.B×b4+ K×b4‡

2...R×h3 3.Qe3+ R×e3+ 4.Se4+ R×e4‡

1...b1=B 2.Qe3+ Bd3 3.Sb1+ Kc4+ 4.Qd4+ B×d4‡

1...b1=S 2.Rdf2+ Sd2 3.Q×a1+ b2 4.Rf3+ S×f3‡

1...Sf2,Sg3,Sd6 2.Se4+ S×e4 3.Rc2+ Kd3 4.Q×e4+ R×e4‡

1...S×c5 2.Sb1+ Kc4 3.Qc1+ b×c1=~~+ 4.Rd4+ B×d4‡

Black AUW in the thematic defences (Country) Four thematic variations with AUW, unfortunately with repetition of the wQ moves in the 1...b1=Q/b1=B variation (BUL) Thematic AUW, however with very similar play after 1...b1=Q/b1=B (W2 and W4 moves are the same) (GER) AUW is a strong achievement, and in this context the repeated W2 move 2.Qe3 is acceptable, even though still unpleasant (MKD)

5<sup>th</sup> Place (8,7 points) F21: Jozef Havran, Peter Gvozdják (Slovakia)

1.Sh7? [2.Qd6+ K×d6 3.b8=Q+ Kc5 4.Qb4+ a×b4‡]

1...Rg8 2.Rf5+ B×f5,g×f5 3.Bf4+ Ke4+ 4.Qd4+ B×d4‡

1...R×h7 2.Bf6+ B×f6 3.Re4+ B×e4 4.Qd6+ K×d6‡

but 1...f6!

**1.Sfg8!** [2.Qd6+ K×d6 3.b8=Q+ Kc5 4.Qb4+ a×b4‡]

1...R×g8 2.Bf6+ B×f6 3.Re4+ B×e4 4.Qd6+ K×d6‡

1...Rh7 2.Rf5+ B×f5,g×f5 3.Bf4+ Ke4+ 4.Qd4+ B×d4‡

Dynamic play across the whole chessboard: In order to threaten mate from the very left file, White needs to move his knight towards the top-right corner. Two white queens are sacrificed in the threat, while in the variations all possible types of white officers are sacrificed. Reciprocal change of continuations where White utilises the thematic battery created by Black (Country) Two interesting thematic half-battery variations. After B1, the existence or absence of a control on f6 by the white knight is decisive for the correct choice of White's continuation. Therefore, the reciprocal changes between try and solution taking place on a merely formal level, does not substantially increase the value in this case. The construction is flawless (GER) Excellent content in a well-constructed setting (MKD)

6<sup>th</sup> Place (8,6 points) F27: Srećko Radović (Serbia)

1...Qf3 2.Qd3+ R×d3 3.e×d3+ K×d3‡, 1...Qg2 2.Qc2+ Rd3 3.R×d4+ K×d4‡

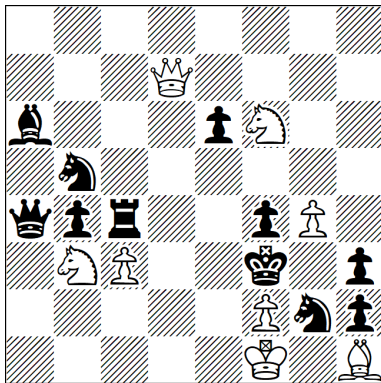
**1.Qb4!** [2.Sgf6+ Ke5 3.Qe7+ S×e7‡]

1...Qf3 2.d3+ R×d3 3.e×d3+ K×d3‡, 1...Qg2 2.Qb1+ Rd3 3.R×d4+ K×d4‡

1...Qh1 2.Sg3+ B×g3 3.B×f5+ K×f5‡, 1...Q×g4 2.Sf6+ Ke5 3.Qe7+ S×e7‡

The bQ creates three royal batteries (Country) Good creation of three black Royal batteries by the bQ and three different battery mates (BUL) Formation of a royal battery by three ambush moves of the bQ as defences, exploited by White in noticeably distinct ways (three inversions of motive), with three different discovered checks by the bK on the mating move. Convincing uniformity and freshness of play (GER) Triple battery creation by the bQ is a good achievement, so in this context the slightly varied white play can be excused (MKD)

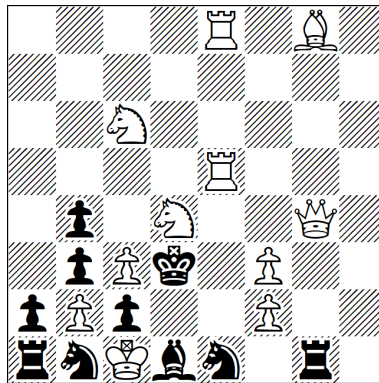
7<sup>th</sup> Place F55  
Mark Erenburg  
Israel



s±3

(8+11)

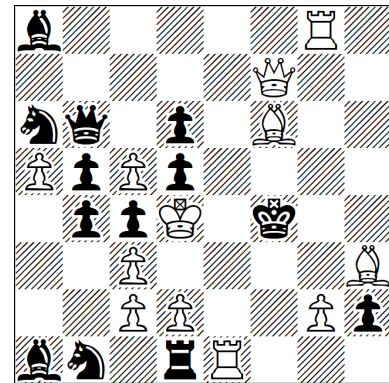
8<sup>th</sup> Place F16  
Frank Richter  
Germany



s±3

(11+10)

9<sup>th</sup> Place F35  
Mike Prcic  
United States



s±3

(12+13)

7<sup>th</sup> Place (8,2 points) F55: Mark Erenburg (Israel)

**1.Qd2!** [2.Qe1 [3.B×g2+ h×g2‡]]

1...R- 2.Sd4+ S×d4+ 3.Qd3+ B×d3‡, 1...R×c3 2.Qd5+ (2.Q×c3+?) e×d5 3.Sd4+ S×d4‡

1...Sb~ 2.S(x)d4+ R×d4+ 3.Qe2+ B×e2‡, 1...S×c3 2.Q×c3+ (2.Qd5+?) b×c3 3.Sd4+ R×d4‡

Black corrections (Country) Four thematic variations with nice combination of black half-battery play and two black corrections. All mates are different (BUL) Highly elegant and economical fourfold presentation of the theme in a half-battery setting. Two balanced systems of black correction, inversion of Black's primary defence motive, dual avoidance on W3 after the primary defences, on W2 after the secondary defences. Despite the reoccurrence of 2.Sd4+, an impressive achievement (GER) Four thematic variations with two battery mates and two direct mates. The repeated W2 move 2.Sd4+ decreases the value (MKD) Black half-battery mechanism with black correction. Pity that 2.Sd4+ occurs after both random defences (SVK)

8<sup>th</sup> Place (8,1 points) F16: Frank Richter (Germany)

**1.Rc5!** [2.c×b4 [3.Rc3+ S×c3‡]]

1...B×f3 2.Bh7+ Be4 3.Qf3+ S×f3‡ (2.c×b4? Sg2+!)

1...S×f3 2.Se5+ S×e5 3.Qe2+ B×e2‡ (2.c×b4? Be2+!)

1...Be2 2.Qf4 [3.Qd2+ S×d2‡] (2.c×b4? S×f3+!)

1...Sg2 2.Re2 [3.Rd2+ S×d2‡] (2.c×b4? B×f3+!)

Four thematic variations (Adabashev synthesis of two pairs of variations). The four thematic defences reappear as unique refutations if White tries to continue with the threat (Country) Four thematic variations with black half-battery play and 2×2 thematically connected variations (BUL) An excellent quartet of variations with harmonious black and white play, thereby surpassing problems with similar idea, such as F16a (MKD) Unified play in four thematic variations using black half-battery (SVK)

9<sup>th</sup> Place (8 points) F35: Mike Prcic (United States)

1.Qe6? [2.Qe4+ d×e4 3.Be5+ d×e5‡] but 1...S×c5!

**1.Qe8!** [2.Qe4+ d×e4 3.Be5+ d×e5‡]

1...S×d2 2.Bg5+ Kg3 3.Qe3+ Sf3‡

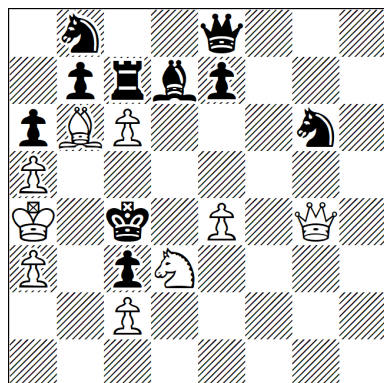
1...S×c3 2.g3+ Kf3 3.Qe2+ S×e2‡

1...S×c5 2.Rg4+ Kf5 3.Qe6+ S×e6‡

The theme is tripled (Country) Three thematic variations, three different white pieces move to three different squares on the g-file at W2, three different wQ moves on W3 (BUL) Battery formations on three distinct lines by knights that capture a pinned wP. White's exploitations are finished off by three different checks by the wQ on the e-file. An unfulfilled desire is to see those batteries created

by moves of a single bSe4. The variations 1...Sxc3, 1...Sxc5 show echoed play (GER) Double check mates are not usually pleasing, but still they are a cohesive factor in this problem together with the bK play at B2 moves and the wQ play at W3 moves (MKD) Three variations in unified play (SVK)

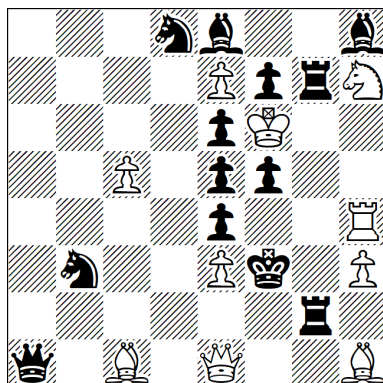
10<sup>th</sup>-13<sup>th</sup> Place F01  
Zoran Gavrilovski  
North Macedonia



s†3

(9+10)

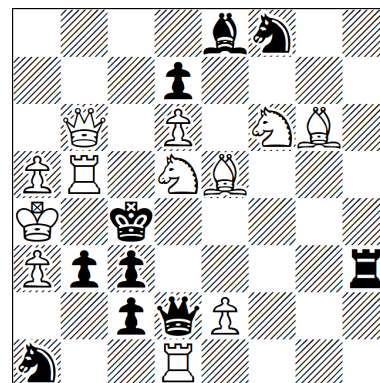
10<sup>th</sup>-13<sup>th</sup> Place F64  
Hartmut Laue  
Germany



s†5

(10+13)

10<sup>th</sup>-13<sup>th</sup> Place F02  
Oleg Shaligin  
Sergiy Borodavkin  
Ukraine



s†4

(12+10)

10<sup>th</sup>-13<sup>th</sup> Place (7,8 points) F01: Zoran Gavrilovski (North Macedonia)

1.Qg1? [2.Qb1 [3.Qb5+ a×b5†]]

1...R×c6 2.Qc5+ R×c5†

1...S×c6 2.Qd4+ S×d4†

but 1...b×c6!

**1.Qd1!** [2.Qb1 [3.Qb5+ a×b5†]]

1...R×c6 2.Qg1 [3.Qc5+ R×c5†]

1...S×c6 2.Sb2+ (2.Se5+?) c×b2 3.Qd4+ S×d4†

1...b×c6 2.Se5+ (2.Sb2+?) S×e5 3.Qd5+ c×d5†

Three newly formed batteries prevent the quiet threat by firing against the wK (useful effect of the defences) and are used for mating the wK (inversion of motives). The wQ makes an ambush key and four W3 moves in two systems of white play with: I) quiet W2 move in the threat and after 1...R×c6; II) sacrificial play by the wS on the W2 move opening the d-file for the wQ in an anti-dual manner after 1...S×c6/b×c6. Change of functions of three white moves and one black move between the solution and the try by the key piece (Country) Three thematic variations with creation of batteries on the same square and three battery mates. 2×2 thematically connected variations (BUL) Well-constructed threefold presentation of the theme. However, Black's defences 1...R/S×c6 against the threat 2.Qb1 aim at the control over the square b5 (2...Rc5(R×b6)+ / Sd4(Sa7)+), 1...b×c6 at providing the flight d4 (2...c5+ 3.Qb5+ Kd4), while the involved discovered check has no defensive effect. Therefore, there is no inversion of Black's defence motive (as claimed by the author). Still, the presentation with four wQ sacrifices on W3, quiet queen moves and dual avoidance on W2 is of a very good quality (GER)

10<sup>th</sup>-13<sup>th</sup> Place (7,8 points) F64: Hartmut Laue (Germany)

**1.Rh5!** [2.R×f5+ e×f5 3.Sg5+ R×g5†] Qa6 2.c6 [3.R×f5+ e×f5 4.Sg5+ R×g5†] Q×c6 3.Rh4 [4.Rf4+ e×f4 5.Sg5+ R×g5†] Qc3 4.Qf1+ Kg3 5.Qf4+ e×f4†

Peri-decoy of the bQ with threefold iteration of the stipulated effect; final exploitation by inversion of Black's thematic defence motive (Country) Three thematic moves in a single variation with decoys of the bQ (MKD) Only a single thematic variation, but the idea is nicely echoed at a later stage of the solution (SVK)

10<sup>th</sup>-13<sup>th</sup> Place (7,8 points) F02: Oleg Shaligin, Sergiy Borodavkin (Ukraine)

1...Rh4 2.Se3+ Qxe3 3.Rc5+ Qxc5 4.Qb5+ Qxb5‡

1...Qf4 2.Rd4+ Qxd4 3.Rc5+ Qxc5 4.Qb5+ Qxb5‡

1...Qd4 2.Rc5+ Qxc5 3.Qb5+ Qxb5‡

**1.Qa6!** [2.Rb6+ Kc5 3.Rc6+ dxc6 4.Qb5+ cxb5‡]

1...Rh4 2.Bd3+ Qxd3 3.Rb4+ Kc5 4.Qb5+ Qxb5‡

1...Qf4 2.Rb4+ Kc5 3.Sxd7+ Sxd7 4.Qb6+ Sxb6‡, 3...Bxd7+ 4.Qb5+ Bxb5‡

1...Qd4 2.Sb6+ Qxb6 3.Rc5+ Kxc5 4.Qb5+ Qxb5‡

1...Qxd5 2.Rc5+ Kxc5 3.Qb6+ Kc4 4.Qb5+ Qxb5‡

A two-phase problem with three thematic variations and changed play (Country) Threefold presentation of the theme. The frequent move 4.Qb5+, the rather limited use of wBg6 and wRd1, and a lack of unity in the complex of variations affect the rating considerably (GER) Interesting thematic and changed play, in spite of some repeated white moves (MKD) Three thematic variations changed to set play. Unfortunately, one of the set lines is shorter (SVK)

10<sup>th</sup>-13<sup>th</sup> Place F18

Gennady Kozyura

Valery Kopyl

Ivan Soroka

Ukraine

14<sup>th</sup> Place F65

Marjan Kovačević

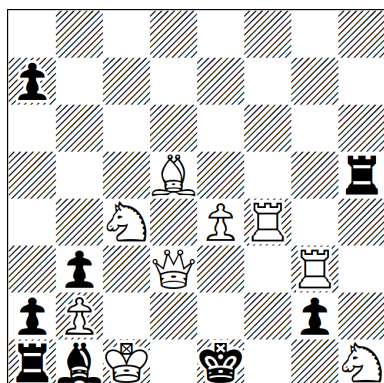
Serbia

15<sup>th</sup>-17<sup>th</sup> Place F33

Michael Barth

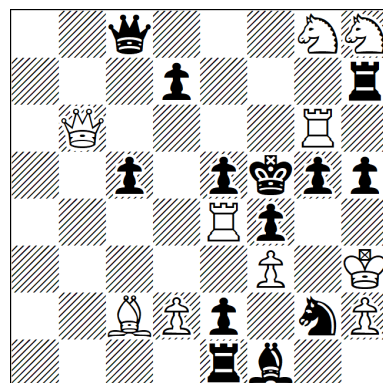
Hartmut Laue

Germany



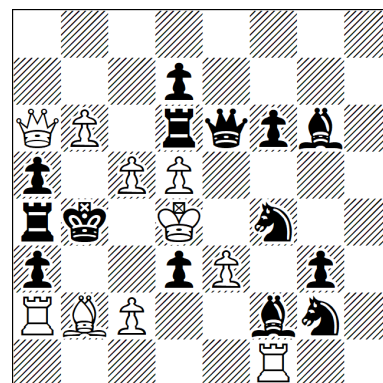
s‡3

(9+8)



s‡3

(10+13)



s‡3

(10+14)

10<sup>th</sup>-13<sup>th</sup> Place (7,8 points) F18: Gennady Kozyura, Valery Kopyl, Ivan Soroka (Ukraine)

1.Sc~? [2.Qc3+ Ke2 3.Bc4+ Bd3‡] but 1...R×h1!

**1.Se5!** [2.Qc3+ Ke2 3.Bc4+ Bd3‡]

1...g×h1=Q 2.Rg1+ Q×g1 3.Qe3+ Q×e3‡

1...g1=Q 2.Re3+ Q×e3+ 3.Qd2+ Q×d2‡

1...g×h1=R,g1=R 2.Rf1+ R×f1 3.Qe2+ K×e2‡

1...R×h1 2.Qf3 [3.Sd3+ B×d3‡]

Fourfold presentation of the theme (Country) Four thematic variations, but the line 1...R×h1 requires an extra wS and does not match convincingly the character of the harmonious complex of the other three lines (GER) Three well-matched thematic variations and another one with quiet W2 move (MKD) Four variations lacking higher unity (SVK)

14<sup>th</sup> Place (7,6 points, not counting for the country) F65: Marjan Kovačević (Serbia)

1...d6 2.Se7+ R×e7 3.Rf6+ K×f6‡

1...d5 2.Qe6+ Q×e6 3.R×g5+ K×g5‡

1...c4 2.R×f4+ K×f4 3.Qe3+ S×e3‡

**1.Qb3!** [2.R×f4+ K×f4 3.Qe3+ S×e3‡]

1...d6 2.Qe6+ Q×e6 3.R×g5+ K×g5‡

1...d5 2.Se7+ R×e7 3.Rf6+ K×f6‡

Reciprocally changed bK mates (Country) Nice reciprocal changes of white continuations after bP one-two steps (BUL) Two thematic variations, nicely embedded into a reciprocal change mechanism which, however, is based on a well-known matrix. The white battery is inactive in the thematic lines (GER) Exchanged W2 moves with arrival of the wQ to e6 from different squares (MKD)

15<sup>th</sup>-17<sup>th</sup> Place (7,5 points, not counting for the country) F33:

Michael Barth, Hartmut Laue (Germany)

**1.Ba1!** [2.c3+ Kb3+ 3.Qc4+ Rxc4†]

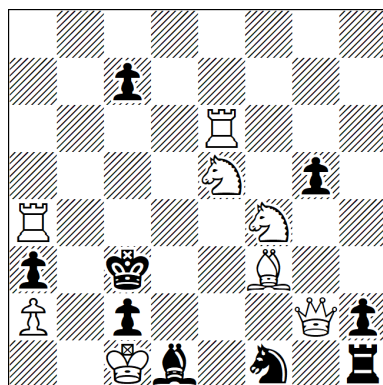
1...Sxe3 2.Rg1 [3.Qc4+ Sxc4†] Be1 3.Bc3+ Bxc3†

1...Sxd5 2.c6 [3.Bc3+ Sxc3†] Rxc6 3.Qc4+ Rxc4†, 2...dxc2 3.Qb5+ Kxb5†

1...dxc2 2.Bc3+ Kb3+ 3.Qc4+ Rxc4†

Two thematic variations on distinct battery lines; inversion of the motives of the thematic defences in a pseudo le Grand mechanism with changed mates after the thematic moves; dismantling of the thematic batteries and direct mates by the former rear pieces, where the strategic roles of the squares c3, c4 are reciprocally exchanged (Country) The most interesting entry with two thematic variations showing an original combination of the set theme with the pseudo le Grand theme. The sub-variation threats are battery mates after quiet W2 moves terminate the white control of the respective black battery and the sub-variation mates are given by former rear battery pieces after they just dismantled the respective black battery (MKD)

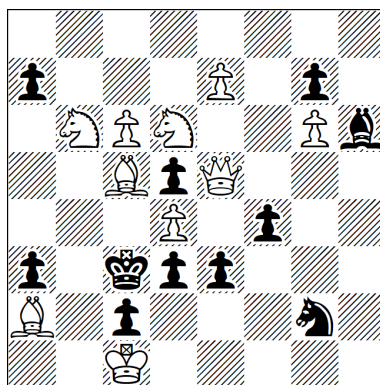
15<sup>th</sup>-17<sup>th</sup> Place F14  
Bogusz Piliczewski  
Poland



s†3

(8+9)

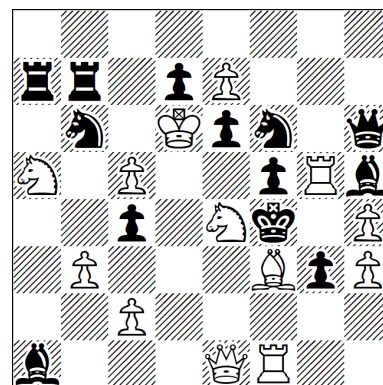
15<sup>th</sup>-17<sup>th</sup> Place F15  
Ladislav Salai Jr, Emil Klemanič  
Peter Gvozdjak, Štefan Sovík  
Slovakia



s†4

(10+11)

18<sup>th</sup> Place F43  
Gerard Smits  
Hans Uitenbroek  
Netherlands



s†3

(13+13)

15<sup>th</sup>-17<sup>th</sup> Place (7,5 points) F14: Bogusz Piliczewski (Poland)

**1.Ba8!** [2.Qb7 [3.Qb2+ axb2†]]

1...Bg4,Bh5 2.Qxf1 [3.Qe1+ Rxe1†] Bd1 3.Qf3+ Bxf3†

1...Be2 2.Rc6+ Bc4 3.Qd2+ Sxd2†, 1...Se3 2.Sd5+ Sxd5 3.Qxc2+ Bxc2†

1...Sd2 2.Qf3+ Sxf3 3.Se2+ Bxe2†, 1...c6 2.Qd2+ Sxd2 3.Se2+ Bxe2†

Bristol, switchback, Pelle move, Keller (paradox), Dentist, white sacrifices, reciprocal captures (Country) Four thematic variations with black half-battery play, Bristol key and black correction. Good construction, but use of a half-battery is not so paradoxical for the set theme (BUL) Fourfold presentation of the theme in diversified variations, showing four closures of the diagonal a8-h1. However, the numerous strategic elements appear rather disconnected, and the use of wRe6 is not satisfactory (it plays a role only after 1...Be2) (GER) Four thematic variations after a quiet threat, but the capture after 1...Bg4,Bh5 is both unpleasant and unrelated to the other W2 moves (MKD) Four thematic variations using black half-battery mechanism (SVK)

15<sup>th</sup>-17<sup>th</sup> Place (7,5 points, not counting for the country) F15:

Ladislav Salai Jr, Emil Klemanič, Peter Gvozdják, Štefan Sovík (Slovakia)

**1.Sa8!** [2.Se4+ d×e4 3.Qb8 [4.Qb2+ a×b2‡]]

1...e2 2.Q×f4 [3.Qd2+ B×d2‡] Se3 3.Q×e3 [4.Qd2+ B×d2‡], 2...S×f4 3.Sc7 [4.S×d5+ S×d5‡]  
(2.Se4+? d×e4 3.Qb8 f3+!)

1...f3 2.Q×e3 [3.Qd2+ B×d2‡] S×e3 3.Sc7 [4.S×d5+ S×d5‡], 2...Sf4 3.Q×f4 [4.Qd2+ B×d2‡]  
(2.Se4+? d×e4 3.Qb8 e2+!)

Cyclically changed play in sub-variations (Kiss theme). Black batteries would fire against the threat on B3. Quiet W3 moves (Country) In a formal sense, this is a clean and original moreover variation of the Kiss theme, with its cyclic play on W2, W3. For a higher ranking, however, the presentation should exhibit more interesting strategy, more colourful lines. The construction is satisfactory, with the exception of the use of wSd6 (GER) An outstanding key and original content, the latter achieved by means of inherently crude captures of the bS on the thematic line (MKD)

18<sup>th</sup> Place (7,4 points) F43: Gerard Smits, Hans Uitenbroek (Netherlands)

**1.Sc3!** [2.Sd5+ Sb×d5,Sf×d5,e×d5 3.Qe5+ B×e5‡]

1...Ra6 2.Se2+ Ke3 3.S×c4+ S×c4‡, 1...e5 2.R×f5+ K×f5 3.Qe4+ S×e4‡

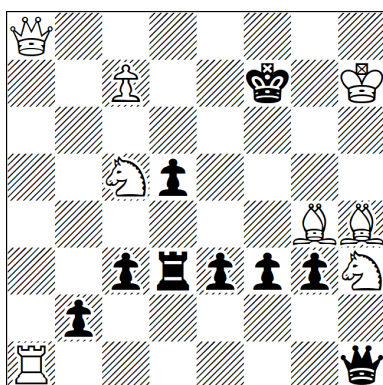
1...Sf~ 2.B(x)e4+ Bf3 3.R×f5+ e×f5‡, 1...Sg4 2.Be4+ Sf2 3.R×f5+ e×f5‡

Very nice interpretation of the theme where in the threat three different black pieces play on B2 and Black creates batteries with them as defences. Combination of black battery creation and black half-battery play. Sadly, the white play in the bS correction variation is the same (BUL) Three clean thematic variations, two battery lines. No deeper connection between the lines is visible, and wSa5 is weak (GER) Triple battery creation with inversion of motives. The key by an out-of-play piece and the heavy setting are drawbacks (MKD)

19<sup>th</sup> Place F71

Daniele Gatti

Italy



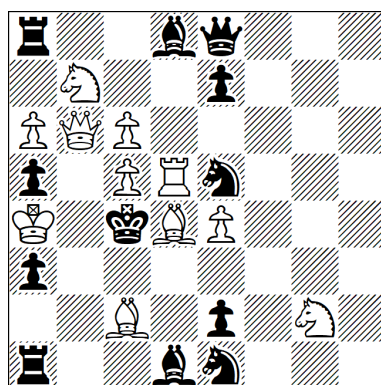
s‡6

(8+9) s‡3

20<sup>th</sup> Place F03

Zoran Gavrilovski

North Macedonia



(11+12)

19<sup>th</sup> Place (7,2 points) F71: Daniele Gatti (Italy)

**1.c8=Q!** [2.Q×d5+ R×d5 3.Bh5+ R×h5‡]

1...Qb1 2.Sg5+ Kf6 3.Qh8+ Ke7 4.Sge4+ Kf7 5.Q×d5+ R×d5 6.Bh5+ R×h5‡

1...b1=Q 2.Ra7+ Qb7 3.Qc6 [4.Q×d5+ R×d5 5.Bh5+ R×h5‡] Qhb1 4.R×b7+ Q×b7 5.Q×d5+ R×d5/Q×d5 6.Bh5+ R×h5/Q×h5‡

1...b1=B 2.Se4 [3.Q×d5+ R×d5 4.Bh5+ R×h5‡] d4 3.Seg5+ Kf6,Ke7 4.Sf7+ K×f7 5.Q×f3+ Q×f3 6.Bh5+ Q×h5‡

Exchange of W2/W3 moves by the white thematic pieces (Country) Excellently constructed problem with sufficiently matching play in three variations, which is difficult to find without computer help. The short threat is acceptable in the light of the problem's length (MKD) A six-mover with three variations one of which is a bit questionable. What follows after 1...b1=B is threatening after the key as well (SVK)



20<sup>th</sup> Place (6,9 points) F03: Zoran Gavrilovski (North Macedonia)

1...Bxc2+ 2.Qb3+ Bxb3†

1...Qxc6+ 2.Qb5+ Qxb5†

1.Bb2! [2.Qb4+ axb4 3.Bb3+ Bxb3†]

1...Rxa6 2.Sd6+ exd6 3.Qb4+ axb4†

1...Sxc6 2.Sxa5+ Sxa5+ 3.Qb5+ Qxb5†

1...Sxc2 2.Se3+ Sxe3+ 3.Qb3+ Bxb3†

Three newly formed batteries prevent the threat by firing against the wK (useful effect of defences), but they are also used for mating the wK (inversion of motives) (Country) Creation of three different black batteries (BUL) Three thematic lines in a mechanism similar to that of F35, but the play is uneven and the construction less satisfactory (GER)

21<sup>st</sup> Place

- F69 (6,8 points, not counting for the country): Oleg Shaligin, Sergiy Borodavkin, Oleksandr Derevchuk (Ukraine) Choice of key. Black correction (Country) Three defences by the bS and three mates by the bQ after a good key, even though the presence of a wP on e7 signals the key piece. The W3 move 3.Rg4+ features in two thematic variations (MKD)

22<sup>nd</sup> Place

- F06 (6,6 points, not counting for the country): Waldemar Tura (Poland) Adabashev complex: Two thematic variations (1...Ra1 and 1...Ra2) with creation of black batteries and double dual avoidance [Iwanow theme (B1 and W2 moves) and simple dual avoidance (B2 and W3 moves)] and two non-thematic variations (threat and 1...Bb5) with change of functions of the wQ and wBd8 (Country) One of the two couples of variations of this Adabashev synthesis is thematic, where Black's defences induce a rather shallow dual avoidance effect on W3. Except for a sacrifice on W2 in one of the two thematic lines, both white rooks are idle (GER) Only two thematic variations, but enriched with dual avoidance and additional play which is not thematic (MKD)

23<sup>rd</sup>-25<sup>th</sup> Place

- F19 (6,4 points): Mike Prcic (United States) Exchange of W2/W3 by the white thematic pieces (Country) Exchange of white moves and of the functions of bRf6/bBf3 (a front battery piece if White continues with the threat / an actual front battery piece in the respective variation; and *vice versa*) (MKD)
- F31 (6,4 points): Stephen Taylor (Great Britain) The black bishop forms two thematic batteries, one as rear-piece and one as front-piece. A full-length try echoes the battery formation and play as well as the key-switchback (Country) The idea of using a bB as front piece and as rear piece for two thematic variations is original. Apart from that, the variations do not show highlights that would justify the length of 5 moves. The wRa3 is important after 1...Bxb1 but otherwise inactive (GER) The problem's length and the full-length threat are commendable, but the play lacks sufficient unity (MKD)
- F58 (6,4 points): Maryan Kerhuel, Michel Caillaud (France) The notation of the solution should start with 1.Re1? Qf7!, which presents not only a first thematic effect in the sense of the tourney but also indicates the original logical structure of the problem. Both the foreplan 1.Ba4 Qa3 and the continuation 2.Re1 Qf8 (a deflection) show thematic black defences by battery formations. However, the presentation of this attractive idea is tarnished by the weak roles of wBc6 and wSh1 (GER) Two thematic moves in a single variation (MKD)

26<sup>th</sup>-29<sup>th</sup> Place

- F17 (6,2 points): Jorma Paavilainen (Finland) Well balanced construction, two enjoyable thematic variations, but without special highlights (GER) A good key and lively play (MKD)
- F24 (6,2 points): Marko Klasinc, Klemen Šivic (Slovenia) Chasing the bK might seem dull, but the inversion of motifs is nice (MKD)

- F28 (6,2 points): Klemen Šivic, Marko Klasinc (Slovenia) A decently good rendering of the idea of battery firing by means of e.p. captures, in spite of the short threat (MKD)
- F54 (6,2 points): Jorma Paavilainen (Finland) Two clean and balanced thematic variations with exchange of the functions of wSb6 and wQ, very good construction (GER) After battery creation on b5 the mates are given by the rear battery piece (MKD)

#### 30<sup>th</sup>-31<sup>st</sup> Place

- F61 (6 points): Atsuo Hara (Japan) Three variations with uneven play and the same W3 and B3 moves (MKD)
- F66 (6 points): Jiří Jelínek, Miroslav Svítek (Czech Republic) Three thematic defences on the same square (Country) Triple battery creation on the same square. The dual mate after 1...Q×e4 is a drawback (MKD)

#### 32<sup>nd</sup> Place

- F70 (5,8 points): Daniele Gatti (Italy) Two nice analogous thematic ambush defences, but too small for a higher ranking. The wBb8, only preventing 1...Qc1 2.Se8+, is unpleasant (GER) A light setting, but the varied black play (one battery mate and one direct mate) in the thematic variations is not an ideal feature (MKD)

#### 33<sup>rd</sup> Place

- F48 (5,6 points): Dimitris Liakos (Greece) Good play with inversion of motifs (MKD)

#### 34<sup>th</sup>-38<sup>th</sup> Place

- F09 (5,4 points): Kalyan Seetharaman, S.K. Balasubramanian (India) Two different battery formations by the bQ with different white continuations and battery mates. Changed play after 1...Qa2 from set play to solution. Dual avoidance on W2 move. Bi-valve key opening c5-f5 line and closing c5-d8 line enables changed play. Four different black mates (set, threat and two variations). Inversion of motive of battery formation by Black utilised by White for mate (Country) Inversion of motifs and nice dual avoidance (MKD)
- F23 (5,4 points, not counting for the country): Zoran Gavrilovski (North Macedonia) Three newly formed batteries prevent the quiet threat by firing against the wK (useful effect of the defences) and two of them are used for mating the wK (inversion of motives). Fourfold play on the same square (e2): three times on the B1 move and the fourth arrival occurs on the threat's B2 move. The try is made by the key piece (Country) Three thematic variations that are (almost throughout) finished off by white checks on d3 and mates by capturing the checking unit. The key is obtrusive (GER)
- F32 (5,4 points): Stephen Taylor (Great Britain) Each new black battery has a unique way of firing without mating, circumvented after bPf4 answers two W2 checks (Country) Two thematic variations in a common setting, with the special feature that the intended threat founders on a unique discovered check by the thematically formed battery. This is a worthy and unusual subtlety, but not enough for a higher ranking (GER) Two good variations after a quiet threat (MKD)
- F36 (5,4 points): Miroslav Svítek (Czech Republic) 2 × theme, change function move, free change (Country) Two interesting variations in a heavy and cluttered setting (MKD)
- F53 (5,4 points, not counting for the country): Mike Prcic, Mark Kirtley (United States) Dual avoidance. wSg5 guards e4 in the thematic variations (in the threat, the wQ guards e4) (Country) Good dual avoidance with white battery play, but the mate is the same in both variations (MKD)

#### 39<sup>th</sup>-42<sup>nd</sup> Place

- F11 (5,2 points): Michel Caillaud (France) Two simple variations with battery mates (MKD)
- F22 (5,2 points, not counting for the country): Miroslav Svítek (Czech Republic) Two thematic defences on the same square, switchbacks (Country) Black switchbacks with delayed Umno. The capturing W2 move after 1...S×c5 detracts from the overall impression (MKD)

- F42 (5,2 points): Gerold Schaffner (Switzerland) Two thematic variations with varied play (MKD)
- F62 (5,2 points): Henk le Grand (Netherlands) Inversion of motifs becomes effective only after the white line piece that controls the 7<sup>th</sup> or 8<sup>th</sup> row made a sacrificial W2 move (MKD)

#### 43<sup>rd</sup>-44<sup>th</sup> Place

- F07 (5 points): Kalyan Seetharaman (India) Quiet threat. Inversion of motive of black battery formation. Two battery formations on the same square and correction play by different black promotions. Battery transformation. Diagonal and orthogonal battery mates by Black (Country) The quiet play is a good bonus (MKD)
- F08 (5 points, not counting for the country): Daniele Gatti (Italy) The short threat is a drawback, but the tries add to the general value of the problem (MKD)

#### 45<sup>th</sup>-46<sup>th</sup> Place

- F04 (4,8 points, not counting for the country): Marko Klasinc, Klemen Šivic (Slovenia) Chasing the bK to the c-file always leads to the same mate (MKD)
- F37 (4,8 points): Aleksey Gasparyan (Armenia) Fight for the c5 flight square (Country) Peculiar masked battery creation with varied mating strategy (a dual direct mate after 1...Qg4,Qh4 and a battery mate after 1...Rg4). The choice of the W1 move adds charm to the problem (MKD)

#### 47<sup>th</sup>-48<sup>th</sup> Place

- F05 (4,6 points, not counting for the country): C.G.S. Narayanan (India) Two thematic battery formations and correction play by the pd5. Inversion of motive of black battery formation by White (Country) Two nice variations. One mate is direct and one is from a battery (MKD)
- F47 (4,6 points): János Csák (Hungary) Two variations with inversion of motifs after a short threat and with a bit varied white play (MKD)

#### 49<sup>th</sup>-50<sup>th</sup> Place

- F26 (4,4 points, not counting for the country): Michel Caillaud (France) Inversion of motifs with quiet W2 moves (MKD)
- F67 (4,4 points): Ovidiu Crăciun (Romania) The threat is an important part of the set theme, so the dual here is strong. Triple in the mates of the first variation is also very bad (BUL) The author seems to have needed an unpleasant dual threat 2.Qxf3+,Rxf3+ to give a thematic effect to 1...Sxg3 which by capturing the wPg3 does not defend against 2.Rxf3+ (because 3.g4?? is no longer possible). Dual mates after 1...Sxg3 are yet another drawback (MKD)

#### 51<sup>st</sup>-53<sup>rd</sup> Place

- F12 (4,2 points): Gerold Schaffner (Switzerland) Two variations with varied strategy of the white play (MKD)
- F41 (4,2 points): Steffen Slumstrup Nielsen (Denmark) Inversion of motifs after 1...Rxc4, but not after Qa5 due to the dual mate (MKD)
- F45 (4,2 points): Ivo Tominić (Croatia) Three promotions on b1 are thematic with respect to the first threat (Country) Two thematic variations after 1...cxb1=S/cxb1=B. It would have received a higher score if the unpleasant dual threat did not exist (MKD)

#### 54<sup>th</sup> Place

- F40 (3,8 points): János Csák (Hungary) Two interesting variations, but the short threat is not good at all (MKD)

#### 55<sup>th</sup>-57<sup>th</sup> Place

- F20 (3,6 points): Aleksey Gasparyan (Armenia) The key opens the wQ diagonal and guards a potential flight square (Country) Two thematic variations with a dual mate in one of them (MKD)

- F49 (3,6 points, not counting for the country): Aleksey Gasparyan (Armenia) Two variations in which Black can mate the wK only with a double check (Country) The heavy setting and the promoted wB are serious drawbacks (MKD)
- F50 (3,6 points, not counting for the country): Tibor Érsek (Hungary) The short threat and varied strategy reduce the score (MKD)

#### 58<sup>th</sup>-59<sup>th</sup> Place

- F13 (2,8 points, not counting for the country): Gerold Schaffner (Switzerland) Only one variation, which merely extends the short threat (MKD)
- F68 (2,8 points): José Antonio Garzón (Spain) Black royal battery creation; battery activation; Dombrovskis effect (Country) Only one variation after a key by an out-of-play piece (MKD)

#### 60<sup>th</sup> Place

- F30 (2,6 points, not counting for the country): Stephen Taylor (Great Britain) Mates on the same square by two different bPs capturing different white units; reciprocal wQ/bPg5 captures (Country) Only the variation 1...Rd×d4 is thematic and it merely extends the short threat (MKD)

#### 61<sup>st</sup> Place

- F46 (2,2 points): Steffen Slumstrup Nielsen, Bjørn Enemark (Denmark) Only one variation, and a try refuted by the thematic B1 move (MKD)

#### 62<sup>nd</sup> Place

- F44 (2 points): Indrek Aunver (Sweden) Only one thematic variation (MKD)

#### 63<sup>rd</sup> Place

- F34 (1,8 points): José Antonio Garzón (Spain) Self-pin key; battery creation (x2); square vacation (Country) Only one thematic variation and a dual mate (MKD)

#### 64<sup>th</sup> Place

- F52 (1,6 points, not counting for the country): José Antonio Garzón (Spain) Battery creation; Double black battery (Country) Only one thematic variation (MKD)

## Section F: Selfmates

| Place | Country | No  | BUL | GER | MKD | POL | SVK | Total |
|-------|---------|-----|-----|-----|-----|-----|-----|-------|
| 1     | SVK     | F10 | 3,0 | 3,2 | 2,8 | 3,2 |     | 9,3   |
| 2     | SRB     | F63 | 3,0 | 3,2 | 2,8 | 3,6 | 3,0 | 9,2   |
| 3     | POL     | F57 | 2,6 | 3,6 | 3,2 |     | 2,8 | 9,0   |
| 4     | ISR     | F51 | 3,0 | 2,6 | 3,2 | 3,2 | 2,4 | 8,8   |
| 5     | SVK     | F21 | 2,4 | 2,6 | 3,2 | 4,0 |     | 8,7   |
| 6     | SRB     | F27 | 3,0 | 3,0 | 2,6 | 3,6 | 2,4 | 8,6   |
| 7     | ISR     | F55 | 3,2 | 3,6 | 2,4 | 2,0 | 2,6 | 8,2   |
| 8     | GER     | F16 | 2,4 |     | 3,0 | 2,6 | 2,8 | 8,1   |
| 9     | USA     | F35 | 2,6 | 3,0 | 2,8 | 2,6 | 2,6 | 8,0   |
| 10-13 | MKD     | F01 | 3,2 | 2,8 |     | 2,0 | 2,4 | 7,8   |
| 10-13 | GER     | F64 | 2,2 |     | 2,4 | 3,0 | 2,8 | 7,8   |
| 10-13 | UKR     | F02 | 1,8 | 2,4 | 2,8 | 3,2 | 2,6 | 7,8   |
| 10-13 | UKR     | F18 | 2,2 | 2,4 | 3,0 | 2,8 | 2,6 | 7,8   |
| 14    | SRB     | F65 | 2,6 | 2,4 | 2,6 | 2,6 | 2,4 | 7,6   |
| 15-17 | GER     | F33 | 2,2 |     | 2,8 | 3,6 | 2,2 | 7,5   |
| 15-17 | POL     | F14 | 2,4 | 2,4 | 2,6 |     | 2,6 | 7,5   |
| 15-17 | SVK     | F15 | 1,6 | 2,6 | 2,4 | 2,6 |     | 7,5   |
| 18    | NED     | F43 | 2,8 | 2,6 | 2,2 | 2,6 | 2,2 | 7,4   |
| 19    | ITA     | F71 | 1,8 | 1,8 | 2,8 | 3,2 | 2,6 | 7,2   |
| 20    | MKD     | F03 | 2,6 | 2,6 |     | 2,0 | 2,0 | 6,9   |
| 21    | UKR     | F69 | 1,6 | 2,0 | 2,6 | 3,0 | 2,2 | 6,8   |
| 22    | POL     | F06 | 2,0 | 2,4 | 2,4 |     | 1,8 | 6,6   |
| 23-25 | USA     | F19 | 2,0 | 2,0 | 2,4 | 2,6 | 1,8 | 6,4   |
| 23-25 | FRA     | F58 | 2,0 | 3,0 | 1,8 | 2,6 | 1,8 | 6,4   |
| 23-25 | GBR     | F31 | 1,8 | 2,2 | 2,0 | 3,0 | 2,2 | 6,4   |
| 26-29 | FIN     | F17 | 2,0 | 2,4 | 2,2 | 2,0 | 1,6 | 6,2   |
| 26-29 | SLO     | F24 | 1,6 | 2,0 | 2,2 | 2,6 | 2,0 | 6,2   |
| 26-29 | FIN     | F54 | 1,6 | 2,6 | 2,0 | 2,6 | 1,6 | 6,2   |
| 26-29 | SLO     | F28 | 1,0 | 2,0 | 2,2 | 2,8 | 2,0 | 6,2   |
| 30-31 | JPN     | F61 | 0,6 | 2,0 | 2,0 | 2,0 | 2,0 | 6,0   |
| 30-31 | CZE     | F66 | 1,6 | 2,0 | 2,4 | 2,2 | 1,8 | 6,0   |
| 32    | ITA     | F70 | 1,2 | 2,2 | 2,0 | 2,6 | 1,6 | 5,8   |
| 33    | GRE     | F48 | 2,0 | 1,4 | 2,0 | 2,0 | 1,6 | 5,6   |
| 34-38 | IND     | F09 | 1,6 | 1,8 | 2,2 | 2,0 | 1,6 | 5,4   |
| 34-38 | MKD     | F23 | 1,4 | 2,2 |     | 1,8 | 1,8 | 5,4   |
| 34-38 | GBR     | F32 | 1,8 | 2,4 | 2,0 | 1,6 | 1,6 | 5,4   |
| 34-38 | CZE     | F36 | 1,6 | 2,0 | 1,8 | 2,0 | 1,4 | 5,4   |
| 34-38 | USA     | F53 | 1,0 | 1,8 | 2,0 | 2,4 | 1,6 | 5,4   |
| 39-42 | FRA     | F11 | 1,6 | 2,0 | 1,8 | 1,4 | 1,8 | 5,2   |
| 39-42 | CZE     | F22 | 1,6 | 2,0 | 1,6 | 2,8 | 1,6 | 5,2   |
| 39-42 | SUI     | F42 | 1,0 | 2,0 | 1,6 | 2,6 | 1,6 | 5,2   |
| 39-42 | NED     | F62 | 1,6 | 1,6 | 2,0 | 2,4 | 1,2 | 5,2   |
| 43-44 | IND     | F07 | 1,6 | 1,8 | 2,0 | 1,2 | 1,6 | 5,0   |
| 43-44 | ITA     | F08 | 1,2 | 1,6 | 2,2 | 1,8 | 1,6 | 5,0   |

|       |     |     |     |     |     |     |     |     |
|-------|-----|-----|-----|-----|-----|-----|-----|-----|
| 45-46 | SLO | F04 | 1,4 | 1,8 | 1,6 | 1,4 | 1,8 | 4,8 |
| 45-46 | ARM | F37 | 1,2 | 2,0 | 1,4 | 2,4 | 1,4 | 4,8 |
| 47-48 | IND | F05 | 1,2 | 1,8 | 1,6 | 1,6 | 1,4 | 4,6 |
| 47-48 | HUN | F47 | 1,2 | 1,6 | 1,6 | 1,6 | 1,4 | 4,6 |
| 49-50 | ROU | F67 | 0,0 | 1,6 | 1,2 | 1,6 | 1,8 | 4,4 |
| 49-50 | FRA | F26 | 1,2 | 1,8 | 2,2 | 1,4 | 1,0 | 4,4 |
| 51-53 | CRO | F45 | 0,6 | 1,6 | 1,2 | 1,4 | 1,8 | 4,2 |
| 51-53 | SUI | F12 | 1,4 | 1,6 | 1,6 | 1,2 | 1,2 | 4,2 |
| 51-53 | DEN | F41 | 0,4 | 2,0 | 1,4 | 1,4 | 1,4 | 4,2 |
| 54    | HUN | F40 | 0,6 | 1,6 | 1,0 | 1,6 | 1,2 | 3,8 |
| 55-57 | ARM | F49 | 1,6 | 1,0 | 1,0 | 1,8 | 1,0 | 3,6 |
| 55-57 | ARM | F20 | 1,0 | 1,6 | 1,2 | 1,2 | 1,2 | 3,6 |
| 55-57 | HUN | F50 | 1,0 | 1,4 | 1,0 | 1,4 | 1,2 | 3,6 |
| 58-59 | SUI | F13 | 1,0 | 1,0 | 0,6 | 1,0 | 0,8 | 2,8 |
| 58-59 | ESP | F68 | 0,2 | 1,4 | 0,6 | 1,4 | 0,8 | 2,8 |
| 60    | GBR | F30 | 0,4 | 1,4 | 0,4 | 2,4 | 0,8 | 2,6 |
| 61    | DEN | F46 | 0,2 | 1,2 | 0,6 | 1,0 | 0,6 | 2,2 |
| 62    | SWE | F44 | 0,2 | 1,4 | 0,4 | 1,0 | 0,6 | 2,0 |
| 63    | ESP | F34 | 0,6 | 0,6 | 0,2 | 0,6 | 0,8 | 1,8 |
| 64    | ESP | F52 | 0,4 | 1,0 | 0,4 | 0,6 | 0,6 | 1,6 |
|       | SWE | F29 | 0,0 | 0,2 | 0,0 | 0,6 | 0,0 | 0,0 |