

# ***THE MACEDONIAN PROBLEMIST***

*The best of Macedonia!*

## **FINAL AWARDS IN ZORAN GAVRILOVSKI – 55 JUBILEE TOURNEY 2022-2024**

**Special issue (№ 75-b)**

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**Zoran Gavrilovski (24.02.1968)**

## ZORAN GAVRILOVSKI – 55 JT 2022-2024: MATE IN 2 MOVES (SECTION A)

Judge: Zoran Gavrilovski, International Judge of the FIDE

### LIST OF PARTICIPANTS

Anatoly Vasylenko – 1, 11, 24, 34\*; Zoltán Labai – 2\*, 18, 19, 21\*, 22\*; Vidadi Zamanov – 2\*, 6\*; Béla Majoros – 3; Pavel Murashev – 4, 5, 29\*; Miroslav Svitek – 6\*, 15\*, 16\*, 21\*, 22\*; Evgeny Gavryliv – 7, 34\*; Nikola Stolev – 8; Yuri M. Alekseev – 9; Evgeny Permyakov – 10\*; Aleksandr Pankratiev – 10\*, 30, 31, 32, 33; Antonio Tarnawiecki – 12; Viktor Zaitsev, Mikhail Koshel & Viktor Volchek – 13; Luis Gómez – 14\*; Miguel Uris† – 14\*, 15\*, 16\*; Vyacheslav Pilchenko – 17; Marco Guida & Kabe Moen – 20; Boško Milošeski – 23; Luis Gómez Palazón – 25, 26; Daniil Yakimovich & Mykola Cherniavskiy – 27; Eduard Nagovitsin – 28; Anatoly Slesarenko – 29\*; Georgi Hadži-Vaskov – 35; Gennady Koziura† – 36; Marjan Kovačević – 37; Givi Mosiashvili – 38; Cheslav Yakubovsky – 39; Srećko Radović – 40; Peter Gvozdjak – 41; Ovidiu Crăciun – 42; Miroslav Subotić – 43, 44, 45

### AWARD

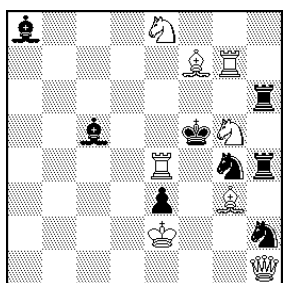
35 authors from 15 countries with 45 problems participated in the #2-section.

№ 8 (♔e6/♚d4) is identical to Nikola Stolev's #2, *Mat Plus* 2007. № 18 (♔h3/♚f4) is similar to Givi Mosiashvili, 1<sup>st</sup> Pr. *Problemist Ukraini* 2010, [yacpdb.org/#344335](http://yacpdb.org/#344335); № 23 (♔b1/♚d4) is similar to Alex Casa, *Themes-64* 1971. № 39 (♔e6/♚d4) has an illegal position.

The award is dominated by well-constructed combinations of traditional and modern themes.

#### 1<sup>st</sup> Prize

№ 37, Marjan Kovačević

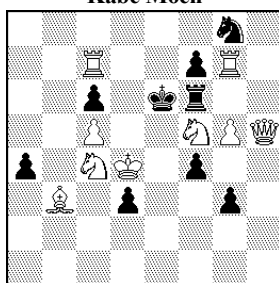


#2 \* v v 8+8

1... ♖h5 a 2. ♘e6#  
 1. ♘e6? (2. ♗g5# A)  
 1... ♖h5 a, ♗g6 2. ♘(:)g6#  
 1... ♗:e6/♚f3 2. ♘:e6#/♗:f3#  
 1... ♖4h5!  
 1. ♗b1? B (2. ♗e5# C)  
 1... ♘:e4 b 2. ♗:e4#  
 1... ♚e5 c 2. ♗f4# D  
 1... ♚f6 x 2. ♘e6#  
 1... ♚f2! y  
 1. ♚f3! (2. ♗f4# D)  
 1... ♘:e4 b 2. ♗g5# A  
 1... ♗:e4 2. ♗b1# B  
 1... ♚e5 c, ♚f6 x, ♚f2 y  
 2. ♗e5# C  
 1... ♘d6/♚:f3 2. ♘d4#/♗:f3#

#### 2<sup>nd</sup> Prize

№ 20, Marco Guida & Kabe Moen

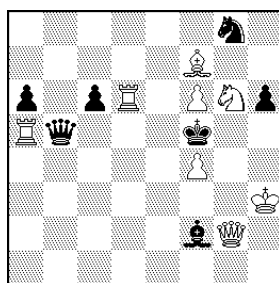


#2 \* v v 9+9

1... ♗:f5 2. ♗h3#  
 1... ♖h6 2. ♗:f7# C  
 1... a3 2. ♘cd6# A, ♘ce3# B  
 1. ♘e4? (2. ♘d4#) ♗:f5 y  
 1. ♘a2? (2. ♘cd6# A, ♘ce3# B)  
 1... ♗:f5 x 2. ♗h3#  
 1... ♘:f5 y 2. ♘e5#  
 1... ♚e7!  
 1. ♗g:f7? (2. ♘g7#)  
 1... ♗:f5 x 2. ♘cd6# A  
 1... ♗:f5 y 2. ♗:c6#  
 1... ♗:f7 2. ♗:f7# C  
 1... ♗g6!  
 1. ♗f3! (2. ♗e4#)  
 1... ♗:f5 x 2. ♘ce3# B  
 1... ♗:f5 y 2. ♗:c6#

#### 3<sup>rd</sup> Prize

№ 24, Anatoly Vasylenko



#2 v v v 8+7

1. ♘e8? (2. ♘d7#)  
 1... ♘g3 2. ♗c2# A  
 1... c5 2. ♗d5# B  
 1... ♚:f6! a  
 1. ♘c4? (2. ♘d3#)  
 1... ♚:f6 a 2. ♘e6#  
 1... ♘c5 b 2. ♗c2# A [2... ♗d3??]  
 1... c5! x  
 1. ♗:c6? (2. ♗c2# A)  
 1... ♚:f6 a 2. ♗:f6#  
 1... ♘c5 b 2. ♗d5# B  
 1... c5!  
 1. ♗f3! (2. ♗d3#)  
 1... ♚:f6 a 2. ♘e7#  
 1... ♘c5 b, ♘e3 2. ♘h4#  
 1... c5 x 2. ♗d5#

#### 1<sup>st</sup> Prize: № 37, Marjan Kovačević

The separation of a random move by ♚g4 allows 3 thematic effects between 1. ♗b1? and the solution: *Le Grand* after 1... ♚e5 c (1. ♗b1? (1...~/c 2.C#D#; 1. ♚f3!, 1...~/c 2.D#C#); *Dombrovskis paradox* after 1... ♚f6 x (1. ♗b1? ~ 2.C#, 1...x ♘e6#; 1. ♚f3!, 1...x 2.C#); and *Dombrovskis effect* after 1... ♚f2 y (1. ♗b1? ~ 2.C#, 1...y!; 1. ♚f3!, 1...y 2.C#). These phases allow shift of the move B from W1 to W2 after a flight-giving key, while the 1<sup>st</sup> and 3<sup>rd</sup> phase allow shift of the move A from a threat to an actual mate by means of a Threat correction. An original and well-constructed problem with additional change of mates after 1...a and 1...b.

#### 2<sup>nd</sup> Prize: № 20, Marco Guida & Kabe Moen

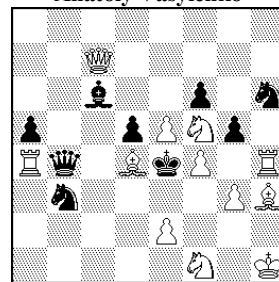
*Zagoruiko* 3 × 2 and *Dombrovskis paradox* with a double-threat in the first try (2.A#, 2.B#), which is handled by an effective defence (1...x 2. ♗h3#), and reappearance of one of these mates, respectively, in the other phases after this defence (1. ♗g:f7?, 1...x 2.A#, 1. ♗f3!, 1...x 2.B#). This pattern is enabled by anticipatory pin of a black unit (♗f6 or ♚f4) which guards a square (d6 or e3) on which a white indirect ♘/♙-battery could deliver a mate. This unified combination of pattern and strategic play would have shared the top place in the award if it weren't for the very modest role of ♘f5 in the solution, which merely prevents a "technical" cook.

#### 3<sup>rd</sup> Prize: № 24, Anatoly Vasylenko

*Zagoruiko* 3 × 2 with strategic and pattern play: unpin of ♗ and interference on its line (B1); *Ventura theme* and *Dombrovskis paradox* (1. ♘c4?, 1...b 2.A# [2...♗:c2??]; 1. ♗:c6? (2.A#), 1...b 2. ♗d5#), shift of moves (a, x), transfer of mates (A, B) and refutations on the same square.

#### 4<sup>th</sup> Prize

№ 34, Evgeny Gavryliv & Anatoly Vasylenko



#2 v v v v 12+9

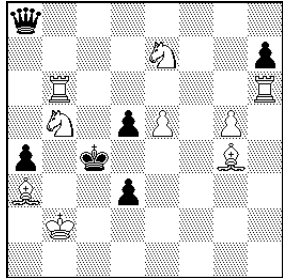
1.e:f6? (2. ♗e5#)  
 1... ♗e7 2. ♗:e7#  
 1... ♗b8, ♗d6 2. ♘(:)d6# A  
 1... ♚f7 2.f:g5# B  
 1... ♚g4!  
 1. ♗h7? (2. ♘g2# C)  
 1... ♚:d4 x, ♗c3 2. ♘d6# A  
 1... ♚:f5 y 2.f:g5# B  
 1... ♚d2!  
 1. ♘e~? (2. ♘d6# A)  
 1.../♚:f5 2. ♘g2# C  
 1... ♘:a4 z 2. ♗c2#  
 1... ♚f7 2.f:g5#  
 1...d4 2. ♗:c6#  
 1... ♚d4! x [2. ♘d2+? D]

1. ♘c3? (2. ♘d6# A)  
 1... ♚d4 x 2. ♘d2# D [2... ♗:d2??]  
 1... ♚:f5 y 2. ♘g2# C  
 1... ♚f7 2.f:g5#  
 1... d4 2. ♗:c6#  
 1... ♘:a4! z [2. ♗c2??]  
 1. ♘c5! (2. ♘d6#)  
 1... ♚:c5 2. ♘d2# D  
 1... ♚:f5 2. ♘g2#  
 1... ♚f7 2.f:g5#  
 1...d4 2. ♗:c6#  
 1...g:f4 2. ♗:f4#  
 [1... ♚d4!/♘:a4? 2. ♘d6#]

#### 4<sup>th</sup> Prize: № 34, Evgeny Gavryliv & Anatoly Vasylenko

In addition to the preventive interference with the ♗'s b4-d2 line for the purpose of providing a mate after 1. ♘c3? and the unpinning defence 1... ♚d4 (*Ventura theme*) and the preventive interference with the ♗'s b4-d6 line for the purpose of making obsolete the defences 1... ♚d4? and 1... ♘:a4? through closure of the b4-d6 line in the solution (*Ventura effect*), this problem shows shift of the moves A, C, x, y and z including *Dombrovskis effect* and *pseudo le Grand* (1. ♘e~? ~ 2.A#, 1... ♚:f5 2.C#, 1...x!; 1. ♗h7? ~ 2.C#, 1...x 2.A#); 2 changed mates after 1... ♚(:)d4/♚:f5 and *cross-closed Dombrovskis* between a battery creating try and one of the White correction tries (1. ♗h7?, 1...~/x/y 2.C#A#B#; 1. ♘c3?, 1...~/x/y 2.A#D#C#); defence-refutation interchange of two black moves (1. ♘e~?, 1...z 2. ♗c2#; 1...x!; 1. ♘c3?, 1...x 2.D#; 1...z!); and transfer of 3 mates: 2.A# (after dual B1 in 2 phases), 2.B# and 2.D#. I couldn't rank it higher due to repetition of non-thematic variations in some phases and notably because of familiarity of the concept of change of mates by means of *Ventura theme* (doubled in № I in the Appendix, which also shows *le Grand theme*).

5<sup>th</sup> Prize  
№ 27, Daniil Yakimovich & Mykola Cherniavskiy



#2 \* vvv [v] 9+6

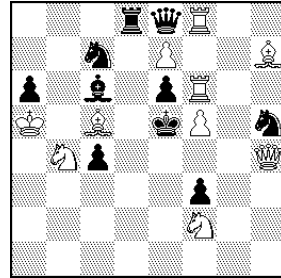
- 1... ♖f8 y 2. ♜hc6#  
 1. ♗e6? A (2. ♜h4# B)  
 1... ♖f8 y 2. ♗:d5# C  
 1... d2! z  
 1. ♗f5? (2. ♗c3#, ♗f6#, ♗bd6#)  
 1... d4! x  
 [1. ♗f3? (zugzwang)  
 1... ♗e8/♗c6 2. ♗:d5# C/♜h:c6#  
 1... ♖b7!]  
 1. ♜h1? (2. ♜c1#, 1... ♗a5!]  
 1. ♜h4? B (2. ♗e6# A)  
 1... d4 x 2. ♗d6# D  
 1... ♖f8! y  
 1. ♗c6! (2. ♗d6# D)  
 1... d4 x 2. ♗e6# A  
 1... ♖f8 y, ♖b8, ♗d8 2. ♗a5#  
 1... d2 z 2. ♗e2#  
 1... ♖:c6 2. ♜h:c6#

5<sup>th</sup> Prize: № 27, Daniil Yakimovich & Mykola Cherniavskiy  
 Triple change of mate after 1... ♖f8 y and change of mate after 1... d4 x as a part of *Le Grand* theme (1. ♜h4? ~ 2.A#, 1... x 2.D#, 1. ♗c6! ~ 2.D#, 1... x 2.A#); and shift of five moves including: reversal 1 with interchange of the white moves A (which is a part of *Urania* theme's triple shift) & B; as well as a shift of black moves x, y & z which appear as defences or refutations to 3 tries.

6<sup>th</sup> Prize: № 29, Pavel Murashev & Anatoly Slesarenko  
*Rudenko* and *Novotny* themes (X, Y) in phases 1 & 2, four changed mates in the last 3 phases, and *Dombrovskis paradox* (A, x). One might find dubious the existence of *Volgograd* theme (1.B? ~ 2.A#, ♗g5#; 1.! ~ 2.B#, 1...m 2.A#) and reversal (1.B? ~ 2.C#, ♗g4#; 1.C! ~ 2.B#) because of a non-thematic threat after 1.B?, but this is still a good problem that deserves a prize.

Special Prize (for a miniature): № 27, Vyacheslav Pilchenko  
*Dombrovskis theme* (1. ♗a8? ~ 2.A#, 1...x!; 1. ♗b7? ~ 2.B#, 1...y; 1. ♗a8!, 1...x 2.A#, 1...y 2.B#) with indirect pin of ♗c1 by a ♗'s move, or line opening by the ♗ on B1 after an option key in a miniature is a notable achievement. The twins merely add geometrical analogy by cyclic change of W1 in the tries and solution of 3 twins. The author's emphasis on *Kharkov/Rotterdam* theme (1. ♗d5+?, 1...x!/y!; 1.?, 1...x/y) is not convincing as a part of the content.

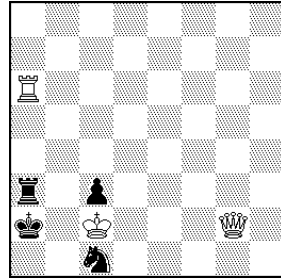
6<sup>th</sup> Prize  
№ 29, Pavel Murashev & Anatoly Slesarenko



#2 \* vvv 10+10

- 1... ♗d5 2. ♖e4# X  
 1... ♗d5 2. ♖d4# Y  
 1. ♗d5? (2. ♖e4#X, ♖d4# Y)  
 1... ♗f4!  
 1. ♖:c4? (2. ♗g4# A)  
 1... ♗e4 a 2. ♖:c4#  
 1... ♗d4 2. ♖:d4#  
 1... e:f5 b 2. ♖:f5#  
 1... ♖g6 c 2. ♗:c6#  
 1... ♗:f6! x  
 1. f:e6? B (2. ♖g5# C, ♗g4# A)  
 1... ♗:f6 x 2. ♖:f6#  
 1... ♖g6!  
 1. ♖g5! C (2. f:e6# B)  
 1... ♗e4 a 2. ♗g4# A  
 1... e:f5 b 2. ♖:f5#  
 1... ♖g6 c 2. f:g6#  
 1... ♗:f6 x, ♗g7, ♗:g3  
 2. ♖(:)g3#

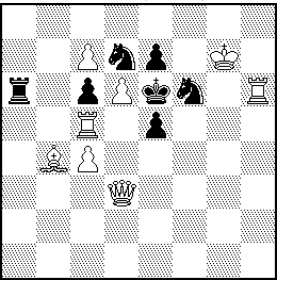
Special Prize (for a miniature)  
№ 17, Vyacheslav Pilchenko



#2 vvv [v] b/c) ♗a6→a7/a8 3+4

- a) 1. ♗a8? (2. ♗:a3# A) ♗a1! x  
 1. ♗b7? (2. ♖b1# B) ♗b3! y  
 1. ♗g1?, ♗h1? (zz) ♗:a6! z  
 [1. ♗d5+? ♗a1! x, ♗b3! y]  
 1. ♗f1! (zugzwang)  
 1... ♗a1 x 2. ♗:a3# A  
 1... ♗b3 y, ♗~ 2. ♖b1# B  
 1... ♗:a6 z 2. ♖:a6#  
 1... ♗a4/♗a5 2. ♗:a4#/♗:a5#  
 b) 1. ♗h1?, ♗f1? (zz) ♗:a7!  
 1. ♖g1! (zugzwang)  
 1... ♗a1/♗b3/♗:a7/♗a4,5,6  
 2. ♗:a3#/♖b1#/♗:a7#/♗:♗#  
 c) 1. ♗f1?, ♗g1? (zz) ♗:a8!  
 1. ♗h1! (zugzwang)  
 1... ♗a1/♗b3/♗:a8/♗a4,5,6,7  
 2. ♗:a3#/♖b1#/♗:a8#/♗:♗#

1<sup>st</sup> Honourable Mention  
№ 11, Anatoly Vasylenko

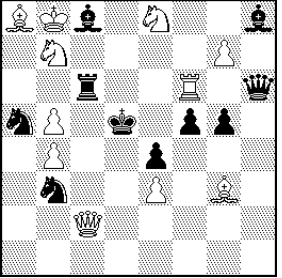


#2 vvv 8+7

1. c8 ♗? (2. ♖h3#)  
 1... ♗a3! x  
 1. c8 ♗? (2. ♖g8#)  
 1... e:d6 y 2. ♖e8#  
 1... ♗a8! z  
 1. ♗:c6? A (2. ♖h3#)  
 1... ♗a3 x 2. d:e7# B  
 1... e4 2. ♖d5#  
 1... e:d6! y  
 1. d:e7! B (2. e8 ♖#)  
 1... ♗a8 z 2. ♗:c6# A  
 1... ♖:e7 2. ♗:e5#

*Pseudo Salazar* theme with defences by ♗ (1.A?, 1...x 2.B#, 1.B!, 1...z 2.A#) which reappear as refutations of 2 other tries with pawn promotions on W1 (1. c8 ♗? x!; 1. c8 ♗? z!). There is a shift of a black move (y) which appears as a variation of the try 1. c8 ♗? and as a refutation of the try 1. ♗:c6? A. This refutation shows *Caprice* theme because it unblocks e7 for the ♖, which the solution's W1 also does.

2<sup>nd</sup> Honourable Mention  
№ 1, Anatoly Vasylenko

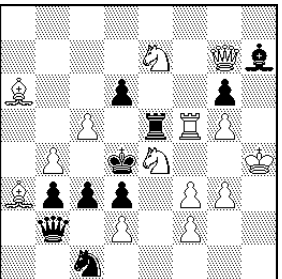


#2 v 11+10

1. ♗d8? (2. ♗c7#)  
 1... ♗b7 a 2. ♖:f5#  
 1... ♗b7 b 2. ♖:c6#  
 1... ♖:g7 x 2. ♖d6#  
 1... f4 y!  
 1. ♗bd6! (2. ♗c7#)  
 1... ♗b7 a 2. g8 ♖, ♗# [2... ♗c6??]  
 1... ♗b7 2. ♖:c6#  
 1... f4 y 2. ♖:e4#  
 1... ♖:g7! x [2. ♖d6??]  
 1. ♗c5! (2. ♗c7#)  
 1... ♗b7 2. ♖:f5#  
 1... ♗b7 2. ♖:b3# [2... ♗c4??]  
 1... ♗:g7 x 2. ♖d6#  
 1... f4 2. ♖:e4#

*Ventura* theme with change of mates (one of which with a promotion to ♖ & ♗). An option key and interchange of roles of x & y as a defence or refutation are nice features.

1<sup>st</sup> Commendation  
№ 4, Pavel Murashev

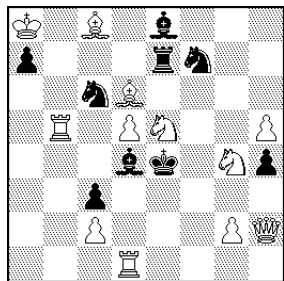


#2 \* vvvv 14+10

- 1... d:c5 2. ♖:e5# A  
 1... d5 2. ♖:e5, ♗c6# A, B  
 1. ♗f4? C (2. ♗:d6, ♗:c3# X, Y)  
 2. ♗f6+? Z ♗e4! a) ♗e2!  
 1... c:d2 2. ♗:b2#  
 1... ♖:d2 2. ♗:d2#  
 1. ♗:d6? X (2. ♗f4, ♖:e5# C, A)  
 1... ♗e2, ♖:d2 2. ♖:e5#  
 1... g:f5!  
 1. ♗:c3? Y (2. ♗c6, ♗f4# B, C)  
 1... g:f5, ♗e2 2. ♗c6#  
 1... ♖:d2!  
 1. ♗f6? (2. ♗:d6#)  
 1... d5 2. ♗c6# B [2. ♖:e5??]  
 1... ♗:e4+ a 2. ♗f4# C  
 1... ♗c6 2. ♖:e6#  
 1... ♗g8!  
 1. ♗f6! Z (2. ♗c6# B) [2. ♗f4?]  
 1... ♗e4+ a 2. ♗:e4#  
 1... ♗:c5 2. ♗fd5#  
 1... ♗:e7 2. ♗d5#  
 1... c:d2 2. ♗:b2#

The content involves "alphabet soup", including *Rudenko theme*: 1. ♗:c3? ~ 2.B#, C#; 1. ♗f6?, 1...d5/♗:e4 2.B#/C#, but some dual threats spoil the intended rendering of other pattern themes, such as *Urania* and reversal. Strategic parts of the content include unpin of ♗e5 by ♗ or ♗ on W1 and subsequent check provocation, as well as impossibility of unpinning the ♗ after 1. ♗f4? (a form of *Caprice* theme). It is good that the key piece (♗e4) has other options.

2<sup>nd</sup> Commendation  
 № 13, Viktor Zaitsev, Mikhail  
 Koshel & Viktor Volchek

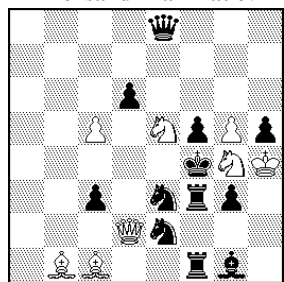


#2 vvv 12+9

1. ♘g6? (2. ♖f4#)  
 1... ♕e3 2. ♗f6#  
 1... ♕e5! a
1. ♗f3? (2. ♖f4#)  
 1... ♕e5 a 2. ♖e1#  
 1... ♗ce5 b 2. ♖:d4#  
 1... ♗fe5, ♗:d6 y  
 2. ♗g5#  
 1... ♕e3 2. ♗f6#  
 1... ♖e5! x
1. ♗d7? (2. ♖f4#)  
 1... ♕e5 a 2. ♗c5#  
 1... ♗ce5 b, ♗fe5, ♖e5, ♕e3 2. ♗df6#  
 1... ♗:d6! y
1. ♗c4! (2. ♖f4#)  
 1... ♕e5 a 2. ♗f2#  
 1... ♗ce5 b, ♗fe5, ♖e5 x, ♕e3 2. ♗f6#  
 1... ♗:d6 y 2. ♗:d6#

Four black moves on e5, change of mates after 1... ♕e5 a/ ♗ce5 b in 3 phases and after 1... ♗:d6 (2×1), but “parasitic” defences” after 1... ♖e5/ ♗fe5/ ♕e3 are quite unpleasant. The scheme of № 13 is similar to some #2s showing the 11<sup>th</sup> WCCT theme (e.g. see № II in the Appendix), but I did not find a total anticipation.

3<sup>rd</sup> Commendation  
 № 10, Evgeny Permyakov &  
 Aleksandr Pankratiev

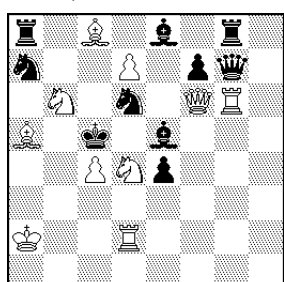


#2 vv 8+12

1. ♖d5? (2. ♗d3#)  
 1... ♖d1 2. ♖:f3#  
 1... ♖:e5! x, d:e5! y
1. ♖:d6? X (2. ♗g6# Y)  
 1... ♖:e5 x 2. ♖:e5#  
 1... ♖3f2 a 2. ♕:e3#  
 1... c2!
1. ♗f6! (2. ♗d3#)  
 1... ♖:e5 x 2. ♗:h5#  
 1... d:e5 y 2. ♗d5#  
 1... ♖3f2 a 2. ♖:e3#  
 1... ♖:e5 2. ♖:d6# X  
 1... ♖b5 2. ♗g6# Y  
 1... ♗:c1 2. ♖d4#

Kharkov-Rotterdam theme in the 1<sup>st</sup> try (1. ♖d5?, 1... ♖:e5 x & 1... d:e5 y!) and the solution (1. ♗f6!, 1... x/y), and shift of the 2<sup>nd</sup> try's key and threat as mates in the solution (X, Y). Change of 2 mates (after 1... x/a) by means of a battery creating W1 in the 2<sup>nd</sup> try and a flight-giving W1 in the solution.

1<sup>st</sup> Special Commendation  
 № 38, Givi Mosiashvili

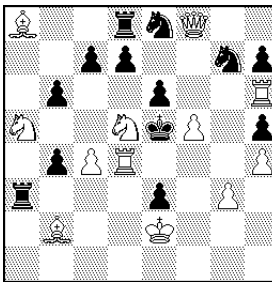


#2 vvvv 10+10

1. ♗b3? (2. ♗a4#) ♖b8!  
 1... ♗:c4 a 2. ♕b4#  
 1... ♗:d7/ ♕:d4 2. ♗:d7#/ ♖:d6#  
 1. d8 ♗? (2. ♗b3#)  
 1... ♗:c4 a 2. ♗b7#  
 1... ♕:d4 2. ♖:d6#  
 1... ♕a4!  
 1. ♖f1? (2. ♗a4#) ♕:d4!  
 1... ♗:c4 a 2. ♖:c4#  
 1... ♕:d7 2. ♗:d7#
1. ♕a6? (2. ♗a4# A)  
 1... ♗:c4 a, ♗db5 2. ♗b3# B  
 1... ♕:d7/ ♕:d4 2. ♗:d7#/ ♖:d6#  
 1... ♗ab5!  
 1. ♕b7! (2. ♗b3# B)  
 1... ♗:c4 a 2. ♗a4# A  
 1... ♕:d4 2. ♖:d6#

A familiar matrix of *le Grand* theme with a useful effect of losing a white control over a square adjacent to the ♖ by means of capture of ♗ and a harmful effect of opening a white line (see № II in the Appendix). Mates after 1... a are changed in the other 3 phases. The out-of-play position of the key piece (♕c8) is a slight flaw.

2<sup>nd</sup> Special Commendation  
 № 5, Pavel Murashev



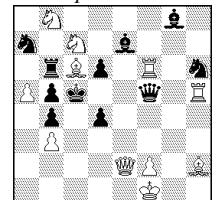
#2 \*vvv 12+13

- 1... b3 2. ♖f4# A, ♖g4#  
 1... ♗d6 2. ♖f6# B
1. ♗:c7? (2. ♖e4#, ♖d5+?)  
 1... d5 2. ♗c6#  
 1... ♗f6 2. ♖:f6# B  
 1... ♖:a8! x  
 1. ♗:b6? (2. ♖e4#)  
 1... ♖:a8 x 2. ♗:d7#  
 1... ♗f6 2. ♖:f6#  
 1... c6!
1. ♗f6? (2. ♖d5# C, 2. ♖e4+?)  
 1... e:f5 a 2. ♖e4# D  
 1... ♖:f5 2. ♖f4# A  
 1... ♖c3!  
 1. ♗c3! (2. ♖e4# D, 2. ♖d5+?)  
 1... e:f5 a 2. ♖d5# C  
 1... ♖:d4 2. ♗b5#  
 1... d5 2. ♗c6#  
 1... ♗d6, ♗f6 2. ♖:(:)f6#

Two tries by ♗d5 on c7 and b6 without change of play, and two other tries showing *Caprice* theme: the threat 2. ♖d5+? after 1. ♗f6? is refuted by a battery destruction defence 1... ♖c3! 2. ♖d5+? e:d5!; and this move is no longer a threat after a battery destruction key (1. ♗c3!). Main themes are *Le Grand* and *Sushkov*: 1.?, 1...~ / a 2. C# [D?]/D#; 1!, 1...~ / a 2. D# [C?]/C#, but they are shown in a familiar matrix (see № IV in the Appendix). The author of № 5 escaped total anticipation of the main phases by adding a mate after the ♖'s flight.

APPENDIX

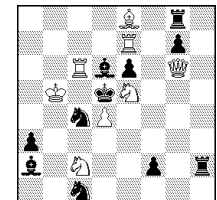
I) Pavel Murashev  
 H.M. 15<sup>th</sup> int. tourney of  
 Associazione Scacchistica  
 Italiana Giocatori per  
 Corrispondenza 2020



#2 \*v 11+11

- 1... d5 2. ♖:e7#  
 1. ♕e4? (2. ♗d7# A)  
 1... d5 a 2. ♖c2# B  
 1... ♕e6/d3/ ♖:b8  
 2. ♗:e6#/ ♖e3#/ ♗a6#  
 1... ♕d5!  
 1. ♖e6! (2. ♖c2# B)  
 1... d5 a 2. ♗d7# A  
 1... ♕:e6/d3/ ♕g5  
 2. ♗:e6#/ ♖e3#/ ♕:d6#

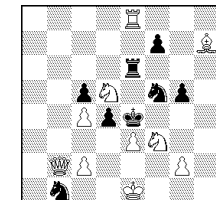
II) Anatoly Slesarenko  
 2<sup>nd</sup> Pl. Russian  
 Championship  
 2001-2002



#2 vvv 8+11

1. ♗d7? (2. ♖:e6#) ♕e5!  
 1... e5 x 2. ♕f7#  
 1... ♗e5 b 2. ♗b6#  
 1. ♗f7? (2. ♖:e6#) e5! x  
 1... ♕e5 a 2. ♖c5#  
 1... ♗e5 b 2. ♖:d6#  
 1. ♗f3? (2. ♖:e6#) ♖h6!  
 1... ♕e5 a 2. ♗b4#  
 1... ♗e5 b 2. ♗e3#  
 1... e5 2. ♕f7#  
 1. ♗d3! (2. ♖:e6#)  
 1... ♕e5 a 2. ♗db4#  
 1... ♗e5 b 2. ♗f4#  
 1... e5 2. ♕f7#

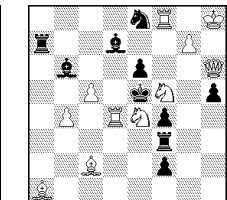
III) Piet le Grand  
 Problemas 1989



#2 v 10+8

1. ♗e2? (2. ♗f6# A)  
 1... d:e3 a 2. ♗g5# B  
 1... d3+ 2. c:d3#  
 1... ♗c3+!  
 1. ♖b8! (2. ♗:g5# B)  
 1... d:e3 a 2. ♗f6# A  
 1... f6 2. ♖:e6#  
 [cf. G. Mosiashvili, 6<sup>th</sup> C.  
 FIDE World Cup 2015,  
[yacpdb.org/#383092](http://yacpdb.org/#383092)]

IV) Daniel Papack &  
 Udo Degener  
 3<sup>rd</sup> Pr. idee & form 1990



#2 vvvv 11+10

1. ♗d2? (2. ♗c4#, ♗:f3#)  
 1... f1 ♖!  
 1. ♗g5? (2. ♗:f3#, ♗f7#)  
 1... ♖d3!  
 1. ♗ed6? (2. ♗f7#, ♗c4#)  
 1... ♕b5!  
 1. ♗c3? (2. ♖e4# A)  
 1... e:f5 a 2. ♖d5# B  
 1... ♕c6!  
 1. ♗f6! (2. ♖d5# B)  
 1... e:f5 a 2. ♖e4# A  
 1... ♖c3/ ♖:a1/ ♗:f6  
 2. ♖:f4#/ ♗:d7#/ ♖:f6#

The award became final on 10.2.2025.  
 I congratulate the authors of the honoured #2s and I thank all the authors for their participation.

## ZORAN GAVRILOVSKI – 55 JT 2022-2024: MATE IN 3 MOVES (SECTION B)

**Judge:** Zoran Gavrilovski, International Judge of the FIDE

### LIST OF PARTICIPANTS

Zoltán Labai – 1\*; Vidadi Zamanov – 1\*, 25\*; Gérard Doukhan – 2; Anatoly Vasylenko – 3; Leonid Makaronez – 4\*; Viktor Volchek – 4\*, 8\*\*, 9\*, 25\*; Elmar Abdullaev – 5, 6; Igor Yarmonov – 7; Viktor Zaitsev – 8\*\*, Vyacheslav Krasichenok – 8\*\*, Mikhail Khramtsevich – 9\*; Valery Shayrin – 10; Zoltán Labai – 11, 12; Miroslav Svíték – 13, 14; Semion Shifrin – 15; Fedor Kapustin & Leonid Ljubashevsky – 16; Gennady Matyushin – 17, 18, 19; Aleksandr Sygurov – 20, 21; Petrašin Petrašinović – 22; Ivan Antipin – 23; Jacques Rotenberg – 24; Vladimir Rychkov – 26\*\*, Yuri Gorbatenko – 26\*\*, Yuri Gorbatenko – 27\*; Aleksandr Pankratiev – 26\*\*, 27\*, 28, 29, 30; Alyona Astafyeva – 31\*; Vladimir Kozhakin – 31\*, 32, 33; Srećko Radović – 34; Aleksandr Kuzovkov – 35; Aleksandr Feoktistov – 36; Marjan Kovačević & Ivo Tominić – 37

### AWARD

31 authors from 9 countries with 37 problems participated in the #3-section.

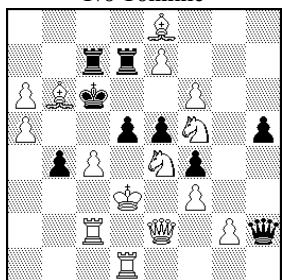
I disqualified № 34 because its author, without withdrawal notice, sent it for the *FIDE World Cup 2023*, where it scored 1<sup>st</sup> Pr (the FWC award is available at [wfcc.ch/wp-content/uploads/B-11FIDEUCUP-fin.pdf](http://wfcc.ch/wp-content/uploads/B-11FIDEUCUP-fin.pdf)) notice.

In making the award I considered the play's quality (including strategy, aesthetics, and thematic unity) and quantity; the construction and economy, but also the difficulty and unexpectedness of play (of particular moves or in general), trying to make requisite balance among these criteria. The originality was affected in a few entries, which were thus ranked lower in the award.

The overall quality of the #3-section was quite high, but with sharp distinction between the high quality entries and some of the others. Therefore, I awarded 8 prizes, sincerely believing that some of them or other honoured #3s will find their place in anthologies.

### 1<sup>st</sup> Prize

#### № 37, Marjan Kovačević & Ivo Tominić



1...d:e4+ 2.♖:e4 ~ 3.♖d6#  
 1...d:c4+ 2.♗:c4 (3.♖d6#/♗-#)  
 2...♗g1 3.♖d6#  
 1.♘fd6? (2.c:d5++ ♔:d5  
 3.♗f7#)  
 1...d:e4+ 2.♗:e4+ ♔:d6  
 3.♗d5#  
 1...d:c4+ 2.♖:c4+ ♔d5  
 3.♗f7#  
 1...d4 2.♗f7! (3.♗d8#/♗:e5#)  
 2...♗c8 3.♗:e5#  
 1...♗h3!

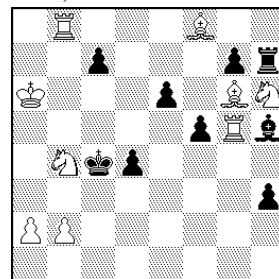
[1.c:d5++? ♔b5!  
 1.♗f2? (2.♗c5#) ♗g1!  
 1...d4 2.♗:d4 e:d4 3.♗:d4#  
 1.♗ed6? (2.c:d5++ ♔:d5 3.♗f7#)  
 1...c4+! 2.♗d4 ♗g1+!]  
 1.♗d2! (2.c:d5++ ♔:d5 3.♗f7#)  
 1...d:e4+ 2.♗c1 (3.♗:e4, ♖d6#)  
 2...♗-1/e3 3.♗:e4#/♖d6#  
 1...d:c4+ 2.♗d4+ e:d4/♗d5  
 3.♗:c4#/♗f7#  
 1...d4 2.♗f2! ~ 3.♗e4#  
 [2.♗c~? ♗:g2!]

#3 \* v [v v v] 15+9

A memorable task record of 2+3+3 change of mates, including *Zagoruiko* 3 × 2 after ♔d5's moves on c4 & e4 with change of defensive motives: double checks in the set play; direct checks in the thematic try 1.♗fd6?; and battery checks in the solution. In such a powerful thematic complex, it is reasonable to consider acceptable the captures of the thematic black pawn on W2 in set and thematic virtual play, as well as the varied character of W2 in the solution. The non-thematic tries do not add much to the content. The additional change of matching quiet white continuations (W2) after the 3<sup>rd</sup> ♔'s defence 1...d4 adds class to this truly original and outstanding problem.

### 2<sup>nd</sup> Prize

#### № 36, Aleksandr Feoktistov



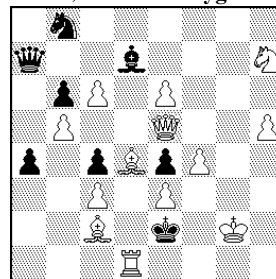
#3 \* v v v v 9+9

This threemover has massive content, including a set play variation in which White plays on f5 just after unguard of the h5-f7 line by ♗h5; tries, of which two occupy f5 on W1 (1.♗:f5? A, 1.♗:f5?) and two re-appear as W2 in the solution (moves A & B); a solution with *Adabashve* synthesis of 3 pairs related variations (2+2+2): I) line opening on W2 after 1...~d3 a, though with sacrifice of a line opening white piece (♗) and mate by a white piece whose line has been opened only in the threat; II) B1 by ♔e6 (1...e5 b/e:f5 c) and W2 by ♖g5 in order to threaten a mate on W3, further utilising the initial opening of the f7-c4 line on B1 or the opening of the f4-c4 line on B2; and III) B1 by ♗h5 (1...♗:g6/♗e2) and W2 by each of the two thematic line pieces (♖ or ♗) that utilise the ♗'s loss of control over g4 or the h5-f7 line, respectively. There is a changed W2 after 1...♗e2 between set and actual play, and 2 other changes after 1...d3 a in the try 1.♗:f5? and after 1...e5 b in the try 1.♗:f5?, which merely extend a short threat, as well as 2 × 1 *Vissermann* change after 2...d3 a. The content includes shift of 4 black moves (a, b, c & d) and 3 white moves (A, B & C), opening of 4 white lines, 10 different mates in the solution, and a diffuse dual avoidance. The capturing W1 by a distant piece (♗) is slightly excused due to its role in 2 tries.

1...♗e2 2.♖:f5! (3.♖c5#) d3 a/e5 b, e:f5 c 3.♖f4#/♗f7#  
 1.♗:f5? A (2.♖c5#)  
 1...e5 b 2.♖:e5! (3.♖c5#) d3 a 3.♖e4#  
 1...e:f5! c 2.♗g4 (3.♗e5#) f:g4/♗:g4 3.♗d3#/♗f7#, 2...d3! a  
 1.♗g3? B (2.b3#)  
 1...♗f3 2.♖:f3! ~d3 a 3.b3#/♖f4#  
 1...♗d1 d 2.b3+ ♗:b3 3.a:b3#  
 1...d3! a 2.♖:d3 ♗d1! d  
 1.♗:f5? (2.♗d3#, ♗:c6#)  
 1...d3 a 2.♗:d3+ ♗d4 3.♗c5#  
 1...e:f5! c 2.♖:f5 ♖:h6+!  
 1.♗f7? (2.♗e5#)  
 1...d3! a 2.♖d8 (3.♗e5#), 1...c5!  
 1.♗:f5! (2.♗d6+ C c:d6 3.♗d3#; 2.♗f-? d3!; 2.♗e3+ d:e3!;  
 2.♖g1? (3.♖c1#) ♗d1!; 2.♗e8? (3.♗b5#) ♗:e8!)  
 1...d3 a 2.♗e3+ ♗d4 3.♗c5# [2.♗:h5? (3.♖g4#) e:f5! c]  
 1...e5 b 2.♖g1 (3.♖c1#) ♗d1 d 3.♗f7# [2.♖g4? (3.♗e3#)  
 2...♗:g4 3.♗f7#, 2...e4!; 2.♖:h5? ♗h6!]  
 1...e:f5 c 2.♖:f5 A (3.♖c5#) d3 a 3.♖f4# [2.♖g1? (3.♖c1#) d3! a]  
 1...♗:g6 2.♖g3 B (3.b3#) d3 a 3.♖g4# [2.♖g1? (3.♖c1#) ♗:f5!]  
 1...♗e2 2.♗e8 (3.♗b5#) c~ 3.♗d6# C [2.♗h6? (3.♖c5#) d3! a]

### 3<sup>rd</sup> Prize

#### № 21, Aleksandr Sygurov

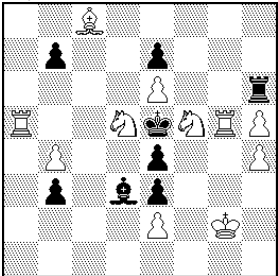


#3 v v v v 13+8

1.♗d5? A (2.♗:c4#) ♗:e6! x  
 1.♗:e4? B (2.♗f3#) ♗:c6! y  
 1.♗f5? C (2.♗g4#) ♗:c6! x  
 1.h6? (2.♗h5#) ♗e8! z  
 1.♗g5! (2.♗h3 ~ 3.♗g1#)  
 1...♗e8 z 2.♗d5 A ~ 3.♗:c4#  
 1...♗c8 2.♗:e4 B ~ 3.♗f3#  
 1...♗:c6 y 2.♗f5 C ~ 3.♗g4#  
 1...♗:e6 x 2.♗:e6 (3.♗g4#/♗:c4#) ♗f7/♗d7 3.♗g4#/♗:c4#  
 1...♗:c6 2.♗:e4 ~ 3.♗g3#

A rare combination of ♗'s cross and ♗'s star. Shift of 3 white moves (A, B, C) and of 3 black moves (x, y, z). The solution's W1 is obvious because ♗h7 is far away from the ♗.

4<sup>th</sup> Prize  
№ 8, Viktor Zaitsev,  
Viktor Volchek &  
Vyacheslav Krasichenok

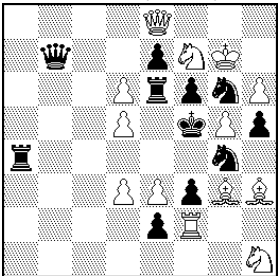


#3 11+8

1. ♖c5! (2. ♗d:e3+ ♖f4 a/ ♖f6 b 3. ♖g4#/ ♗g4#)  
1... ♗c4 2. ♗f:e3+ ♖d4 c/ ♗d6 d 3. ♖:c4#/ ♗:c4#  
1... ♗:e2 2. ♗c3+ ♖f4 a/ ♖f6 b 3. ♗:e2#/ ♗:e4#  
1... ♗:e6 2. ♗g7+ ♖d4 c/ ♗d6 d 3. ♗:e6#/ ♗:e8#  
1... ♗g6 2. ♗d:e7+ ♖f4 a/ ♖f6 b 3. ♗:g6#/ ♖:g6#  
1... b6 2. ♗f:e7+ ♖d4 c/ ♗d6 d 3. ♗c6#/ ♖c6#

The 11<sup>th</sup> WCCT theme (changed mates in subvariations, i.e. *Vissermann* theme) is shown by means of two ♗/♖-batteries, which produce 2 systems of *Zagoruiko* 3 × 2 after star-flights: out of 12 mates, 8 are part of the *Siers* mechanism; and 4 pairs of mates are on the same square. № 8 is different than #3s with a single ♗/♖-battery: S. Radović, 4<sup>th</sup>-5<sup>th</sup> Pl. WCCT 2021-2022 with *Zagoruiko* 4 × 4; V. Shavyrin, *Shakhmatnaya kompozitsiya* 2021 ([yacpdb.org/#617450](http://yacpdb.org/#617450)) with 5 pairs of changes on the same square. The asymmetry of B1 pairs 1...~/♗c4, 1...♗:e2/♖:e6 & 1...♗g6/b6 partly compensate for the white play's symmetry.

5<sup>th</sup> Prize  
№ 10, Valery Shavyrin

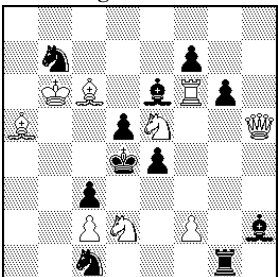


#3 vvv 13+11

1. ♗h4? A (2. ♗g3#), 1... ♖:e3!  
1. ♗e5? B (2. ♗g3#), 1... h4!  
1. ♗f4? C (2. ♗g3#), 1... h4!, 1... ♖:e3!  
1. h7! (2. ♗h6+ ♖:g5 3. ♖:g6#)  
1... ♗g6 ~ 2. ♖:f3+ ♖f4 3. ♖:f4#  
1... ♗h4 a 2. ♗e5! B ~ 3. ♗g3#  
1... ♗e5 b 2. ♗f4! C (3. ♗h6#, ♗g3#) h4 3. ♗h6#  
1... ♗f4 c, ♖f4 2. ♗h4! A ~ 3. ♗g3#

Black correction with triple play by ♗g6 on specific squares and W2 by ♗g3 with a cycle of arrival squares: h4(a)/e5(B), e5(b)/f4(C) & f4(c)/h4(A). The tries add a logical favour, but 1. ♗f4? is refuted by 1... h4, 1... ♖:e3! The modest role of ♖e8 (only in the threat) and ♖f2 (only after 1... ♗g6~) is regrettable.

6<sup>th</sup> Prize  
№ 7, Igor Yarmonov

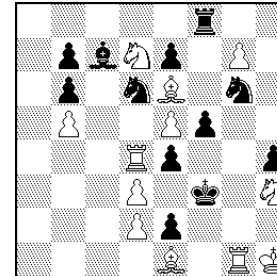


#3 9+11

1. ♖h8! (~c:d2 ♗ef3+ e:f3/ ♖c4 3. ♖f4#/ ♗b5#)  
1... ♗:e5 2. ♗df3+ e:f3/ ♖c4 3. ♖f4#/ ♗b5#  
1... ♖g3 2. ♖f3! (3. ♗:c3#, ♗:f7#) f6/ ♗:a5 3. ♗:c3#/ ♗:f7#  
2... ♖:f3 3. ♗:f3#, 2... ♗d3 3. ♗b3#  
1... ♗f5, ♗g4 2. ♖d6 (3. ♖:d5#, ♗f3#) f6/ ♗:d6 3. ♖:d5#/ ♗f3#  
1... ♖:e5 2. ♖:f7+ ♖d6 3. ♖b8#

A flight-giving key sets up a white half-battery, which works as a battery in the threat and after 1... ♖g3/ ♗f5, ♗g4/ ♖:e5, and as a masked battery after 1... ♗:e5. There is sacrifice by ♗e5 or ♗d2 (in the threat and after the self-pinning defence 1... ♗:e5) and W2 by ♖f6 in 3 other variations (twice quiet, once with *Keller* paradox after 1... ♖g3). This is a very good #3 in a classical style.

7<sup>th</sup> Prize  
№ 2, Gérard Doukhan

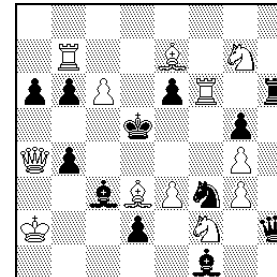


#3 \* 12+12

- 1... ♗c4 a 2. ♖:e4 (3. ♗g5#) f:e4 3. ♗g4#  
1.d:e4! (2. ♗d5 A ~ 3. ♖d3# B [2.e:f5? (3. ♗g5#) ♖:f5!]  
2... ♗c4 a 3.e:f5# C  
2... ♗f4 c 3. ♗g5# D  
2... ♗:e5 3. ♗:e5#  
1... ♖a8 2.e:f5 C (3. ♗g5# D)  
2... ♗f7 b 3. ♗d5# A  
2... ♗e4 3. ♖d3# B  
1... ♗c4 a 2. ♗g5+ D ♖f4 3.e:f5# C  
1... ♗f7 b 2.e:f5 C (3. ♗d5# A)  
2... ♗d6, ♗g5 3. ♗:(: )g5#  
2... ♗f4 c 3. ♖:f4#

This problem presents *pseudo-Lender combination* between the threat and one variation, which involves *pseudo sequence reversal* (moves A & C) and *pseudo le Grand* theme (moves B & D): 1.!, ~ 2.A (3.B#), 2... ♗c4 a/ ♗f4 c 2.C#/D#, 1... ♖a8 2.C# (3.D#), 2... ♗f7 b/ ♗e4 2.A#/B#. The ♗d6's moves to c4 and f7 (moves a & b) in the above lines of play reappear as B1 in 2 other variations (*Babouchka* theme), but W2 after 1... ♗f7 and 1... ♖a8 is the same. The threat and variations 1... ♗c4/ ♖a8 show a cycle of 3 white moves (AD/DC/CA), and there is exchange of W2/W3 after 1...~/ ♖a8 (AC/CA) and ♖a8/ ♗c4 (CD/DC). The W1 seems weak due to capturing a ♗, but it is still acceptable on account of preventing the set play W2 after 1... ♗c4 due to obstruction of e4, thereby allowing change of W2 in the solution. The above patterns are enabled by means of white battery creation/firing and white line opening.

Special Prize  
№ 35, Aleksandr Kuzovkov

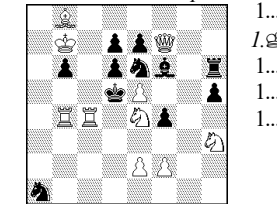


#3 12+12

1. ♖f4! (2. ♖d7+ D ♖e5 3. ♖e4# A)  
1... b3+ 2. ♖:b3+ ♖:c6 3. ♗e4# B  
1... ♗e5 2. ♖d4+ ♗:d4 3.e4# C  
1... ♖e5 2. ♖e4+ A ♖d5 3. ♖d7# D  
1... ♗e5 2. ♗e4+ B ♖c4 3. ♖:b4#  
1... e5 2.e4+ C ♖d4 3. ♗f5#

Mates A, B & C on the same square (*Hartong* theme) in the threat and after 1... b3+/ ♗e5 reappear as W2 in 3 other variations. № 35 is similar to an earlier #3 whose richer content includes set play and 2 changed W2s in virtual and actual play (see A. Feoktistov's #3 below). However, there are distinctive features in this #3, such as another (4<sup>th</sup>) B1 on e5 and exchange of W2 & W3 (A & D). Therefore, I awarded a Special Prize to № 35.

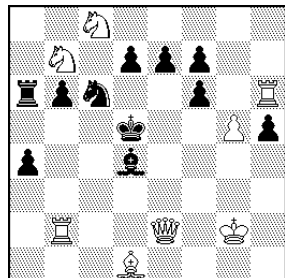
Aleksandr Feoktistov  
1<sup>st</sup> Pr. FIDE World Cup 2018



#3 \* vvv 10+11

- 1... ♗g5 2. ♗c3+ F ♖e5 3. ♖e4#  
1. ♗:b6? (2. ♖c5+ d:c5 3. ♗c3#, ♗:f4#)  
1... ♖:e5 a 2. ♖b5+ E ♗e5 3. ♖b:c5#  
1... ♗:e5 b 2. ♖f5 D ~ 3. ♗c3#  
1... ♗b3!  
1. ♗g3! (2. ♗:f4+ ♖:e5 3. ♖e4# A  
1... f:g3 2.f4 ~ 3.e4# B  
1... ♗g5 2. ♖d4+! ♖c5 3. ♗e4# C  
2... ♖:e5 3. ♖f5# D  
1... ♖:e5 a 2. ♖e4+ A ♖d5 3. ♖b5# E  
1... ♗:e5 b 2.e4+ B e:f3 e.p. 3. ♖f3#  
1... d:e5 2. ♗e4 C ~ 3. ♗c3# F

1<sup>st</sup> Honourable Mention  
№ 4, Leonid Makaronez &  
Viktor Volchek

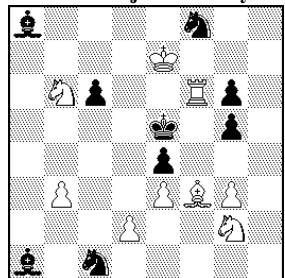


#3 8+11

1. ♖c2! (2. ♖b5+ ♕c5 3. ♖c4#)  
1...f5 2. ♗:e7+ ♜:e7 3. ♖d6#  
1...♗a5 2. ♗:b6+ ♕:b6 3. ♖c4#  
1...e5 2. ♖e4+! [2. ♖f3+?] ♖e6 3. ♖:f6#  
1...♕e5 2. ♖f3+! [2. ♖e4+?] ♖e6/♗c4, ♖d4 3. ♖f5#/♖d3#  
1...♜e5 2. ♖e4+ ♖e6 3. ♗d8#

Two pairs of related variations with: I) sacrifice by ♗c8; and II) dual avoidance on W2 after self-blocking of e5 on B1. It is a pity that the 3<sup>rd</sup> variation with B1 on e5 repeats the W2. The economy is good, but the construction is not ideal because ♖b2 is needed merely for the threat.

2<sup>nd</sup> Honourable Mention  
№ 16, Fedir Kapustin &  
Leonid Ljubashevsky

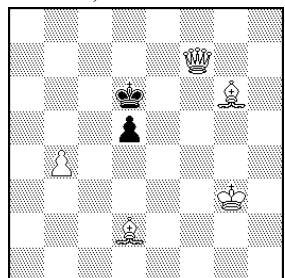


#3 \* v 9+9

- 1...c5 a 2. ♗c4+ ♖d5 3. ♖d6# A  
1...♜f~ 2. ♖(:)e6+ ♖f5 3.g4#  
1. ♖d6? A (2. ♗c4+ ♖f5 3.g4# & 2. ♖g4 ~ 3. ♗c4#)  
1...♖f5 2.g4+ ♖e5 3. ♗c4#  
1.e:e:f3! x  
1. ♖f4! (2. ♖:e4+ ♖f5 3.g4#)  
1...e:f3 x 2.d4+ ♕:d4 3.e:d4#  
1...g:f4 2.g:f4+ ♖f5 3. ♗h4#  
1...g4 2. ♖:e4 A ~ 3. ♗c4# B  
1...c5 2. ♗c4+ B ♖d5 3. ♖:e4# A

White play on the 4<sup>th</sup> row on W2 (squares e4, d4, f4, e4 & c4) and on W3 (squares g4, d4, h4, c4 & e4), exchange of W2 and W3 in the last two variations, and a changed W2 after 1...c5.

3<sup>rd</sup> Honourable Mention  
№ 15, Semion Shifrin

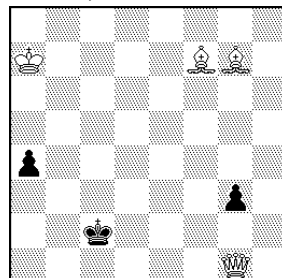


#3 v v v 5+2

1. b5? (zugzwang)  
1...d4 a 2. ♖b4+ ♖e5 b 3. ♖f5 #  
1...♖e5 b 2. ♖b4 (zz) d4 a/♖d4 c 3. ♖f5#/♖f4  
1...♖c5!  
1. ♖d3? (2. ♖f4+ ♖c6 3. ♖c7#)  
1...d4 a 2. ♖e4 (3. ♖f4#) ♖e5 b 3. ♖c7#  
1...♖e5 b 2. ♖e7+ ♖d4 c 3. ♖e3#  
1...♖c6!  
1. ♖e8? (2. ♖f4#)  
1...d4 a 2. ♖f4+ ♖d5 3. ♖f7#  
1...♖c7!  
1. ♖b7! (2. ♖f4+ ♖c6 3. ♖f7#)  
1...♖e5 b 2. ♖c6 (zz) d4 a/♖d4 c 3. ♖f4#/♖c3#

Split 2+2+1+1 change, but W2 after 1...a/b is the same after 1.b5?, and 1...a merely extends the short threat after 1. ♖e8?.

4<sup>th</sup> Honourable Mention  
№ 14, Miroslav Svíték

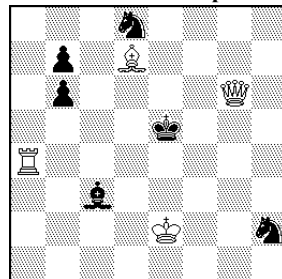


#3 v v v v 4+3

1. ♖g2+? ♖d3! a  
1...♖d1 x 2. ♖h5+ A ♖c1/♖e1 3. ♖b2#/♖c3#, ♖c2#  
1...♖c1 2. ♖h6+ B ♖b1/♖d1 3. ♖a2#/♖d2#  
1. ♖d4? C (2. ♖c3+ ♖d1/♖b1 3. ♖h5# A/♖b2#), 1...a3!  
1. ♖e3? (2. ♖c3+ ♖d1/♖b1 3. ♖h5# A/♖b2#), 1...♖d1! x  
1. ♖h5? A (2. ♖d1#, 1...♖b3!  
1...♖d3 a 2. ♖d4+ C ♖c2 3. ♖d1# D  
1...♖d2 2. ♖d1+ D ♖c3 3. ♖d4# C  
1. ♖h6! B (2. ♖c1+E ♖d3 3. ♖c4#)  
1...♖d3 a 2. ♖d1+ D ♖c4/♖c3 3. ♖d5#/♖d2#  
1...♖c3 2. ♖c5+ ♖b2/♖d3 3. ♖c1# E/♖c4#

Shift of white and black moves, *Rukhlis* (1. ♖h5?!/1. ♖h6!), but there is a dual after 1. ♖e3? a3 2. ♖b3+, ♖h6.

Commendation  
№ 23, Ivan Antipin

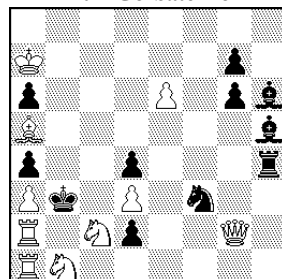


#3 4+6

1. ♖f4! (2. ♖d3 ~ /♖:f4 x/ ♖d4 y 3. ♖f5#/♖c3#/♖:d4#)  
1...♖:f4 x 2. ♖f5+ ♖g3 3. ♖f2#  
1...♖d2, ♖d4 y 2. ♖f6+ ♖d5 3. ♖(:)d4#  
1...♜d~ 2. ♖(:)e6+ ♖:f4 3. ♖e3#  
1...♜h~ 2. ♖f5+ ♖~ 3. ♖(:)g4#  
1...♖d5 2. ♖d3+ ♖c5/ ♖d4 3. ♖c4#/♖:d4#

In an airy setting without any pieces adjacent to the ♖, W1 gives a flight square and offers a sacrifice by the ♖. A shift of the moves x and y forms *Babouchka* theme. This problem's by-play is also interesting and contributes to the overall merit.

Special Commendation  
№ 26, Aleksandr Pankratiev,  
Vladimir Rychkov &  
Yuri Gorbatenko



#3 \* v 10+11

- 1... ♖f4 2. ♗:d2+ A ♜:d2 3. ♖b7#  
1... ♖f4 2. ♗:d4+ B ♜:d4 3. ♖d5#  
1. ♖e2? (2. ♖d1), 1... ♜c1/♖f4! 2. ♖:d2?  
1. ♖f1! (2. ♖d1 C ♜~ 3. ♗:d4#)  
1... ♖f4 2. ♗:d4+ B ♖:d4/♜:d4  
3. ♖d1# C/♗:d2# A  
1... ♖f4 2. ♗:d2+ A ♖:d2/♜:d2  
3. ♖b1/♗:d4# B  
1... ♜e1 2. ♖f4 ♖:f4/♖:f4/♜f3  
3. ♗:d4# A/♗:d2# B/♖b8#  
1... ♖h1 2. ♖:f3 ♖:f3 3. ♗:d4#

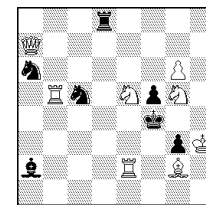
A familiar reciprocal change with added *Novotny* & *Babouchka* themes.

Duals after 1... ♜g1, ♜h2 are annoying. The authors accepted my suggestion to add ♜a6 in order to prevent a dual and to allow change of W2 after 1. ♖e2? ♜c1 2. ♖:d2 [2. ♖e5? ♖f3!].

The award became final on 10.2.2025.

I congratulate the authors of the honoured threemovers and I thank all the participants.

Siegfried Brehmer  
1<sup>st</sup> Pr. *Schach* 1969



#3 \* 9+7

- 1... ♖d5 2. ♗e6+ A  
1... ♖d5 2. ♗d3+ B  
1. ♖g7! (2. ♖h6)  
1... ♖d5 2. ♗d3+ B  
1... ♖d5 2. ♗e6+ A

## ZORAN GAVRILOVSKI – 55 JT 2022-2024: MATE IN 4-N MOVES (SECTION C)

Judge: Zoran Gavrilovski, International Judge of the FIDE

### LIST OF PARTICIPANTS

Vidadi Zamanov – 1\*, 34\*, 38\*; Viktor Volchek – 1\*, 23, 34\*; Andrzej Szypulski & Bogusz Piliczewski – 2; Aleksandr Varitsky – 3, 33, 38\*; Antonio Tarnawiecki – 4; Georgi Hadzi-Vaskov – 5; Evgeny Kirillov – 6\*; Valery Kirillov – 6\*; Igor Yarmonov – 6\*, 7\*; Aleksandr Pankratiev 7\*, 35, 36, 37\*; Kurt Keller – 8, 9, 10, 11, 12, 13; Elmar Abdullaev – 14; Boško Milošeski – 15; Zoltán Labai – 16; Ivan Antipin – 17; Miroslav Svitek – 18, 19; Semion Shifrin – 20; Ralf Krättschmer – 21; Leonid Ljubashevsky & Leonid Makaronez – 22; Gennady Matyushin – 24, 25, 26; Aleksandr Sygurov – 27, 28\*; Nikita Kravtsov – 28\*; Petrašin Petrašinović – 29; Viktor Syzonenko – 30; Jacques Rothenberg – 31, 32; Yuri Gorbatenko – 37\*; Cheslav Yakubovsky – 39; Vladimir Kozhakin – 40, 41; Aleksandr Kuzovkov – 42; Aleksandr Feoktistov – 43; Juraj Lörcinc – 44

### AWARD

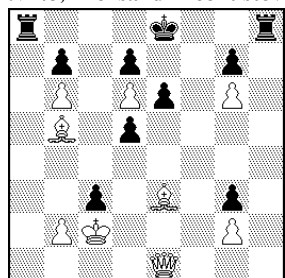
34 authors from 11 countries with 44 problems participated in this section.

№ 26 (♔g7/♖h5) & № 32 (♔f7/♖h8) are excluded owing to duals. № 37 (♔b5/♖e3) combines *Plachutta*, ♕/♖-battery and 2 pairs of exchanged moves by exploring a familiar matrix with simple strategy (cf. Andrey Lobusov, 2<sup>nd</sup> Pr. *Schach-Echo* 1974, [yacpdb.org/#327974](http://yacpdb.org/#327974)).

In making the award I favoured strategy, quality and quantity of play, as well as difficulty of solution. The tourney's quality was moderately good, so only 1/4 of the entries are awarded.

### 1<sup>st</sup>-3<sup>rd</sup> Prize

#### № 43, Aleksandr Feoktistov



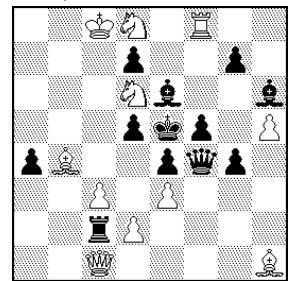
#4 <sup>v v v</sup> 9+10

1. ♖f1? A (2. ♖f7+ ♖d8 3. ♖:d7#)  
 1... ♖d8 2. ♖f7 ♖c8 3. ♖:d7+ ♖b8 4. ♖c7#  
 1... 0-0-2 ♖a1 ♖b8 3. ♖a7+ ♖c8 4. ♖a8#  
 1... ♖f8!  
 1. ♔g5? B (2. ♖:e6+ ♖f8 3. ♖f7#), 1... 0-0! x 2. ♖h1 ♖f2+!  
 1. ♔f4? (2. ♖:e6+ ♖f8 a/♖d8 b 3. ♖f7#/♖:d7#), 1... ♖f8! a  
**1. ♔d2!** (2. ♖:e6+ ♖f8 a/♖d8 b 3. ♖f7#/♖:d7#)  
 1... e5 2. ♖:e5+ ♖f8 a 3. ♖c7+ ♖g8 4. ♖f7#  
 2... ♖d8 b 3. ♖:g7 (3. ♖:h8#, ♖:d7#) ♖c8/♖c8 4. ♖:h8#/♖:d7#  
 1... ♖f8 a 2. ♖f1+ A ♖c8 3. ♖f7+ ♖d8 b 4. ♖:d7#  
 1... ♖d8 b 2. ♔g5+ B ♖e8/♖c8 c 3. ♖:e6+/♖:c3+  
 3... ♖f8 a/♖b8 d 4. ♖f7#/♖c7#  
 1... 0-0-2 ♖a1! (3. ♖a8#) ♖b8 d 3. ♖a7+ ♖c8 c 4. ♖a8#  
 1... 0-0 x 2. ♖h1! (3. ♖h7#) ♖f~ 3. ♖h7+ ♖f8 a 4. ♖h8#

*Adabashev* synthesis with 2 pairs of variations: I) Black royal flights on f8 or d8 (1...a/b) are met by white moves (2.A/B) which also appear as W1 of the respective try (1.A?, 1.B?); II) Castling on both sides on B1 is met by arrival of the ♖ on the lower corners of the chessboard on W2 and her arrival on the upper corners on W4, which is nice, in spite of inherent symmetry of white play and inevitable disbalance of B2. Two black moves (a, b) are shifted in a form of *Babouchka* theme (B2 & B1) and are exchanged (B1 & B3). The ♖ arrives on c8 or g8 both by himself (pair I) and by means of castling (pair II), but this could hardly count as a "shift" of moves. Logical tries 1.A & 1.B? have refutations which in the actual phase are replaced by royal flights on B1 (a, b) & B2. The short threat is unfortunate, but this drawback is compensated by the option key (1.♔d2!), which corrects the essentially "random" try 1.♔g5? (refuted by 1...0-0! ... 2...♖f2+). The key closes a line to prevent the ♖ from checking the ♔, but keeps open the f-file for the ♖, unlike the 1<sup>st</sup> correction try 1.♔f4? ♖f8 in which 2. ♖f1? fails because the f-file is closed.

### 1<sup>st</sup>-3<sup>rd</sup> Prize

#### № 42, Aleksandr Kuzovkov



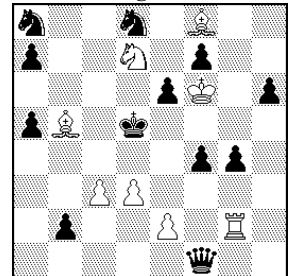
#4 11+12

1. ♖a3! (2. ♔c4+ A d:c4 3. ♔d6+ B ♖d5 4. ♖c5#)  
 1... ♖:d2 2. ♔6f7+ C ♔:f7 3. ♔e7 D ~ 4. ♖d6#  
 1... ♖f1 2. d4+ e:d3 e.p. 3. ♔c4+ A d:c4 4. ♔d6# B  
 1... ♖:e3 2. ♖:f5+ ♔:f5 3. ♔6f7+C ♖f6 4. ♔c7# D  
 3... ♖f4 4. ♔d6#

*Adabashev* synthesis with 2 pairs of variations: I) Evacuation sacrifices by ♔d6 and white *Bristol* after 1...~ / ♖:d2; II) white sacrifices after defences by the ♖. Both pairs are mutually related by means of shift of the white moves A & C from W2 to W3 and shift of B & D from W3 to W4. This interesting problem with matching strategic play is well constructed, but the out-of-play position of the key piece is a pity.

### 1<sup>st</sup>-3<sup>rd</sup> Prize

#### № 6, Evgeny Kirillov, Valery Kirillov & Igor Yarmonov



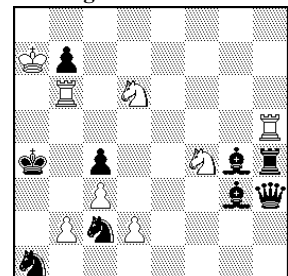
#9 <sup>v v</sup> 8+12

1. ♔c5? A (2.c4#), 1... ♖b6!  
 1. ♔b8? B (2. ♔c4#)  
 1... ♖b6! 2. ♔a6 (3. ♔c7#) ♖a8 3. ♔c5! A (4.c4#) ♖b6  
 4. ♔a3 (5. ♔c7#) ♖a8 5. e4+ f:e3 e.p.+! [5. ♖h2 e5!]  
**1. ♖h2!** (2. ♖h5+ e5 3. ♖:e5#)  
 1... ♖h3 [1... ♖:e2 2. ♖:e2; 1... e5 2. ♖f5!] 2. ♔b8! B (3. ♔c4#)  
 2... ♖b6 3. ♔a6 (4. ♔c7#) ♖a8 4. ♔c5! A (5.c4#) ♖b6 5. ♔a3  
 5... ♖a8 6. e4+! f:e3 e.p. 7. c4+ ♖d4 8. ♔b2+ ♖:d3 9. ♔c5#

Transfer of ♔f8 to a3 by transiting through c5 (move A) gains tempo with the help of ♔, whose arrival on b8 (move B) forces a defence against a threat on c7. Then ♖ gains access to c2 & d2 after 6.e4+! and e3 is blocked by *en passant* capture of ♗ without check to the ♔, which requires decoy of the ♖ on B1. A model mate decorates this excellent logical problem.

### 4<sup>th</sup> Prize

#### № 7, Aleksandr Pankratiev & Igor Yarmonov



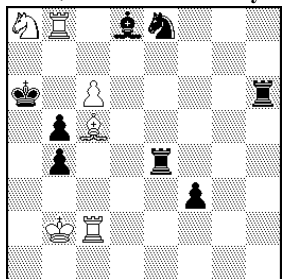
#11 <sup>v</sup> 8+9

1. ♖a5+? A does not work because the ♖ escapes to e6, so a distant self-block on this square is needed in the solution.  
**1. ♔c5!** (2. ♖:c4+ ♖b4 3. ♖b:b4+ ♖a5 4. ♖b5#, ♔:b7# & 3. ♖:c4+ ♖a5 4. ♖6b5#, ♔:b7#, ♔c4#)  
 1... ♔e6! [1... ♔e2? 2. ♔b7 ♖h5 3. ♔:h5 ♖:h5 4. d3! ♖:c5 5. ♔:c5+ ♖a5 6. d:c4 ♔b8+ 7. ♖:b8 ♔:c4 8. b4+ ♖:b4 9. c:b4#  
 1... ♖f1? 2. ♔:b7 (3. ♖a5#) ♖h5 3. ♔:h5 (4. ♖a5#) ♔b8+ 4. ♔a6 ♖a8  
 4... ♔b3 5. ♖a5+ ♖:a5 6. ♔c5#] 2. ♖a5+! A ♖:a5 3. ♔:b7+ ♖a4  
 4. ♔c5+ ♖a5 5. b4+ c:b3 e.p. 6. ♔b7+ ♖a4 7. ♖a6+ ♖b5  
 8. ♔d6+ ♖c5 9. d4+! ♖:d4 10. ♔d3+ ♖d5 11. c4#

♔g4 on B1 opens a ♖'s line, which must be closed by 9.d4+! ♖:d4. This is done with a complex manoeuvre, including a ♖'s sacrifice (2. ♖a5+! A) and switchbacks by ♔d6 on b7 and d6, after forcing a self-block on b3 by *en passant* capture, which also unguards d3. This unexpected (though forced) play allows a final strike 10. ♔d3+ ♖d5 11. c4# (a model mate).

5<sup>th</sup> Prize

№ 3, Aleksandr Varitsky



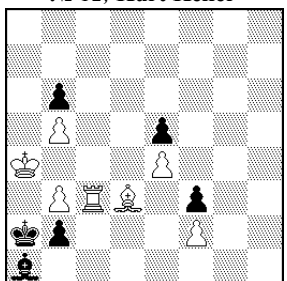
#10 v v 6+8

1. ♖b7? A (2. ♖a7#)  
 1... ♖e7! 2. ♗c7+ ♖:c7 3. ♖b6+ ♖a7! [1... ♖h7? 2. ♖:h7? etc.]  
 1. ♗b3? B (2. ♗c7+ ♖:c7/♖a5 3. ♖a8#/♖a2#)  
 1... ♖:c6! [1... ♖e3+? 2. ♖:e3 etc.; 1... ♖h2? 2. ♖b7 etc.]  
 1. ♗c7+! ♗:c7 2. ♖b7 A (3. ♖a7#) [2. ♗b3? ♖e3+? 3. ♖:e3  
 3... ♖:c6 4. ♖:c6+ ♖b6 5. ♖:c6+ ♖a7 6. ♖b7++ ♖a6 7. ♖a7#;  
 2... ♖h2! 3. ♖:h2 ♖e2!] 2... ♖a5 3. ♖b6+ ♖a6 4. ♖f2! (5. ♖a7#)  
 4... ♖a5 5. ♗b3 B (6. ♖a2#) ♖e2 [5... ♖h2?] 6. ♖b6+ ♖a6  
 7. ♖c5 (8. ♖a7#) ♖a5 8. ♖a7+ ♗a6 9. ♖:b4+ ♖b6 10. ♖b7# A

A tempting arrival by the b-♖ on b7 (move A) fails because the 7<sup>th</sup> row (including the threat square a7) is initially controlled by 1... ♖e7!, so this row has to be closed. The said line closure is achieved by means of an unpleasant checking introduction which forces Black to defend by 1... ♗:c7. The substitute defending piece (♗) now controls the upper part of the a-file, so the ♖ must be attacked from below, but opening of the ♖c2's access to a2 by the ♗'s arrival to b3 (move B) succeeds only after White eliminates a strong black defence on h2 by means of closure of the 2<sup>nd</sup> row (4. ♖f2!). Then the ♖, with a view of forcing a ♖'s attack from the 7<sup>th</sup> row, visits again b6 and returns to c5 (thereby completing a round-trip); while the ♖, after pinning the ♗, returns to b7.

1<sup>st</sup> Honourable Mention

№ 12, Kurt Keller



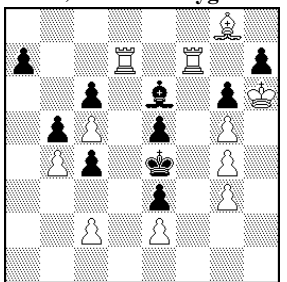
#7 7+6

1. ♖c2! (zugzwang)  
 1... ♖b1 2. b4 (zz) ♖a2 3. ♖f1! (zz) ♖b1 4. ♖c3 (zz) ♖a2  
 5. ♖c4+ ♖b1 6. ♖d3+ ♖a2 7. ♖a3#.

W1 pins ♗b2 in order to prevent a strong promotion on b1. The ♖'s arrival on a granted square allows White to open 2 lines (2.b4). After a tempo move (3. ♖f1!), White benefits from the opened c4-a2 line on W5 (5. ♖c4+) and from the opened c3-a3 line on W7 (7. ♖a3#). Switchbacks by white pieces (including a plain one by the ♖ on W4 and a round-trip by the ♖ on a diagonal line which ends on W6) and by the ♖ complete a pendulum manoeuvre, thereby reaching the diagram position without ♗ on b3 (a unit preventing 1. ♖a3?? in the beginning).

2<sup>nd</sup> Honourable Mention

№ 27, Aleksandr Sygurov



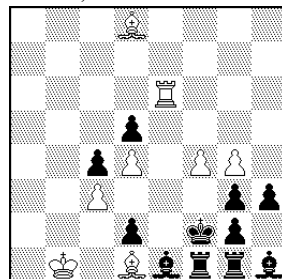
#4 11+10

1. c3! (2. ♖f4+ A e:f4 3. ♖d4+ B ♖e5 4. g:f4#)  
 1... ♖:g4 2. ♖d4+ B e:d4 3. ♖f4+ A ♖e5 4. c:d4#  
 1... ♖d5 2. ♖:d5 (3. ♖d4+, ♖:e5+) c:d5 3. ♖d7 ~ 4. ♖:d5#  
 1... ♖f5 2. ♖:f5 (3. ♖f4+, ♖:e5+) g:f5 3. ♖:h7 ~ 4. ♖:f5#  
 1... ♖:f7 2. ♖:f7 ~ 3. ♖:h7 ~ 4. ♖[f]:g6#  
 1... ♖:d7 2. ♖:d7 ~ 3. ♖:h7 ~ 4. ♖[h]:g6#

Exchange of W2 & W3 after 1... ♖:g4, white play on the same squares (d4 by ♖d7 & ♖c3, d5 by ♖d7 & ♖g8, f4 by ♖f7 & ♖g3, f5 by ♖f7 & ♖h7, and h7 by ♖g & ♖); arrival of white units on squares vacated by other white units (f4, d4, d5 & f5); and a ♖'s star. This thematic complex is powerful "on paper", but captures on W2 and symmetry of parts of the play detract from the overall impression.

3<sup>rd</sup> Honourable Mention

№ 21, Ralf Krättschmer



#12 8+11

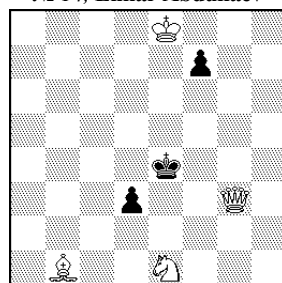
1. ♖c2! (zugzwang)  
 1... h2 2. ♖e2+ ♖f3 3. ♖e8+! ♖f2 [3... ♖:f4? 4. ♖g8 (5. ♖g5+)  
 4... ♖e3 5. ♖g5+ ♖f4 6. ♖e8+ ♖f2 7. ♖:f4 (zz) ♖f1 8. ♖e2+ ♖f2  
 8... ♖f2 9. ♖d1 ♖f1 10. ♖e3#] 4. ♖e7 (5. f5 ♖e3 6. ♖g5+ ♖f2  
 7. ♖e3#) 4... ♖e3 5. ♖g5+ ♖f2 6. ♖b8! (zz) ♖e3 7. f5+  
 7... ♖f4 [7... ♖f2? 8. ♖b3! c:b3+ 9. ♖d3 b2 10. ♖e3#] 8. ♖e8+ ♖f2  
 9. ♖:f4 (zz) ♖f1 10. ♖e2+ ♖f2 11. ♖d1 ♖f1 12. ♖e3#

This #12 shows triple battery creation (on W2, W4 & W5), including *Indian* and *Zabunov* themes, as well as a switchback by ♖ on e8. It is a pity that ♖ is captured on W9. Mechanisms such as the above one are quite popular even nowadays (cf. B. Milošeski, 28<sup>th</sup> Pl. 10<sup>th</sup> WCCT 2016-17 ([vacpdb.org/#486458](http://vacpdb.org/#486458))).

Special Honourable Mention

(for a miniature)

№ 14, Elmar Abdullaev



#4 4+3

1. ♖d7! (zugzwang)  
 1... ♖d4 2. ♖f4+ ♖c3  
 3. ♗:d3 ~ 4. ♖b4#  
 2... ♖c5 3. ♖:d3 (4. ♖d6#)  
 3... ♖b6 4. ♖c7#  
 1... ♖f5 2. ♗g2 (zz) ♖c4  
 3. ♖:d3+ ♖e5 4. ♖d6#  
 2... ♖f6 3. ♗e3 (zz) d2 4. ♗d5#

Special Honourable Mention (for a miniature): № 14, Elmar Abdullaev

Triple play on d3, each time on W3.

1<sup>st</sup> Commendation: № 16, Zoltán Labai

This meredith shows 3 model mates with 3 different white units. The option key and the try with a threat similar to the solution's threat and thematic refutation are good additional features.

2<sup>nd</sup> Commendation: № 2, Andrzej Szypulski & Bogusz Piliczewski

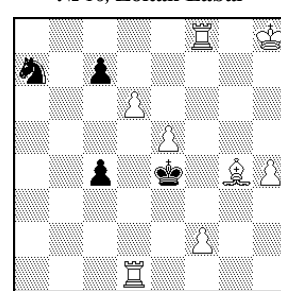
Cycle and exchange of white moves with an elementary square-control strategy after a good key.

The award became final on 10.2.2025.

I congratulate the authors of the honoured moremovers and I thank all the participants.

1<sup>st</sup> Commendation

№ 16, Zoltán Labai

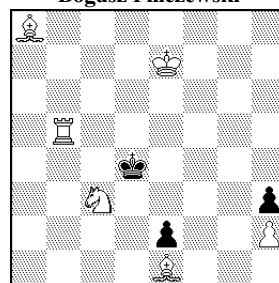


#4 \* v 8+4

- 1... ♖:e5 2. ♖e8+ ♖f6/♖f4  
 3. ♖g8 (4. ♖e6#) ♖f4 4. ♖d4#  
 1. ♖h3? (2. ♖g2+ ♖:e5  
 3. f4+ ♖e6 4. ♖h3#), 1... ♖:c5!  
 1. ♖h5! (2. ♖g6+ ♖:e5  
 3. f4+ ♖e6 4. ♖f5#  
 1... ♖:e5 2. ♖e8+ ♖f4, ♖f6  
 3. ♖de1 ♖f5 4. ♖f8#  
 1... c:d6 2. ♖f3+ ♖:e5  
 3. ♖d5 ~ 4. f4#

2<sup>nd</sup> Commendation

№ 2, Andrzej Szypulski & Bogusz Piliczewski



#4 6+3

1. ♖h1! (zugzwang)  
 1... ♖c4 2. ♖e4 A ♖d4  
 3. ♖b4+ B ♖e3 4. ♗d5# C  
 3... ♖c5/♖e5 3. ♗a4#/♖g3#  
 1... ♖d3 2. ♖b4 B ♖e3  
 3. ♗d5+ C ♖d3 4. ♖e4# A  
 2... ♖c2 3. ♖e4+ ♖c1 4. ♖b1#  
 1... ♖e3 2. ♖b4 B ♖d3  
 3. ♖e4+ A ♖e3 4. ♗d5# C

## ZORAN GAVRILOVSKI – 55 JT 2022-2024: SELFMATE (SECTION D)

Judge: Zoran Gavrilovski, International Judge of the FIDE

### LIST OF PARTICIPANTS

Salman Javadzade – 1\*\*, Vidadi Zamanov – 1\*\*, 16\*, 17\*, 33\*: Viktor Volchek – 1\*\*, 18, 33\*: Gennady Koziura† – 2, 3, 4\*, 14, 46; Sergey Borodavkin – 4\*, 32; Alexander Fica – 5\*, 6\*, 7\*, 9, 10, 19\*; Jiří Jelínek – 5\*, 6\*, 7\*; Ivan Antipin – 8; Frank Richter – 11; Gunter Jordan – 12, 15; Daniel Novomesky – 13; Kostas Prentos – 16\*; Marcel Tribowski – 17\*; Zoltán Labai – 19\*, 21, 22\*; Vadim Panuev – 20; Miroslav Svítek – 22\*; Valery Kopyl – 23, 24; Anatoly Vasylenko – 25; Anatoly Stypochkin – 26, 27, 28, 29, 44; Ralf Krätschmer – 30; Gábor Tar – 31; Yuri Gorbatenko – 34\*: Aleksandr Pankratiev – 34\*, 35, 36, 37; Jozef Holubec – 38, 39; Aleksandr Kuzovkov – 40; Waldemar Tura – 41; Aleksandr Feoktistov – 42, Sergey Smotrov – 43; Peter Gvozdiak – 45; Juraj Lörinc – 47; Hartmut Laue – 48; Oleg Shalygin – 49; Bela Majoros – 50; Sven Trommler – 51; Andrey Selivanov – 52

### AWARD

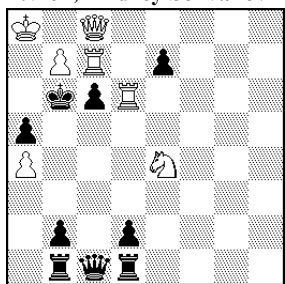
I received 52 problems that were composed by 35 authors from 11 countries.

In making the award, I gave preference to well-constructed entries with good mix of strategy and other elements, such as thematic value and harmony of play. The tourney's quality was very good, therefore half of the entries entered the award.

### Selfmates in 2-4 moves

#### 1<sup>st</sup> Prize

##### № 52, Andrey Selivanov



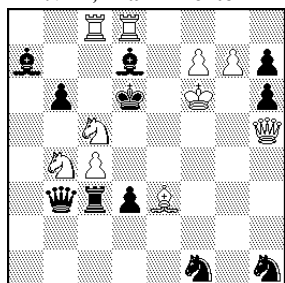
S#4 v 7+9

1. ♖d8? A (2.b8♖+ ♘a6 3. ♗c5+ ♜:c5 4. ♖a7+ ♜:a7#), 1... ♘a6! x  
**1. ♖e8!** (2.b8♖+ ♘a6 x 3. ♗c5+ ♜:c5 4. ♖a7+ ♜:a7#,  
 2... ♘:c7 y 3. ♖:c6+ ♜:c6+ 4. ♖[b]b7+ ♜:b7#)  
 1... ♘a6 x 2.b8♗+ ♘b6 3. ♖d:c6+ ♜:c6+ 4. ♖[c]b7+ ♜:b7#  
 1... ♘:c7 y 2.b8♗+ ♘b6 3. ♖d8+ A ♘a6 4. ♖:c6+ ♜:c6#  
 1... ♘:e6 2.b8♖+ ♘a6 3. ♖[c]:c6+ ♜:c6+ 4. ♖b7+ ♜:b7#

After a battery creating W1 in the try, which is refuted by 1... ♘a6!, the option key gives another flight to the ♖. Both black moves (x, y) are shifted to immediate defences against the threat. White promotes a ♖ to all 4 pieces without use of a white battery, which seems novel in the context of *Allumwandlung* theme in a S#4. The economy and construction are excellent.

#### 2<sup>nd</sup> Prize

##### № 11, Frank Richter



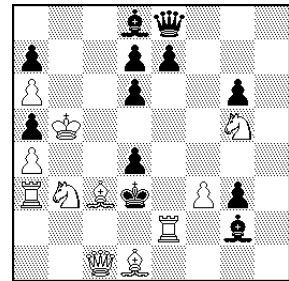
S#3 v 10+11

1. ♖h4? (2. ♖g3+ ♜f:g3, ♜h:g3 3. ♗e4+ ♜:e4#), 1... ♜:c4! x  
**1. ♖g4!** (2. ♖g3+ ♜f:g3, ♜h:g3 3. ♗e4+ A ♜:e4#)  
 1... b:c5 2. ♗:c5+ ♗:c5 3. ♖d4+ B ♗:d4#  
 1... ♜:c4 x 2. ♗e4+ A [ ♖e6+? ] ♜:e4 3. ♖e6+ ♜:e6#  
 1... ♖:c4 2. ♖d4+ B [ ♗f4+? ] ♜:d4 3. ♗f4+ ♖:f4#

Decoy of black pieces to the respective mating square (x 4) and shift of white moves A & B from W3 in the threat and after 1... b:c5 to W2 (with elimination of white double guard and dual avoidance) after 1... ♜:c4/ ♖:c4). The economy and construction are very good, and it is also good that the ♖ has another option on W1.

#### 3<sup>rd</sup> Prize

##### № 42, Aleksandr Feoktistov



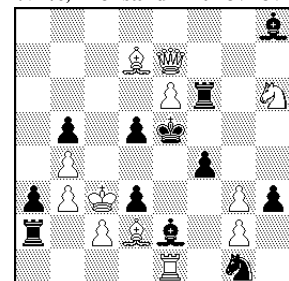
S#4 \* v v 11+12

1... d5 x 2. ♖b1+ ♜:c3 3. ♗d4+ ♜:d4 4. ♗e6+ d:e6#  
 1... ♗:d4? (2. ♗a1+, ♗d2+ ♜:d4 3. ♖e4+ ♜:d5 4. ♖c6+ d:c6#)  
 1... ♗f1 y 2. ♗c2+ ♜:e2 3. ♗d3+! ♜:d3 4. ♖c2+ ♜:c2#  
 1... d5! x  
 1... ♗d2? (~ ♗:f3 2. ♗d4+ ♜:d4 3. ♖e4+/ ♗:f3+ ♜:d5 4. ♖c6+ d:c6#)  
 1... d5 x 2. ♖c3+ d:c3 3. ♗c1+ ♜:d4 4. ♗e6+ d:e6#  
 1... ♗f1! y  
**1. ♗e1!** (~ ♗:f3 2. ♗d4+ ♜:d4 3. ♖e4+/ ♗:f3+ ♜:d5 4. ♖c6+ d:c6#)  
 1... d5 x 2. ♖c3+ d:c3 3. ♗c1+ ♜:d4 4. ♗e6+ d:e6#  
 1... ♗f1 y 2. ♖e3+ d:e3 3. ♗e2+! ♜:e2/ ♗:e2 4. ♖d1+/ ♖c2+  
 4... ♜:d1#/ ♜:c2#

Black moves x & y appear as refutations of 2 tries by the key piece (♗c3) and as defences allowing change of W2 in set play (1...x), try (1...y) and solution (1...x/y). White units arrive on vacated squares (c3 & c1 after 1...x; e2 & d1 after 1...y).

#### 4<sup>th</sup> Prize

##### № 40, Aleksandr Kuzovkov



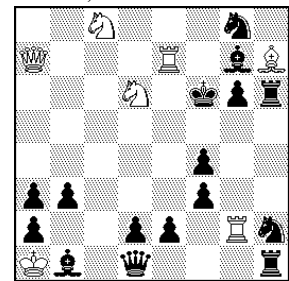
S#3 12+12

**1. ♖c5!** (2. ♖c7+ ♜e4 3. ♖:f4+ ♜:f4#)  
 1... ♖~ 2. ♖:d5+ ♜f6 3. ♖g5+ ♜:g5#  
 1... ♖g6! 2. g:f4+ ♜f6/ ♜e4+ 3. ♖e7+/ ♖d4+ ♜:c7#/ ♗:d4#  
 1... ♖f5! 2. ♗g4+ ♜e4+ 3. ♖d4+ ♗:d4#  
 1... ♜e4 2. c:d3+ ♜e5 3. ♖:e2+ ♜:e2#

The 11<sup>th</sup> WCCT theme is shown with black half-battery pieces: ♖f6 (Black correction with 2 corrections of a random move), and ♜e5 (1 variation). Such a half-battery with this theme is familiar (see № 1 in the Appendix, whose play is less unified: self-block and self-interference *vis-à-vis* self-blocks in № 40). A ♖'s flight here gains a tempo to thematically defend against the threat by checking the ♜ (1... ♜e4 2. ♖c7? (3. ♖:f4+), 2... ♖f6+!). The pinning key is not a flaw because 1... d4 in set play mates the ♜. The ♖'s switchback on W3 is a good bonus.

#### 5<sup>th</sup> Prize

##### № 41, Waldemar Tura

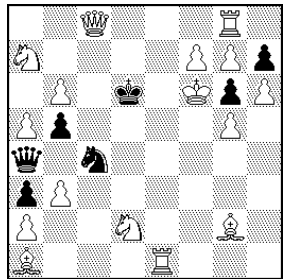


S#2 7+16

**1. ♖e3!** (2. ♖:f4+ ♗f5#)  
 1... g5 2. ♗e4+ ♗:e4#  
 1... ♖h4, ♖h5 2. ♖:g6+ ♗:g6#  
 1... f:e3 2. ♖e6+ ♜:e6#  
 1... ♜:e7 2. ♖e6+ ♜:e6#  
 1... ♖c2 2. ♖c3+ ♜:c3#  
 1... ♖g1 2. ♖d4+ ♜:d4#

Adabashev synthesis with three groups of related variations: I) three mates by the ♗/♖-battery; II) elimination of double white guard of e6, followed by W on e6 and the same mate on this square; III) and a ♖/♖-duel with direct mates by the ♖. The construction is good in spite of the use of all black units, but in turn there are only 7 white pieces on the chessboard.

1<sup>st</sup> Honourable Mention  
№ 18, Viktor Volchek

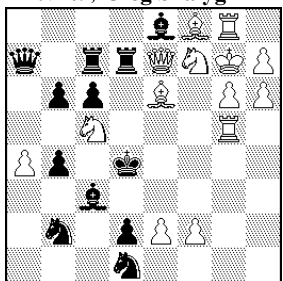


S#3 16+7

1. ♖c1! (zugzwang)  
 1... ♖:b3 2. ♘e5+ ♗:e5 3. ♖e6+ ♖:e6#  
 1... ♖:a5 2. ♘:c4+ ♖:c4 3. ♘e5+ ♖:e5#  
 1... ♖:b4 2. ♖f8+ ♘d7 3. ♖e7+ ♖:e7#  
 1... ♗b2! 2. ♖c5+ ♘d7 3. ♖d4+ ♖:d4#  
 1... ♖b4 2. ♖d8+ ♖d7 3. ♖:c4! ♖:d8#  
 1... ♗c4~ 2. ♘:b5+ ♖:b5 3. ♘e5+ ♖:e5#

♖'s triple ambush on B1 and opening of the ♖'s lines by other units on B1 in 2 variations, after a bicolor ambush key. The mates in a form of half-wheel (d4-e5-e6-e7-d8) and the mirrored ♖ are nice geometrical details. However, the position is heavy. A lightweight by the same author (see № II in the Appendix), published after the closing date of my JT (24.02.2023), shows that the popular idea of 5 mates by the ♖ can be shown in a light setting, albeit without the aforementioned line openings.

2<sup>nd</sup> Honourable Mention  
№ 49, Oleg Shalygin

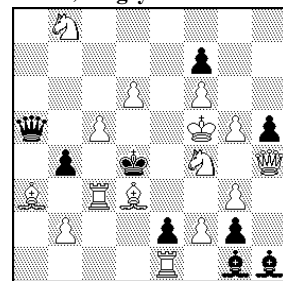


S#4 14+12

1. ♖g3! (2. ♖d6+ ♖:d6 3. e3+ ♗:e3 4. f.e3+ ♖:c5#)  
 1... ♘:f7 2. ♖h4+ ♖e5 3. ♖e3+ ♗:e3 4. ♖f4+ ♖:f4#  
 1... ♗c4 2. ♖f6+ ♗e5 3. ♘b3+ ♖e4 4. ♖:e5+ ♘:e5#  
 1... ♖d5 2. e3+ ♗:e3 3. f.e3+ ♖c4+ 4. ♘e5+ ♘:e5#

Royal battery mates after 1...~♘:f7 and white half-pin after ♗c4/♖d5. Moreover, there is white play on the same square: on W1 in the first pair of variations (square e3), and on W4 in the second pair of variations (square e5), though with a repeated mate on e5, which decreases the value of this otherwise good problem. The construction seems acceptable in the light of the complexity of play and strategic differences of some half-moves can be tolerated, but the heavy position and the aristocratic plug on g8 slightly detract from the overall impression.

3<sup>rd</sup> Honourable Mention  
№ 32, Sergey Borodavkin

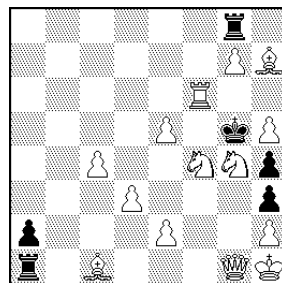


S#4 \*v 15+9

- 1... ♖:c5+ 2. ♘d5+ ♖:d5 3. ♖e4+ ♖:d6+ 4. ♖e5+ ♖:e5#  
 1. ♘b5? (2. ♘d3+ ♖d5 3. ♘:b4+ ♖:b4 4. ♖e4+ ♖:e4#)  
 1... ♖a8 2. ♘:e2++ ♖d5 3. ♘f4+ ♖d4 4. ♖e4+ ♖:e4#  
 1... ♖b6!  
 1. ♘a6! (2. ♘d3+ ♖d5 3. ♘:b4+ ♖:b4 4. ♖e4+ ♖:e4#)  
 1... ♘:f2 2. ♘:g2+ ♖d5 3. ♘e3+ ♘:e3 4. ♖e4+ ♘:e4#  
 1... ♖:c3 2. ♘:e2++ ♖d5 3. ♘:c3+ ♖:c3 4. ♖e5+ ♖:e5#  
 1... ♖c7, ♖d8 2. ♘g6+ ♖d5 3. ♘e7+ ♖:e7 4. ♖e4+ ♖:e4#  
 1... ♖:c5+ 2. ♘d5+ ♖:d5 3. ♖e4+ ♖:d6+ 4. ♖e5+ ♖:e5#  
 1... ♖:a6 2. ♘e6++ ♖d5 3. ♖d3+ ♖:d3+ 4. ♖e4+ ♖:e4#

Sixfold play by the white ♘/♖ battery (including fourfold *Siers* battery), achieved at a high cost of unpleasant repetition of 4. ♖e4+ (× 4), 4... ♖:e4# (× 3) and 4... ♖:e5# (× 2). The position is heavy and the construction is not ideal, given that ♘a3 and ♖e1 are used only after 1...♖:c3.

4<sup>th</sup> Honourable Mention  
№ 51, Sven Trommler



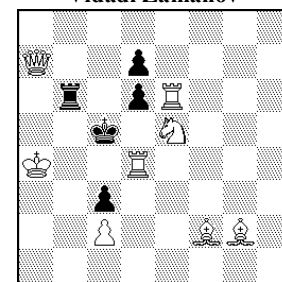
S#4 \*v 14+6

1. ♖f7? (2. ♘f6+), 1... ♖:c1! x  
 1. ♖~6? (2. ♘f6+), 1... ♖:g7! y  
 1. ♖e6! (2. ♘f6+ ♖h6  
 3. ♖g5+ ♖:g5 4. ♘d5+ ♖:c1#)  
 1... ♖:c1 x 2. ♖g6+ ♖f5  
 3. e4+ ♖:f4 4. ♖f1+ ♖:f1#  
 1... ♖:g7 y 2. ♘e3+ ♖:f4  
 3. ♖g4+ ♖:g4 4. ♘f5+ ♖:c1#

Vacation of f6 is needed in order to allow a front battery piece (♘g4) to arrive on this square on W2. The correct arrival square on W1 must not be on f7 due to the need to allow the ♖ to step onto f5 after 1...♖:c1 x; and White must guard e6 after 1...♖:g7 y. Each W2 gives a flight square to the ♖, but no sacrifice of the ♖ exists after 1...♖:c1.

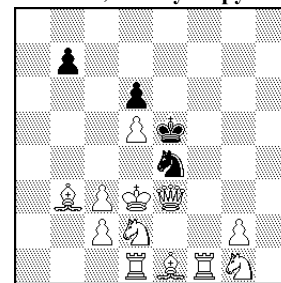
1<sup>st</sup> Commendation

№ 33, Viktor Volchek & Vidadi Zamanov



S#4 \*v 8+5

5<sup>th</sup> Honourable Mention  
№ 23, Valery Kopyl

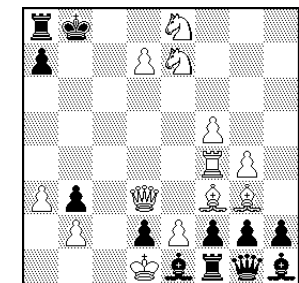


S#4 \*v 12+4

1. ♖c1? A (zugzwang), 1...♖6! x  
 1...♖5 y 2. ♖e2 C b4  
 3. ♖d1 b:c3 4. ♖:c3+ ♗:c3#  
 1. ♖f2? B (2. ♖e2 C), 1...♖5! y  
 1...♖6 x 2. ♖e2 C b4  
 3. ♖f1 b4 4. ♖g3+ ♗:g3#  
 1. ♖e2! (2. ♖f2 B)  
 1...♖6 x 2. ♖f2 B b5  
 3. ♖f1 b4 4. ♖g3+ ♗:g3#  
 1...♖5 y 2. ♖c1 A b4  
 3. ♖d1 b:c3 4. ♖:c3+ ♗:c3#

Banny theme (1.A?.. 1...x!; 1.B?, 1...v!; 1.!.. 1...x/v 2.A/B), with change of play (despite the transfer of a threat into a variation in 2 phases by means of a “neutral” black move) and model mates. However, white moves are fairly obvious and black play is monotonous.

Special Honourable Mention  
№ 48, Hartmut Laue

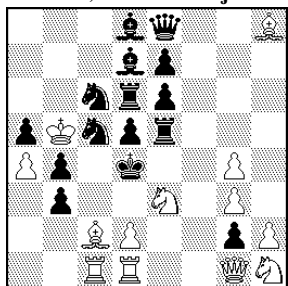


S#4 13+12

1. ♖c8! (zugzwang)  
 1...a5 2. a4 (zz) ♖a7/♖a6  
 3. ♖d4+/♖c4+ ♖c7/♖d6  
 4. ♖c2/♖d2 (zz) b:c2#/♘:d2#  
 1...a6 2. ♖a6 (zz) ♖a7/♖a6  
 3. ♖c4+/♖d4+ ♖c7/♖d6  
 4. ♖:c2/♖:d2 (zz) b:c2#/♘:d2#

This problem would have been ranked higher if it weren't for its use of a familiar matrix of reciprocal change of white moves by utilising a pinned ♖ to support a mate after a quiet W4. I find the predecessor (see № III in the Appendix) better because of its lighter position and two tries, but the continuous zugzwang here is charming, in spite of the heavy position of № 48.

2<sup>nd</sup> Commendation  
№ 45, Peter Gvozdjak

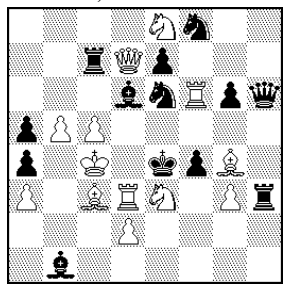


S#4<sup>v</sup> 13+15

1. ♘h7? ♘g6? (2. ♖c4+ d:c4 3. ♗c2+ ♖d5 4. ♗d4+ ♗:d4#)  
1... ♗c5- a 2. ♗f5+ A ♗d3/♗e4 3. ♗f2+ ♗e2/♗f3 4. ♗d4+ ♗:d4#  
1... ♗e4! b 2. ♗c2+ B ♗d3 3. ♗f2+ ♗e2 4. ♗d4+ ♗:d4#  
1... ♗d3! c 2. ♗c4+ C ♗f2 3. ♗:e5+ ♗:e5#  
1... ♗:(;)g6!  
1. ♗b1! (2. ♖c4+ d:c4 3. ♗f5+ ♖d5 4. ♗d4+ ♗:d4#)  
1... ♗c5- a 2. ♗c2+ B ♗d3/♗e4 3. ♗f2+ ♗e2/♗f3 4. ♗d4+ ♗:d4#  
1... ♗e4! b 2. ♗c4+ C ♗f2 3. ♗:e5+ ♗:e5#  
1... ♗d3! c 2. ♗f5+ A ♗e4 3. ♗f2+ ♗f3 4. ♗d4+ ♗:d4#

The author described the content of this problem as “*Lačny* cycle ABC/BCA in an unusual form with three types of black defences: a random move, a ‘strong’ correction and also a ‘weak’ correction (a variation ending one move earlier).” № 45 has an interesting mechanism of changed play, but, alas, it was already used by the same author in a S#3 (see № IV in the Appendix) and its adaptation is not very successful because of short play in one variation (if it weren’t for this flaw, its ranking would have been much higher) and the large number of pieces.

3<sup>rd</sup> Commendation  
№ 21, Zoltán Labai

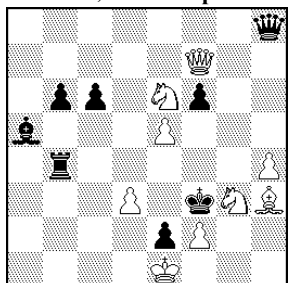


S#4 13+13

1. ♗f5! (2. ♖e3+ f:e3 3. d3+ ♗:d3#)  
1... ♗:c5 2. ♗:e6+ A ♗:e6 x 3. ♗ed6+ B e:d6 y 4. ♗f:d6+ ♗:d6#  
1... ♗:c5 2. ♗:e6+ B e:d6 y 3. ♗:e6+ A ♗:e6 x 4. ♖:e6+ ♗:e6#  
1... ♖:g3 2. ♗:g3+ f:g3 3. ♖e3+ ♗:e3 4. d3+ ♗:(♗):d3#  
1... f:g3 2. ♗f:d6+ e:d6 3. ♖e3+ ♗:e3 4. d3+ ♗:(♗):d3#  
1... ♗d4 2. ♖:d4+ ♗e5 3. ♖e4+ ♗:e4 4. d3+ ♗:d3#

This problem deserves a place in the award on account of its main variations with formation of a black battery (♗/♖ or ♗/♗) and exchange of W2 & W3 with a delayed *Umnov* effect on the latter move. The dual mate after 1... ♖:g3 and 1... f:g3 can be tolerated because these variations are not thematic, but the short threat and heavy setting detract from the overall impression.

4<sup>th</sup> Commendation  
№ 8, Ivan Antipin



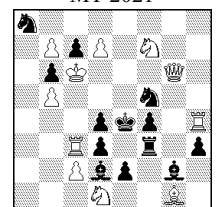
S#2<sup>v</sup> 9+8

1. ♗h5? (2. ♗ed4+ ♖:d4#), 1... ♗d8! x  
1. ♗g6? (2. ♗e4+ ♖:e4#, 2. ♗f5+ ♖f5#, 2. ♗g4+ ♖:g4#)  
1... ♗:h4! y  
1. ♗f5! (2. ♗fd4+ ♖:d4#)  
1... ♗d8 x 2. ♗h5+ ♖g4#  
1... ♗:h4 y 2. ♗:h4+ ♖:h4#  
1... f:e5 2. ♗g7+ ♖f4#  
1... c5 2. ♗b7+ ♖e4#

A charming problem with five battery mates in which the front battery piece arrives on 5 adjacent squares on the 4<sup>th</sup> row: d4, e4, f4, g4 & h4.

APPENDIX

I) Aleksandr Kuzovkov  
2<sup>nd</sup> Pr. Y. Belyakin – 100  
MT 2021

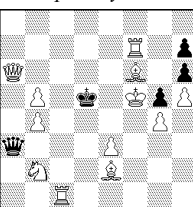


S#3 11+13

1. ♖h7! (2. ♗g5+ ♗e5  
3. ♖e7+ ♗:e7#)  
1... ♖f1(2) 2.c:d3+ ♗f3  
3. ♗g4+ ♗:g4#  
1... ♖e3! 2. ♗:f5+ ♗f3  
3. ♗:f4+ ♗:f4#  
1... ♖g3! 2. ♗e6+ ♗f3  
3. ♗:e2+ ♗:e2#

Triple rendering of the 11<sup>th</sup> WCCT theme with black correction.

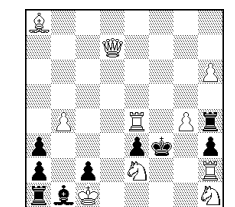
II) Viktor Volchek  
2<sup>nd</sup> Pr. Shakhmatnaya  
kompozitsiya 2023



S#3<sup>v</sup> 12+5

1. ♖f8? (zz), 1... ♗a5!  
1. ♗b6! (zugzwang)  
1... ♗:b2 2. ♗b7+ ♗d6  
3. ♗e5+ ♗:e5#  
1... ♗a1(4) 2. ♖d1+ ♗:d1  
3. ♗f3+ ♗:f3#  
1... ♗~3 2. ♗c4+ ♗:c4  
3. e4+ ♗:e4#  
1... ♗a5(8) 2. ♗d8+ ♗:d8  
3. ♖d7+ ♗:d7#  
1... ♗a7 2. ♖d7+ ♗:d7  
3. ♗e6+ ♗:e6#

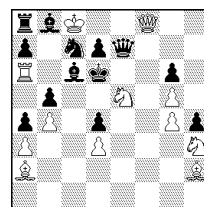
III) Aleksandr Feoktistov  
5<sup>th</sup> Pr. FIDE World Cup  
2013



S#3 \*<sup>v</sup> 10+9

1. ♗h7? (zz), 1... ♖h5! x  
1. ♗e6? (zz), 1... ♖h6! y  
1. ♗hg3? (zz), 1... ♖g4!  
1... ♖h5 x/ ♖:h6 y  
2. ♖d4+ A/ ♖c4+ B  
2... ♖d5/ ♖c6 3. ♗d2/ ♗:c2  
3... e:d2#/ ♗:c2#  
1. ♗d3! (zugzwang)  
1... ♖h5x/ ♖:h6 y/ ♖:g4  
2. ♖c4+ B/ ♖d4+ A/ ♗g1+  
2... ♖d5/ ♖c6/ ♖:g1+  
3. ♗d2/ ♗:c2/ ♗f1+  
3... e:d2# ♗:c2#/ ♖:f1#

IV) Peter Gvozdjak  
Phénix 2021



S#3 \* 12+13

- 1... ♗e8 a 2. ♗c4+ A ♗d5,  
♗e6 3. ♗f4+ ♗:f4#  
1... ♗d5 b 2. ♗f7+ B ♗e6  
3. ♗f4+ ♗:f4#  
1... ♗e6 c 2. ♗f3+ C ♗f4  
3. ♗g8 ♗:f8#, ♗c7#  
1. ♗g8! (zugzwang)  
1... ♗e8 a 2. ♗f7+ B ♗d5,  
♗e6 3. ♗f4+ ♗:f4#  
1... ♗d5 b 2. ♗f3+ C ♗f4  
3. ♗a2 ♗:f8#, ♗c7#  
1... ♗e6 c 2. ♗c4+ A ♗d5  
3. ♗f4+ ♗:f4#

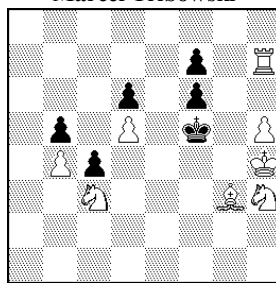
Selfmates in 5-n moves

The number of problems in this sub-section (27) is slightly higher than in the section of shorter selfmates (25), but the quality of the longer selfmates is generally lower.

№ 24 (♗g3/♗g1) has duals in 2 thematic tries, which spoil the author’s idea of shift of white moves. G. Jordan reported that his № 15 is self-anticipated (*Phénix* 2022, P1408645 in PDB), so 1<sup>st</sup> H.M. is awarded to № 20. Due to an idle white piece, № 16 is degraded to Spec. H.M.

1<sup>st</sup> Prize

№ 17, Vidadi Zamanov &  
Marcel Tribowski



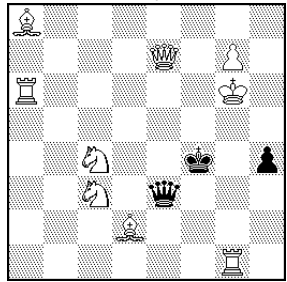
S#16<sup>v</sup> 8+6

1. ♗g5? (zugzwang), 1... f:g5+! 2. ♗h3?!
1. ♗f4! (zugzwang)  
1... ♗e5 2. ♗fe2+ ♗f3 3. ♗f2 ♗e5 4. ♗d4+ ♗f5 5. ♗e3 ♗e5  
6. ♖h6! f5 7. ♗f4 f6 8. ♗e6 f4 9. ♗d4+ ♗f5 10. ♖g6 f3 11. ♖g3 f2  
12. ♗:f2 ♗e5 13. ♖e3+ ♗f5 14. ♖h3 ♗e5 15. ♗g3+ ♗f5  
16. ♗g5 f:g5#  
6... ♗f5 7. ♖h8! ♗e5 8. ♖e8+ ♗f5 9. ♖g8 ♗e5 10. ♗d4+ ♗f5  
11. ♗g3+ ♗f4 12. ♖g4+ ♗f3 13. ♗ge4 f5 14. ♖g3+ ♗f4  
15. ♗g5 f6 16. ♖h3 f:g5#

Pendulum ♗+♗ and a double pericritical manoeuvre by ♖h7 with tempo gains, whose aim is to block h3. The same matrix is used in a S#14 published after the closing date of my JT (see № I in the Appendix), whose play is sufficiently different to justify the high ranking of № 17 which was partially tested by “Gustav”.

2<sup>nd</sup> Prize

№ 2, Gennady Koziura †



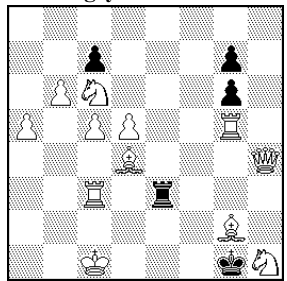
S#5 9+3

1. ♖h5! (2. ♖:h4+ ♖f5 3. ♙e4+ ♖:e4 4. ♖h3+ ♖g4+ 5. ♘h6 ♖:h3#)  
 1... ♖:d2 2. ♖g4+ ♖f5 3. ♖f4+ ♖:f4 4. ♖:h4+ ♖f5  
 5. ♖g5+ ♖:g5#  
 1... ♖f5 2. ♗d6+ ♖f4 3. ♖:h4 ♖:d2 4. ♗e2+ ♖:e2  
 5. ♖g4+ ♖:g4#

A nice Meredith in Bohemian style with two economical chameleon echo mates and a model mate in the threat, which works after a neutral black move (1...h3). After the excellent flight-giving key by, His Majesty plays further to adjacent squares on the h-file. The remaining play is not fully matched, but this is easily compensated by the content and the elegant manner of presenting it with excellent construction.

3<sup>rd</sup> Prize

№ 4, Gennady Koziura † & Sergey Borodavkin



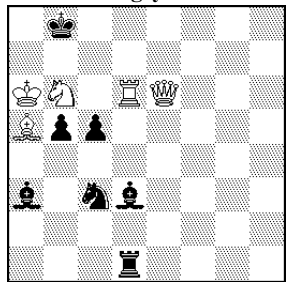
S#7<sup>vv</sup> 12+5

1. ♗c6-? (zugzwang), 1...c6! x  
 1. ♗e5?! (zugzwang), 1...c:b6! y 2.c6 b5!  
 1. ♗e7! (zugzwang)  
 1...c6 x 2. ♗:g6 c:d5 3. ♗e5 g6 4. ♗c4 d:c4 5. ♖c2 c3 6. ♗h3+ 6... ♖:h1 7. ♖e1+ ♖:e1#  
 1...c:b6 y 2.c6 b:a5 3. ♖b3 a4 4. ♖b1 a3 5. ♗f3+ ♖f1 6. ♖h3+ 6... ♖e1 7. ♗c3+ ♖:c3#  
 2...b5 3. ♖d1 b4 4. ♖c1 b3 5. ♗e4+ ♖f1 6. ♖h3+ ♖:h3  
 7. ♗d3+ ♖:d3#

White correction introduces lively play with reappearance of x & y as refutations of 2 tries by the key piece (including its random and correction move) and 3 model mates (2 chameleon echo mates after 1...c:b6, with a regrettable repetition of W6).

Special Prize

№ 43, Sergey Smotrov



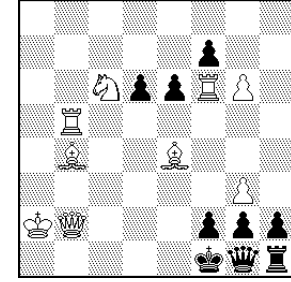
S#22 5+7

1. ♖e8+ ♖c7 2. ♖d7+ ♖c6 3. ♖f7+ ♖d6 4. ♖f6+ ♖c7 5. ♖e5+ 5... ♖d8 6. ♗c4+ ♖d7! 7. ♖d6+ ♖c8 8. ♖c6+ ♖d7 9. ♖c7+ ♖d8 10. ♖a7+ ♖c8 11. ♗d6+ ♖b8 12. ♗e8+! ♖c8 13. ♖a8+ ♖d7 14. ♖d8+ ♖c6 15. ♖c8+ ♖d7 16. ♖c7+ ♖d8 17. ♖c6+ ♖d7 18. ♖d6+ ♖c8 19. ♖e6+ ♖b8 20. ♖b6+ ♖a8 21. ♖d5+ ♗:d5 22. ♗c7+ ♗:c7#

No attack by ♖ on b6 is possible in the outset because ♗ occupies this square and has to vacate it, but the other aim of a preparatory manoeuvre (including ♖'s round-trips d6-d7-f7-f6-d6 and c7-a7-a8-c8-c7, and ♖'s switchback to e6) is to transfer the ♗ to e8, so purity of aim is lacking. The absence of quiet white moves in this geometrically splendid manoeuvre decreases the value of № 43, which reflects the author's typical style.

Special Honourable Mention

№ 14, Gennady Koziura †



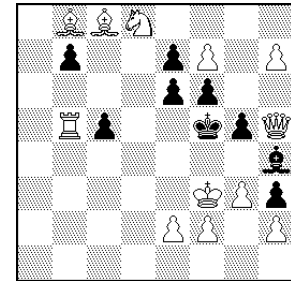
S#6<sup>vvv</sup> 9+9

1. ♖a5? (2. ♖a3 ~ 3. ♖a1+ ♖e2 4. ♗d3+ ♖e3 5. ♗c4+ ♖e4 6. ♖b1+ ♖:b1#), 1...d5!  
 1. ♗a5? (2. ♗a3, ♗:d6 ~ 3. ♖c1+ ♖e2 4. ♗f3+ ♖d3 5. ♖b3+ 5... ♖d4 6. ♖a1+ ♖:a1#), 1...d5!  
 1. ♗a1? (zugzwang), 1...e5! x  
 1. ♖d5! (zugzwang)  
 1...e5 x 2. ♖f:d6 ~ 3. ♖b1+ ♖e2 4. ♖d2+ ♖e3 5. ♖6d3+ ♖:e4 6. ♖a3+ ♖:b1#  
 1...f:g6 2. ♖:e6 ~ 3. ♖b1! ~ 4. ♖c1+ ♖e2 5. ♖d2+ ♖e3  
 6. ♖a2+ ♖:c1#  
 1...e:d5 2. ♗:d5 ~ 3. ♖a1! f:g6 4. ♖c1+ ♖e2 5. ♖e6+ ♖d3 6. ♖b1+ ♖:b1#

Battery creation, self-block by a front battery piece and two echo model mates after 1...e5/f:g6. Sadly, W2 & B6 after 1...e:d5 are repeated. ♗c6 is needed in 3 tries, but it is idle in the solution, so I downgraded this problem (initially awarded 1<sup>st</sup> Pr.).

1<sup>st</sup> Honourable Mention

№ 20, Vadim Panuev



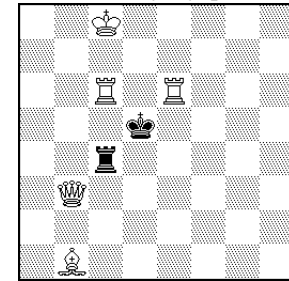
S#7 12+9

1. ♗:e6! (zugzwang)  
 1... ♗:g3 2. ♗:c5+ e6 3. ♗b3+!  
 3... ♗c5 4. ♗a7! b6 5. ♖d5 b5  
 6. ♗e3! b4 7. ♖h6 g4#  
 1...b6 2. ♗:g5+ e6 3. ♗e4+ 3... ♗g5 4. ♗:c5 b:c5 5. ♗a6!  
 5...e5 6. ♖b6 c4 7. ♗:c4 e4#

Battery creation on W1 and W2 in 2 variations.

2<sup>nd</sup> Honourable Mention

№ 27, Anatoly Styopochkin



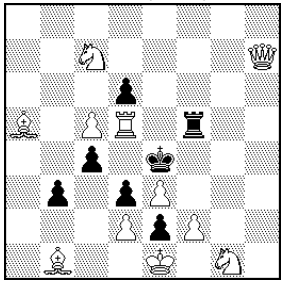
S#12 b) ♖c8→h5 5+2

- a) 1. ♗g6! (zugzwang) ♗d4  
 2. ♖e3+ ♖d5 3. ♖d3+ ♖d4  
 4. ♖f3+ ♖e4 5. ♗f7! ♖d4  
 6. ♖c3+ ♖d5 7. ♖f6+ ♖e6  
 8. ♖a6 ♖e4 9. ♖a4+ ♖d5  
 10. ♖f5+ ♖d6 11. ♖b4+ 11... ♖c6 12. ♗e8+ ♖:e8#  
 b) 1. ♗h7! (zugzwang) ♗d4  
 2. ♖e6+ ♖e5 3. ♖g3+ ♖f4  
 4. ♖c3+ ♖d4 5. ♖d7 ♖f4  
 6. ♖f6+ ♖e5 7. ♖g6! ♖e4  
 8. ♖h6+ ♖e5 9. ♖ff7 ♖e6  
 10. ♖e1+ ♖e4 11. ♖fe7+ 11... ♖f6 12. ♖h4+ ♖:h4#

A good aristocratic miniature with 2 chameleon echo ideal mates after pin and unpin of ♖ and white battery formation with ♗ as a rear piece: on W5 in a); on W7 with Indian in b).

3<sup>rd</sup> Honourable Mention

№ 25, Anatoly Vasylenko



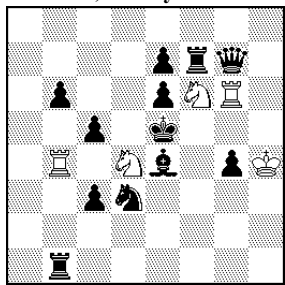
S#5 \* 11+7

- 1...d:c5 a 2. ♖:c5[2...c3? 3.d:c3]  
 2...b2 3.f4! c3 4.d:c3! ♖:e3  
 5. ♖:f5 d2#  
 1...c3 b 2.d:c3! [2...d:c5? 3. ♖:c5]  
 2...b2 3. ♗b6 d:c5 4.f3+ ♖:e3  
 5. ♖:f5 d2#  
 1...b2! c 2. ♗b6! \* d:c5! a\*\*  
 [\*2.f4? c3! b(2...d:c5? a 3. ♖:c5 c3  
 4.d:c3 ♖:e3 5. ♖:f5 d2#);  
 \*\*2...c3? b 3.d:c3 d:c5 4.f3+  
 4... ♖:e3 5. ♖:f5 d2#]

Unpin of ♗d3 after 1...d:c5, Nievelt unpin, zugzwang on W5 and 2 model mates.



1<sup>st</sup> Prize  
№ 25, Valery Gurov



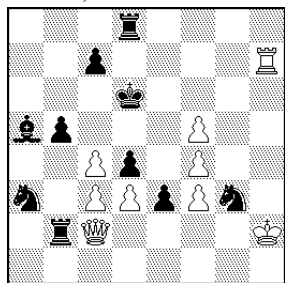
H#2 6 solutions 5+12

1. ♖d5 ♜f5 2.e:f5 ♜d7#; 1. ♙f5 ♜d5 2.e:d5 ♜c6#  
 1. ♜:b4 ♜:g4 2. ♚:d4 ♜:g4#; 1. ♙:g6 ♜:b6 2. ♚:f6 ♜:b6#  
 1. ♜f1 ♜b5 2. ♜f5 ♜b:e4#; 1. ♜f4 ♜h5 2. ♜d5 ♜g:e6#

“Helpmate of the Future” (HotF) with 3 pairs of solutions: I) Active *Zilahi* theme, indirect battery opening on W1/W2, and exchange of the squares of self-block by ♙e4 or ♙e6 on B1/B2; II) Passive *Zilahi* theme, and capture of ♙e4 or ♙e6 on W2; III) self-block on f5 or d5, and capture of ♙e4 or ♙e6 on W2. The 3 pairs are connected by means of play on the same square d5 & f5 (on B2 between I & III; on W2 between II & III), and a *Chumakov* theme (between I & II, and between II & III). The diagonal symmetry of play by white pieces is inevitable.

2<sup>nd</sup> Prize

№ 39, Waldemar Tura



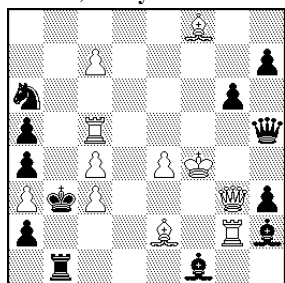
H#2 4 solutions 9+10

1. ♜:c4 c:d4 2. ♜d2 ♚c5#; 1. ♙c3 c:b5 2. ♙d2 ♚c6#  
 1.c5 ♚g2 2. ♜e2 ♚g6#; 1.c6 ♚f2 2.e2 ♚:d4#

№ 39 has unified play on the 2<sup>nd</sup> moves (unpin of the ♚ by a black piece and mate by the unpinned ♚), but it can be still considered as a HotF due to its pairs of related effects on B1: I) annihilation of a ♜ on B1 by a piece which will open a gate to the ♚ and gate opening on W1, with exchanged functions of ♜s; II) self-block by ♙c7 and *Pelle* move by the ♚. The harmony of play is impeccable and the strategy is interesting (particular in the first pair of solutions), but these factors and the smaller number of solutions do not suffice for placing this problem above № 25.

3<sup>rd</sup> Prize

№ 44, Vitaly Medintsev



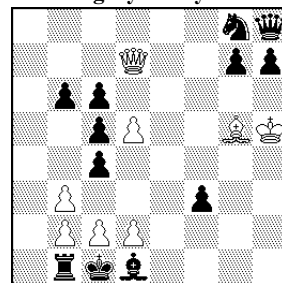
H#2 2 solutions 11+12

1. ♜d1 ♜c6! 2. ♚b5! [♚~?] ♙:d1#  
 1. ♜b8 ♙:f1! 2. ♚d1! [♚~?] ♜b5#

*Bi-valve* on W1 with simultaneous opening of a white indirect battery line and of a black lateral or diagonal line, which is then used as a ♚'s hideaway on B2. In spite of overall familiarity of hideaways in the h#2-field, their combination with gate opening and orthogonal-diagonal correspondence of play (with exchanged functions of ♜c5 and ♙e2) looks fresh. Capturing of ♙ in one solution is regrettable, but still necessary because this piece has to be placed on f1 to prevent cooks. The author agreed to remove a superfluous ♜c8, which could not serve as a plug for prevention of hideaway by ♜a6 on c8 in an event of transferring the ♜ to a7 (in order to have exchange of squares of arrival on B1 & B2), because this transfer would generate an incurable cook: 1. ♜c6 ♙:f1 2. ♜e5 ♜b5#.

1<sup>st</sup> Honourable Mention

№ 10, Ivan Soroka & Evgeny Gavryliv



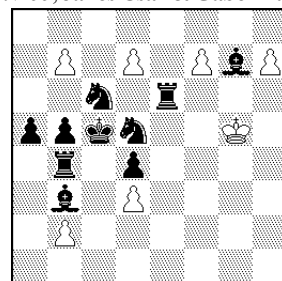
H#2 6 solutions 8+12

- 1.c3 ♚f5 2.c:b2 d4# [d3+?]; 1.c:b3 ♚:g7 2.b:c2 d3# [d4+?]  
 1. ♙:c2 ♚h3 2. ♚d1 ♚f1#; 1. ♚:c2 ♚g4 2. ♚d3 ♚:c4#  
 1. ♜:b2 ♚a7 2. ♜:c2 ♚a1#; 1. ♚:b2 ♙f6+ 2. ♚a2 ♚a7#

The HotF by the Ukrainian authors has 3 pairs of solutions: I) black self-block on B2, and anti-dual battery play on W2; II) play on the same square on B1, and on W1 & W2 by the ♚; III) play on the same square on B1, and on W2 by the ♚. The occupation of b2 and c2 by the ♚ and 2 black pieces in II & III show the *Compass* theme, but the remaining moves in II & III are unmatched. In light of lack of unity and of strong strategy, № 10 has weaker harmony and content than № 25 and № 39 and therefore it is ranked lower in the award.

2<sup>nd</sup> Honourable Mention

№ 55, Janos Csák & Gábor Tar



H#2 7+10

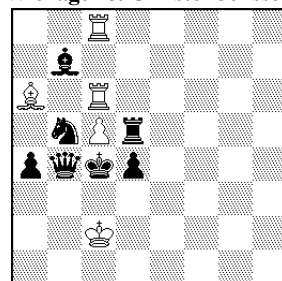
- b) - ♜b7  
 c) = b) & - ♜d7  
 d) = c) & - ♜f7

- a) 1. ♜a4 b8 ♜ 2. ♚b4 ♜a6#  
 b) 1. ♜b6 d8 ♜ 2. ♙d5 ♜b7#  
 c) 1. ♙e5 f8 ♜ 2. ♙d6 ♜d7#  
 d) 1. ♙d6 h8 ♜ 2. ♙e5 ♜f7#

*Stripease* theme with ♜s as thematic pieces and 4 promotions to ♜, which reminds me of my 3<sup>rd</sup> Comm. ECSC composing tourney 2023 with 4 promotions to ♚. The construction justifies the thematic necessity for successive twinning because a) and b) would be incorrect without plugs on d7 and f7. The white play is impeccable owing to matched W1 and 4 model mates by a promoted ♜ (3 mates involve arrival on a square vacated by the twinning), but the black play'd disharmony is regrettable.

3<sup>rd</sup> Honourable Mention

№ 17, Jorge Kapros, Rolf Wichagen & Christer Jonsson

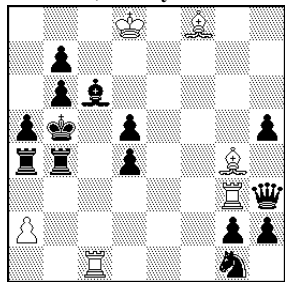


H#2 3 solutions 5+7

1. ♙:c6 ♙b7 2. ♚:c5 ♜:c6#  
 1. ♙:c8 ♙:c8 2. ♜:c5 ♙e6#  
 1. ♙:a6 ♜:a6 2. ♚:c5 ♜:a4#

The authors described № 17 as “cyclic reciprocal capture, cyclic *Zilahi*, B2 onto the same square, Meredith”. The claimed cycle involves a single black piece and its crude capture in a different stage (1 on W2 and 2 on W1), which is less attractive than such cycles involving 3 black pieces and fully unified play (cf. a h#2 with different play by V. Krizhanivsky, 1<sup>st</sup> 2<sup>nd</sup> Pr. *Azemmour tourney* (Belgrade) 2016 (№ E22 in FIDE Album 2016-2018)). Varied effects on B2 (1 ♚'s flight & 2 self-pins) are not a serious flaw, and they do not feature in more than 50 h#2s with cyclic threefold *Zilahi* in the “Winchloe” database.

4<sup>th</sup> Honourable Mention  
№ 24, Valery Gurov

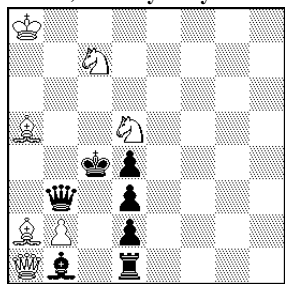


H#2 2 solutions 6+14

1. ♖:g4 [♚~?] ♙:b4 2. ♚:b4 ♜b3#  
1. ♚:g3 [♚~?] ♜:c6 2. ♚:c6 ♙d7

This combination of hideaways, *Zilahi* and *Kniest* themes has been shown earlier with different thematic pieces (even with additional capture of white force and pin mates), but without orthogonal-diagonal correspondence which features in № 24. It is a pity that the freedom of movement of the ♚ is limited to 3 moves (compare with № 44, whose rich virtual play includes many moves, including unsuccessful arrival of the ♚ on a just vacated square). Captures of black aristocratic pieces on W1 are unpleasant, but still necessary to avoid cooks.

5<sup>th</sup> Honourable Mention  
№ 22, Anatoly Vasylenko

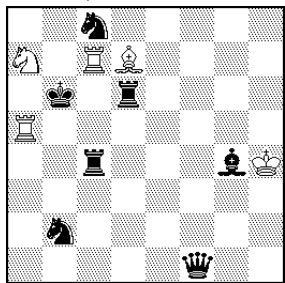


H#2 2 solutions 7+7

1. ♙:a2 ♙b4 2. ♙b1 ♚a6#[3. ♚b5??]  
1. ♚:a2 b4 2. ♚b3 ♘b6#[3. ♚:b6??]

The author's fondness of *Ventura* theme (which consists of preventive interference of a piece of the opposite colour which will be latter unpinned) is demonstrated by his efforts to extend this theme to the h#-genre. In № 22, apart from the thematic interference, White has to guard the square c5 in both solutions, but after 1. ♙:a2 he has to also ensure the ♚'s access to a6 by a prospective line opening 1... ♙b4. The switchbacks on B2 are pleasing, despite their different motivation: 2. ♙b1 is a final move of annihilation manoeuvre, and 2. ♚b3 is a final move of bicolour *Klasinc*. The variety of effects is a construction tool that is inherent to the problem's content, which partially excuses the lack of unity of particular half-moves.

6<sup>th</sup> Honourable Mention  
№ 56, Pavel Murashev

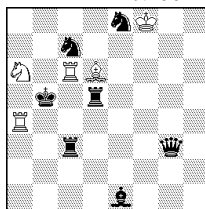


H#2 6 solutions 5+7

1. ♚:a5 ♘:c8 2. ♚a6 ♜ca7#  
1. ♚:c7 ♘c6 2. ♙b6 ♜a7#  
1. ♙:a7 ♜a:a7 2. ♜c5 ♜cb7#  
1. ♜:d7 ♜cc5 2. ♜c7 ♜cb5#  
1. ♜a4 ♜ac5 2. ♜a6 ♘:c8#  
1. ♜e6 ♜b5+ 2. ♚a6 ♙:c8#

This aristocratic h#2 (composed by the great #2-expert) shows *Zilahi* in one pair of solutions and mates on the same square in this and another pair. Varied play of some half-moves disrupts the harmony. The last pair of solutions (which has a repeated B2) is avoided in the version.

Pavel Murashev  
Version of № 56

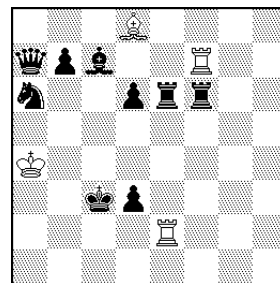


H#2 4 solutions 5+7

1. ♚:a4 ♘:c7 2. ♚a5 ♜a6#  
1. ♚:c6 ♘c5 2. ♙b5 ♜a6#  
1. ♙a6 ♜a:a6 2. ♜c4 ♜cb6#  
1. ♜d6 ♜cc4 2. ♜c6 ♜cb4#

Commendations *ex aequo*:

Commendation  
№ 3, Janos Csák

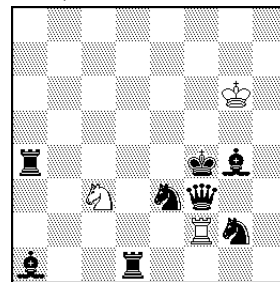


H#2 b) ♚a7→g1 4+9

- a) 1. ♙a5 ♙b6 2. ♙c7 ♜:c7#  
b) 1. ♜f2 ♜f4 2. ♜f6 ♙:f6#

Interesting magnet pursuance with bicolour *bi-valve* (B1) and sacrificial hideaway (B2).

Commendation  
№ 40, Aleksandr Feoktistov



H#2 b) ♙f2, c) ♙c3 3+8

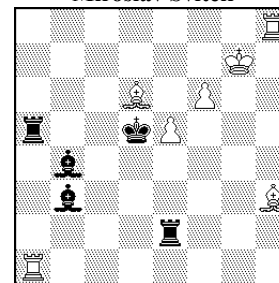
- a) 1. ♜e4 ♙f6 2. ♜dd4 ♘e2#  
b) 1. ♙d5 ♙c5 2. ♙ge3 ♙d6#  
c) 1. ♙c4 ♘e2 2. ♙b2 ♙e5#

Interference of a black line on B2 and 3 model mates. The *Forsberg* twinning produces a cycle of white pieces (♜/♘/♙/♙) in the 3 twins of this nice aristocratic meredith.

The award became final on 10.2.2025.

I thank the authors for supporting the JT and I congratulate those whose h#2s entered the award.

Commendation  
№ 4, Jozef Ložek & Miroslav Svíték

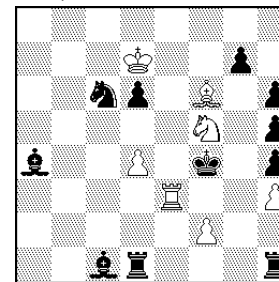


H#2 4 solutions 7+5

1. ♙:d6 ♜a4 2. ♚:c5 ♜h5#  
1. ♜:e5 ♜c1 2. ♚:d6 ♜d8#  
1. ♚e4 ♙a3 2. ♙d5 ♜h4#  
1. ♚c6 ♙b8 2. ♜d5 ♜a6#

Fourfold play by the ♚ & ♜s.

Commendation  
№ 46, Mohamed Jamal Elbaz

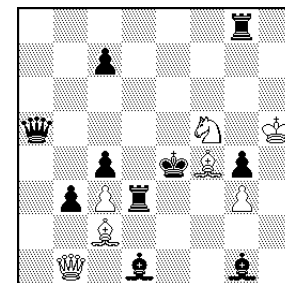


H#2 4 solutions 7+11

1. g6 ♙g7 2. g:f5 ♙:h6#  
1. g:f6 ♘g7 2. f5 ♘e6#  
1. ♜:d4 ♘:h4 2. ♜e4 ♜f3#  
1. ♜:h3 ♘:d6 2. ♜f3 ♜e4#

A HoTF with simple play: I) *Zilahi* theme, *Umnov* effect on W1 and play on f5 on B2; II) exchange of arrival squares on B2 & W2.

Commendation  
№ 23, Anatoly Vasylenko

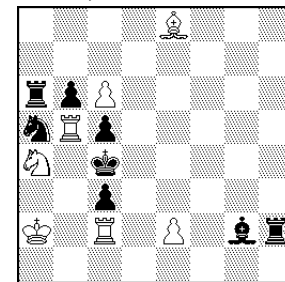


H#2 2 solutions 7+10

1. c5 ♘d4 [♘~?] 2. b:c2  
2... ♚b7#[3. ♜d5??]  
1. ♙c5 ♘e3 [♘~?] 2. ♙:c2  
2... ♚h1#[3. ♜f3??]

*Ventura* theme with symmetry.

Commendation  
№ 49, Ralf Krättschmer



H#2 2 solutions 7+8

1. ♙:c6 e3 2. ♙d5 ♘b2#[♜:c3??]  
1. ♙:c6 e4 2. ♙d4 ♜c3#[♘b2?#]

♙c6 must be annihilated in order to open a line of ♙e8. B1 opens a black lateral or orthogonal line, which allows reciprocal dual avoidance on the mating move by pinning a white piece.

## ZORAN GAVRILOVSKI – 55 JT 2022-2024: HELPMATE IN 2½-3 MOVES (SECTION F)

Judge: Zoran Gavrilovski, International Judge of the FIDE

### LIST OF PARTICIPANTS

Udo Degener & Mirko Degenkolbe – 1; János Csák – 2, 3, 4; Christer Jonsson – 5\*; Vidadi Zamanov – 5\*, 6\*; Valery Kopyl – 6\*; Pavel Murashev – 7, 8, 43\*, 65, 66; Vladislav Nefyodov – 9\*, 53; Andriy Frolkin – 9\*; Aleksandr Pankratiev – 10\*, 11\*, 40\*, 41\*, 42\*, 43\*, 44\*, 45\*, 46\*, 47\*, 48\*, 49\*, 50\*; Ivan Antipin – 10\*, 11\*; Alexander Fica – 12, 22\*, 23\*; Evgeny Gavryliv – 13, 17, 18, 42\*; Nikola Stolev – 14, 15, 16; Velko Aleksandrov – 19; Emanuel Navon – 20\*, 28\*; Menachem Witztum – 20\*, 27, 28\*; Kenan Velikhanov – 21; Zoltán Labai – 22\*, 23\*, 24\*, 25; Miroslav Svitek – 24\*; Christer Jonsson, Jorge Kapros & Rolf Wiehagen – 26; Miroslav Bílý – 29; Semion Shifrin – 30; Viktor Syzonenko – 31; Jorge Lois – 32; Ralf Kräuschmer – 33, 34; Valery Gurov – 35; Boris Shorokhov – 36; Anatoly Skripnik – 37, 38\*; Evgeny Fomichev† – 38\*; Yuri Bilokin – 39; Yuri Gorbatenko – 40\*, 41\*; Aleksey Ivunin – 44\*, 45\*, 46\*, 47\*, 48\*, 49\*, 50\*; Aleksandr Feoktistov – 51; Vladimir Evseev – 52; Vitaly Medintsev – 54; Anton Nasyrov – 55; Béla Majoros – 56, 57, 58; Aleksandr Spitsyn – 59; Nicolae Popa – 60, 61, 62, 63; Valery Kirillov – 64; Francesco Simoni – 67; Gunter Jordan – 68

### AWARD

I received 68 problems that were composed by 46 authors from 15 countries.

Owing to total or partial anticipation I had to exclude the following problems:

- № 3 (♘f8/♙a8) was published by the same author: 3<sup>rd</sup> H.M. Anatoly Styopochkin – 60 JT 2022.
- № 29 (♘h8/♙g5) has the same number of pieces and almost the same play as the h#3 with a full cycle of W1, W2 & W3 by Pavlos Moutecidis, 3<sup>rd</sup> Pr. Bulgaria – 1300 1983 (№ P1376920 in PDB).
- № 33 (♘a1/♙h7) shows *Zilahi*, indirect unpin of white pieces and square vacation ♙/♖ & ♗/♙ in twins, just like Yuri Gorbatenko in his 2-solution h#3, *Schach* 2019 (№ P1366038 in PDB).
- № 66 (♙b6/♙f5) shows essentially the same content as János Csák, 2<sup>nd</sup> Pr. *The Macedonian Problemist – 15 Anniversary* ty 2014-15, though it improves the economy of the older problem.
- № 67 (♘a5/♙c5) is very similar to the authors H4154 from *The Problemist* 2018.

My usual criteria concerning aesthetic, strategy and construction were balanced against quantity of play. The aesthetics of some entries is affected by non-thematic captures of “technical” black pieces, which can be tolerated in problems with strong content, but this flaw is nevertheless more serious in problems with weaker and less intensive strategy. Construction rules were not fully observed where some authors resort to twins without satisfactory justification, used an unnecessary large number of pieces, or failed to give sufficiently busy role to white aristocratic pieces. On the other hand, in pursuance of a good strategy or multiple presentation of theme(s) and/or idea(s), it is sometimes justified to make resort to a heavy setting or a twin form, provided that the composer had struck a reasonable balance between the content and form.

I decided not to include in the award or to downgrade problems with flaws or imperfections such as symmetry (№ 19); successive twinning (№s 2, 12); repetition of moves (№s 2, 6, 9, 13, 31, 45, 50); and idle aristocratic pieces, notably white pieces (№ 45). Problems with only model mates and lack of strategic merit of other half-moves, or with lack of (good) interplay between pieces (notably those of different colours) were not considered for the award, or were ranked lower in an event of showing 4 or more reasonably linked solutions. Disharmony of a half-move in particular two-phase problems with good strategic content can be tolerated if the varied effect is inherent to the matrix (see, for example, №s 35 and 51). On the other hand, the lack of harmony is a more serious flaw in problems with weaker and less intensive strategy, and/or in problems where better harmony could be attained at the cost of reducing and/or regrouping the content: For example:

- The content of № 38 (♘h8/♙f1) is diffusely ordered, with analogy between the solutions starting with 1. ♗h3 in a) & 1. ♗g5 in b); and between the solutions starting with 1. ♗:f3 in b) & 1. ♗:g3 in c); but 1. ♗c7 in a) is loosely connected with the solutions after 1. ♗:f3 in b) &

1. ♗:g3 in c) which have annihilation of ♖ (missing in № 38) and a mate by a promoted ♗; while the solution starting with 1. ♗cd1 in c) is not related to any other solution. I hope that this good content can be shown with a stronger thematic unity, maybe even in a HotF form.

- № 45 (♘a1/♙c4) is not well-constructed because of idleness of ♗h3 in all solutions and of ♗g4 in 1 solution, it lacks a good strategy, unity of play and interplay in some phases, and W1 is repeated in 2 solutions, A HotF with 4 fully matched solutions would be better.

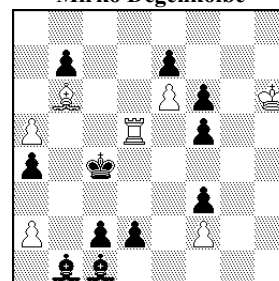
Several problems show sufficiently good play in a way that is surpassed by earlier renderings of the same (similar) content, or failed to impress me, so I did not include them in the award. E.g.:

- № 13 shows elimination of white double guards, *Phoenix* and *Kniest* themes with a repeated B2, which makes it inferior to h#3s showing this combination without this flaw (e.g. Roman Zalokotsky & Gennady Shinkarenko, 3<sup>rd</sup> H.M. E. Migdal – 50 JT 2005 ([yacpdb.org/#323901](http://yacpdb.org/#323901))).
- № 40's combination of cyclic *Zilahi* and *Kniest* themes with 3 white line pieces is achieved by means of twinning transfer of a different piece, unlike earlier h#3s whose somewhat different play is in a single setting (cf. Chris J. Feather, *Hatchings*, October 1994 (№ P0504539 in PDB)); and Vasil Krizhanivsky, *Problemlad* 2017 (№ E135 in FIDE Album 2016-2018)).

This section attracted some interesting entries, including those with simple and/or non-thematic play, or those which rendered popular themes in familiar matrices, which could not successfully compete with more ambitious and original entries. Although there were no masterpieces with stunning content and originality, the overall quality of the tourney is moderately good.

### 1<sup>st</sup> Prize

№ 1, Udo Degener & Mirko Degenkolbe



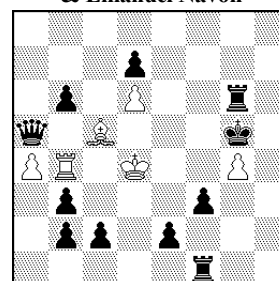
H#2½ 4 solutions 7+11

- 1... ♖d4+ 2. ♗c3 ♖:a4 3. ♗b2 ♗d4#  
 1... ♗d4 2. ♗d3 ♗:f6+ 3. ♗e4 ♗d4#  
 1... ♖c5+ A 2. ♗b4 ♖:c2 3. ♗a3 ♗c5# B  
 1... ♗c5 B 2. ♗b5 ♗:e7+ 3. ♗c6 ♖c5# A

The crux of this problem is fourfold play on the same square: d4 or c5 on both W1 and W3, with *Meerane* (*Kozhakin*) theme in the 1<sup>st</sup> pair of solutions and exchange of W1 and W3 in the 2<sup>nd</sup> pair of solutions. The above formal features are combined with 2 pairs of echo model mates: 2 mates by ♗ and 2 mates by ♖. The ♗'s walks may seem devoid of strategic merit, but they are in fact a necessary tool for attaining the “white” themes.

### 2<sup>nd</sup> Prize

№ 20, Menachem Witztum & Emanuel Navon



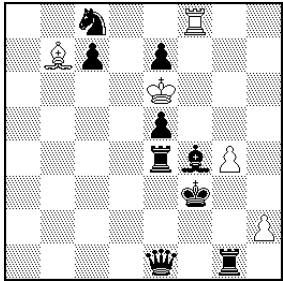
H#2½ b) ♗g5→e2 6+11

- a) 1... ♖c4 2. ♗e1 [ ♗h1? ] ♗e5 3. ♗h4 ♗e3#  
 b) 1... ♗:b6 2. ♗d5+ [ ♗:d6? ] ♗c3 3. ♗d1 ♖e4#

Self-block by ♖f1 or ♗g6 fails due to pin of a white piece: [a) 1. ♗h1 ♗e5 2. ♗h5 ♗e3??; b) 1. ♗:d6+ ♗c3 2. ♗d1 ♖e4?]. Therefore, gate opening on W1 allows the ♗ to both assume the respective ♖'s self-blocking role and to anticipatorily unpin ♗c5 in a) or ♖b4 in b); while W2 opens a gate to allow the above pieces to arrive to the mating square. Exchange of functions of ♖b4/ ♗c5 (gate opening/mate) and of ♗g6 & ♖f1 (passive self-block/virtual self-block) is a good bonus. ♗e2 (which is removed by the twinning) is necessary in order to shield the ♗ from check on B2 in a).

3<sup>rd</sup> Prize

N<sup>o</sup> 28, Emanuel Navon & Menachem Witztum



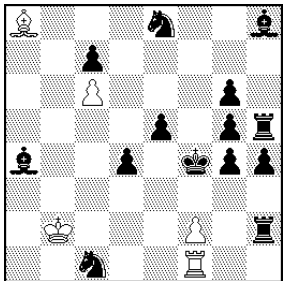
H#2½ b) ♖c6→c5 5+9  
c) ♜e5=♙e5, d) ♜g4→e3

- a) 1...♖f7 2.♙e3 ♙:c8 3.♖f4 ♖g6#  
b) 1...♖c6 2.♙e3 ♙d8 3.♖e4 ♖:c7#  
c) 1...♖d5 2.♙e2 ♖d4+ 3.♖f2 ♙:f4#  
d) 1...♖f5 2.♖g2 ♖g4 3.♙:h2 ♙:e4#

Each of four unpins of ♙f4 or ♙e4 by the ♖ creates a royal battery, which fires on W3 in a) & b), and on W2 in c) and d). In addition to the good thematic link between the solutions within each of the 2 pairs of phases, these pairs are connected to each other by means of play on the same squares f4 & e4: on B3 in a) & b); on W3 in c) & d). The authors accepted my suggestion to use ♜e5 instead of the originally placed ♙e5, which required successive twinning for the creation of the last twin. Still it is a pity that the capture of ♜c8 could not be avoided.

Special Prize

N<sup>o</sup> 21, Kenan Velikhanov



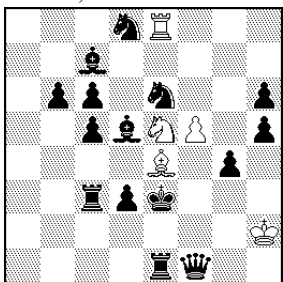
H#3 4 solutions 5+14

- 1.♙:c6 a ♙:c6 A 2.♖f5 ♙d5 3.♙:f2+ b ♙:f2# B  
1.♙:f2+ b ♙:f2+ B 2.♖e4 ♙f3 3.♙:c6 a ♙:c6# A  
1.♜e2 ♙c1 2.♙:c6 a ♙:c6 3.♖f3 ♙f6#  
1.g3 ♙b7 2.♙:f2+ b ♙:f2+ 3.♖g4 ♙c8#

A version of N<sup>o</sup> 21 (timely submitted before the JT's deadline) adds 2 solutions. Now the problem can be considered a HotF with: I) Exchange of B1/B3 and of W1/W3, sacrifices by black pieces, exchange of functions of ♙h8/♙b3 (guard/mate & vice versa) and 2 model mates; and II) sacrifices by black pieces on B2. The pairs of solutions are inter-connected by reappearance of the black moves a & b as B1 & B2, and a star by the ♖, irrespective of the fact that 2 flights take place on B2 in the first pair of solutions and 2 other flights take place on B3 in the second pair. However, it is unfortunate that the newly added solutions are less matched, due to different motives of white and black moves.

1<sup>st</sup> Honourable Mention

N<sup>o</sup> 8, Pavel Murashev



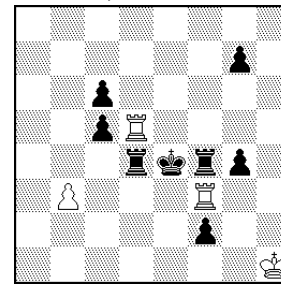
H#2½ 2 sols b) ♜d3 5+15

- a) 1...♖g3 2.♜f4 ♜c4+ 3.♖e2 ♙f3#  
1...♙d5 2.♖f4+ ♖g2 3.♜d4 ♜c4#  
b) 1...♙g8 2.g3+ ♙:g3+ 3.♖f4 ♜g6#  
1...♙:d8 2.♖d4 ♙d6 3.♙e3 ♜:c6#

Adabashev synthesys with the following pairs of solutions: I) unpin of ♜ and mates by pieces from the white masked half-battery, which exchange their functions of guarding and mating; II) dismantling the masked half-battery and mates by the ♜. These pairs of solutions are connected to each other by arrival of the ♖ in b) on a square which was self-blocked in a).

2<sup>nd</sup> Honourable Mention

N<sup>o</sup> 4, János Csák



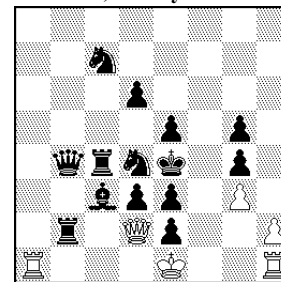
H#2½ 6 solutions 4+8

- 1...♙c3 2.♙d3 ♙e5+ 3.♖f3 ♙:d3#  
1...♙d8 2.♙d7 ♙e3+ 3.♖d5 ♙:d7#  
1...♙h3 2.♙d3 ♙hh5 3.♙df3 ♙he5#  
1...♙:c5 2.♙f5 ♙cc3 3.♙fd5 ♙ce3#  
1...♙:f2 2.♖e3 ♙d2 3.♙de4 ♙5d3#  
1...♙d6 2.♖e5 ♙f6 3.♙fe4 ♙3f5#

Eighteen moves by ♙s in the following 3 pairs of solutions: I) *Maslar* theme; II) delayed *Umnov* effect; III) play on e4 on B2. The pairs of solutions are connected to each other by play on e5 & e3: on W2 in I; on W3 in II; and on B2 in III. The symmetry of parts of play and the repetition of 2.♙d3 are regrettable, but they can be tolerated in the above context of task-like presentation of duel of rooks of both colours.

3<sup>rd</sup>-4<sup>th</sup> Honourable Mention

N<sup>o</sup> 33, Valery Gurov



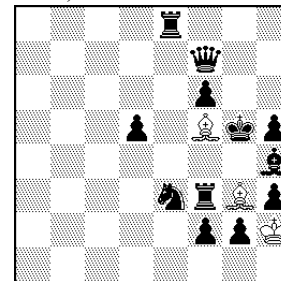
H#2½ b) ♜e5→d5 6+14

- a) 1...♙f1 2.e:f1 ♜ [e:f1 ♙?] 0-0-0 3.♜f3 ♙:d3#  
b) 1...♙d1 2.e:d1 ♙ [e:d1 ♜?] 0-0 3.♖e5 ♙:e3#

The author claimed that a popular theme of castling on both sides is achieved with “logical purity and unity of aim: unpin of the white queen”, but this aim is in fact combined with the aim of supporting a mate by the ♙, with exchanged functions of the ♙s (sacrifice/guard, and vice versa). Anti-dual choice of minor promotions is inherent to the content. Varied effects of B3 slightly detract from the overall impression, but this flaw is compensated by the remaining content. This unusual gem is lucid as much as N<sup>o</sup> 51, so I believe that it is fair to place them on the same position in the award.

3<sup>rd</sup>-4<sup>th</sup> Honourable Mention

N<sup>o</sup> 51, Aleksandr Feoktistov

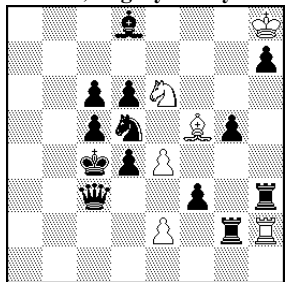


H#3 2 solutions 3+12

- 1.g1 ♙! [g1 ♙+(♜,♙+)?] ♙d3 2.♖g4 ♙f1 3.♙g5 ♙:h3#  
1.f1 ♙! [f1 ♙(♜+,♙)?] ♙e6 2.♙f2 ♙:f2 3.♖g6 ♙:e3#

Black minor promotions are motivated by square vacation in order to further allow sacrifice by ♙f3 on the vacated square in the first solution, and by unexpected line opening in the second solution (reminiscence of *Helledie* theme). Anti-dual choice of promotion is determined by means of guard of the respective mating square and the position of the ♖. The different effects of W1 and B2 would have detracted from the overall impression if it weren't for the good originality and construction of this problem, which in such a context prevail over the principle of harmony of play.

5<sup>th</sup> Honourable Mention  
№ 18, Evgeny Gavryliv

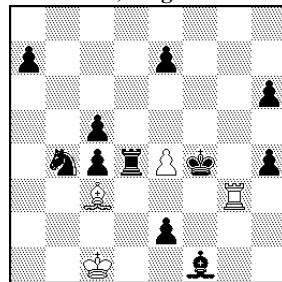


H#3 2 solutions 6+13

1. ♖:e2 [ ♗h6? ] e:d5 [ ♗:e2? ] 2. ♗:e6 ♖e2 3. ♔:d5 ♘:e6#  
1. ♗h4 [ ♗g4? ] ♘:d4 [ ♗:h4? ] 2. ♗:e4 ♖h4 3. ♔:d4 ♗:e4#

*Kniest* theme (W1 & B2) and a simplified form of *Chumakov* theme with exchanged roles of ♗d4/♘d5 (passive self-block/captured, and *vice versa*). This problem's value is further enhanced by exchange of roles between ♗g2/♗h3 (actual B1/virtual B1); ♘e4/♘e6 (sacrificing on W1 & captured on B2/captured on B3); and ♗h2/♘f5 (guard/mate). White has to be patient after B1 because, instead of immediate capture of the gate opening ♗ on e2 or h4, arrival of ♗h2 on this square must be delayed until W2 (delayed *Umnov* effect), in order to allow ♗ to sacrifice on a square where a model mate will be given. Originality of № 18 is not affected by distant similarities with an earlier h#3 with orthogonal-diagonal correspondence in white line pieces' play (see № I in the Appendix).

7<sup>th</sup>-8<sup>th</sup> Hon. Mention  
№ 32, Jorge Lois

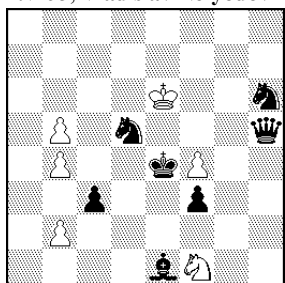


H#3 4 solutions 4+11

1. ♗d5 ♖g8 2. ♗h5 ♘g7 3. ♔g5 ♘e5#  
1. ♗d6 ♘h8 2. e6 ♖g7 3. ♔e5 ♖g4#  
1. ♔g3 ♘d2 2. ♔f2 ♘g5 3. ♔e1 ♘:h4#  
1. ♔e4 ♖g6 2. ♔d3 ♖a6 3. ♔c3 ♖a3#

HotF with inherent exchange of functions of white pieces: I) reciprocal *Indian* with creation of battery ♘/♗ or ♗/♘; and II) passive *Zilahi* with consecutive play by the ♔, whose captures of ♗ or ♘ occur on B1 or B3. Four model mates decorate the content. The solutions with the ♔'s walk are less interesting, and white *Indian* is not new in the h#3-field (see Andrey Zhuravlev's miniature from *Schweizer Schach-Magazine* 1994 ([vacpdb.org/#338947](http://vacpdb.org/#338947)), and his h#3s with fourfold *Indian* from *The Problemist* 1992 ([vacpdb.org/#410891](http://vacpdb.org/#410891)), and by Nikos Siotis, 2<sup>nd</sup> Pr. *Die Schwalbe* 1984 (№ 823 in FIDE Album 1983-1985)).

6<sup>th</sup> Honourable Mention  
№ 53, Vladislav Nefyodov

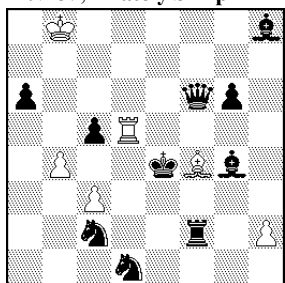


H#3 b) ♘d5 6+7

- a) 1. ♗f6 ♔e7 2. ♔d5 b:c3 3. ♗e4 ♘c3#  
b) 1. ♗f5 ♘c7 2. ♔:f4 ♔d5 3. ♗g4 ♘e6#

The ♔ and ♗d5 exchange their places (*Platzwechsel*) in the first twin and, after placing a white knight on d5 in the second twin, the white king and ♘d5 exchange their places. The author's comment that this is "an absolutely new idea" probably refers to the witty manner of carrying out an "identical combination" by Black and White, which in fact is a definition of *Monkey* theme. Anyhow, № 53 is a good problem which in each phase involves active kings, self-block on B3 and a model mate.

7<sup>th</sup>-8<sup>th</sup> Honourable Mention  
№ 37, Anatoly Skripnik

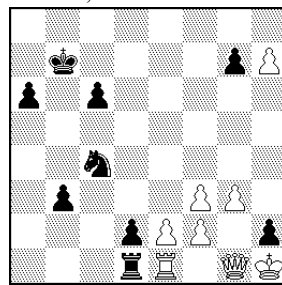


H#3 4 solutions 6+10

1. ♘e2 ♘c1 2. ♗f3 ♖d2. 3. ♔e3 ♖d4#  
1. ♘e6 ♘c7 2. ♗f5 ♖d6 3. ♔e5 ♖d4#  
1. ♔:f4 ♖d7 2. ♔g5 h4+ 3. ♔h5 ♖h7#  
1. ♔:d5 c4+ 2. ♔c6 b5+ 3. ♔b6 ♘c7#

HotF with: I) double *Indian* by ♘f4/♗d5 and exchange of functions of ♗f2/♗f6 (passive self-block on B1 + interfered on B1/self-block; and II) passive *Zilahi* with consecutive play by the ♔ and exchange of functions of ♗f2/♗f6 (passive self-block + interfered/self-block). Symmetrical white play with repetition of W3 in the 1<sup>st</sup> pair of solutions detracts from the overall impression, while the 2<sup>nd</sup> pair of solutions is not very impressive. Owing to similarities in the content of this problem and № 32, I placed them at the same position in the award.

9<sup>th</sup>-10<sup>th</sup> Honourable Mention  
№ 36, Boris Shorokhov

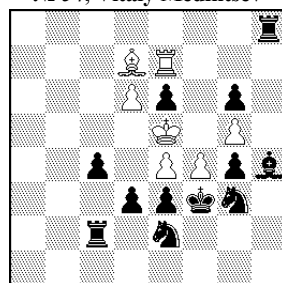


H#3 2 solutions 8+9

1. d:e1 ♘h8 2. ♘:f2 ♖a8 3. ♘e1 ♗a7#  
1. h:g1 ♗h8 ♗e2 2. ♗:e2 ♗d8 3. ♗g1 ♖e7#

The content of this problem includes transformation of white half-pin info masked pin, and pin after capturing promotion to ♘ or ♗, annihilation of ♘f2 or ♘e2 by the respective promoted piece involving a switchback on the promotion square for the purpose of unpinning the other white line piece (♗ or ♖), and promotion to ♖ or ♗ which complete bicolour *AUW* and *Phoenix* themes. An earlier h#3 shows virtually the same idea (see № II in the Appendix), but one of its 2 white promotions on different squares (after captures of black pieces by the same ♘) does not show *Phoenix* theme, and its twin form is inferior to № 36.

9<sup>th</sup>-10<sup>th</sup> Honourable Mention  
№ 54, Vitaly Medintsev

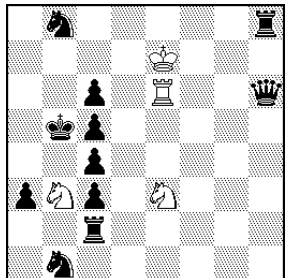


H#3 b) ♗g3 7+12

- a) 1. ♗:e4 ♖h7 2. ♘f2 ♖h3+ 3. ♗4g3 ♘c6#  
b) 1. ♗:f4 ♘a4 2. ♗g2 ♘d1+ 3. ♗e2 ♖f7#

This excellent strategic problem combines black *Klasine* (B1, B2 & B3) with annihilation (B1 & B3), bicolour gate opening (B2), direct pinning (W2) and pin mate (W3) in each twin. A similar combination with the same black and white thematic pieces was shown in a single setting problem which lacks bicolour gate opening and has pin mates with delayed *Umnov* effect (see № III in the Appendix). In light of the above, I could not place № 54 higher in the award.

11<sup>th</sup> Honourable Mention  
 № 41, Aleksandr Pankratiev  
 & Yuri Gorbatenko



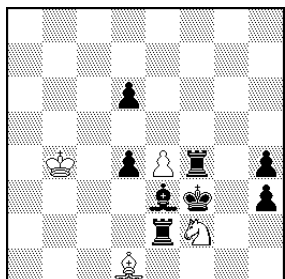
H#3 3 solutions 4+11

1. ♖d2 ♜:c4 2. ♚:c4 ♜e4+ 3. ♚d3 ♜:c5#  
 1. ♜c8 ♜:c6 2. ♚:c6 ♜a5+ 3. ♚c7 ♜d5#  
 1. ♜b2 ♜:c5 2. ♚:c5 ♜c2 3. ♜b6 ♜e5#

№ 41 combines a familiar scheme of cyclic *Zilahi* and *Kniest* themes with a self-block in each solution. Some problems with this combination in a single setting have additional content, such as a cycle of W2 & W3 (Vasil Krizhanivsky, 1<sup>st</sup> Pr. *Pat a Mat* 2017 (№ E211 in FIDE Album 2016-2018)) or triple avoidance (Vasil Krizhanivsky, Spec. H.M. *FRME* 2018, № E214 in FIDE Album 2016-2018)), but one of the thematic white pieces (♙) in these problems is different and their economy is worse than № 41, whose construction is good due to the absence of technical ♗s. B3 (2 ♚'s flights vs. 1 self-block) and B1 (2 distant self-blocks vs. 1 ambush) bear different effects, but in turn it is good that each B1 is unexpected.

Commendations *ex aequo*:

Commendation  
 № 22, Alexander Fica &  
 Zoltan Labai

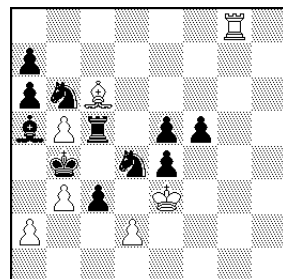


H#3 4 solutions 4+8

1. ♙d2+ ♜b3 2. ♚e3 ♙g4+  
 3. ♚d3 ♙c2#  
 1. ♜f5 e5 2. ♙f4 ♙e4  
 3. ♚g4 ♙:e2#  
 1. ♜f6 ♙b3 2. ♚f4 ♙d5  
 3. ♚e5 ♜d3#  
 1. ♚g3 ♜g4 2. ♜g2 ♜h2  
 3. ♙f2 ♜f1#

Four model mates take place after reasonably matched play by black and white pieces in a meredith form.

Commendation  
 № 25, Zoltan Labai

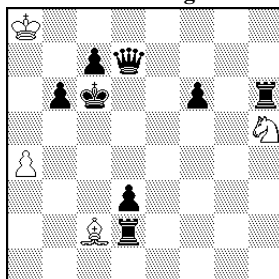


H#2½ 2 solutions 7+11

- 1... ♜g4 2. ♙:b3 a3+  
 3. ♚c4 d3#  
 1... ♜b8 2. ♙:c6 d:c3+  
 3. ♚:b5 a4#

Ambush by ♜, exchange of functions of ♗a2/♗d2 (guard/mate) & ♗b3/♙c6 (captured/passive guard) and 2 pin model mates. It is obvious that ♜g8 must come into play, but the manner of doing so deserves attention.

Commendation  
 № 26, Christer Jonsson,  
 Jorge Kapros &  
 Rolf Wiehagen

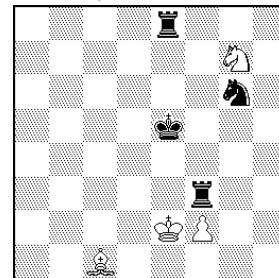


H#3 2 solutions 4+8

1. ♜:c2 ♜:f6 2. ♜[c]c5 ♜d5  
 3. ♜[h]d6 ♜b4#  
 1. ♜:h5 ♙:d3 2. ♜[h]c5 ♙a6  
 3. ♜[d]d6 ♙b7#

*Zilahi*, annihilation of black pawns on f6 or d3 for white-black gate opening, exchange of squares of self-blocks on d6 (B2) & d6 (B3), and model mates in a meredith setting. № 26 strikes a fair balance between the content and form.

Commendation  
 № 30, Semion Shifrin

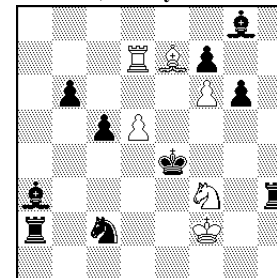


H#3 2 solutions 4+4

1. ♜f6 ♜h5 2. ♚f5+ ♚f3  
 3. ♜e5 ♜g7#  
 1. ♜g3 ♚d2 2. ♚f4 f3  
 3. ♙e5 ♚e2#

This meredith is distinctive on account of its switchbacks on the mating move (one of which after battery creation), while pairs of self-blocks (one of which on e5) are standard features. I like the airy setting of this lightweight, hoping that the readers will like it, too.

Commendation  
 № 64, Valery Kirillov

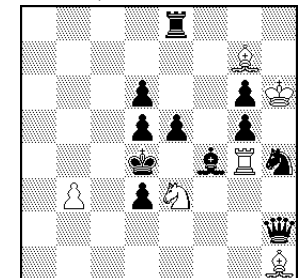


H#3 2 solutions 6+10

1. ♙b2 ♚e2 2. ♙:f6 ♜d2+  
 3. ♚d4 ♙:f6#  
 1. ♜h5 ♚g3 2. ♜:d5 ♜g5+  
 3. ♚f5 ♜:d5#

Exchanged function of ♜/♙ (guard/mate by capture of ♙ or ♜ after its sacrifice on B2). It is interesting that both kings contribute to the common goal on W1 and B2. This problem raises feelings of *déjà vu*, so let's hope that no predecessor exists.

Commendation  
 № 65, Pavel Murashev



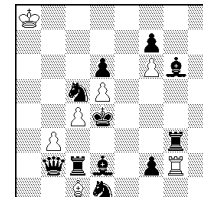
H#3 2 solutions 6+11

- 1... ♜c4 A 2. ♜c8 ♜:e5  
 3. ♜c5 ♜c4# A  
 1... ♜:d5 B 2. ♚c2 ♜:f4  
 3. ♚c5 ♜d5# B

This problem shows unusual form of *Meerane* (*Kozhakin*) theme (W1 & W3), battery-creating capture of a pinned black unit (W2) and battery pin model mates. Exchange of functions of pinning and pinned pieces and self-blocks on c5 are good features, too.

APPENDIX

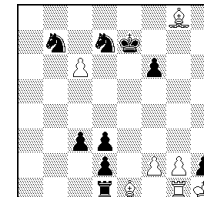
I) Christopher Jones  
 1<sup>st</sup> Pr. *Best Problems*  
 2008



H#3 2 solutions 7+11

1. ♜g5 ♙:d2 2. ♜:d5  
 2... ♜g5 3. ♙e4 ♜:d5#  
 1. ♙g5 ♜:g3 2. ♙:f6  
 2... ♙g5 3. ♙e4 ♙:f6

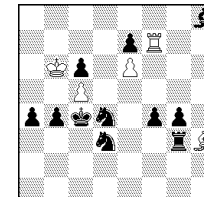
II) Jorge Kapros &  
 Jorge Lois  
 3<sup>rd</sup> Pl. Italy – Argentina  
 2009-10



H#3 b) ♙d7→f6 7+8

- a) 1. h:g1 ♙c:d7 2. ♙:f2  
 2... d8 ♜ 3. ♙g1 ♙h4#  
 b) 1. d:e1 ♙c:b7 2. ♙:g2  
 2... b8 ♚ 3. ♙e1 ♜g7#

III) Živko Janevski  
 2<sup>nd</sup> Pr. *StrateGems*  
 2008



H#3 2 solutions 5+11

1. ♙:e6 ♙:g4 2. ♙c3  
 2... ♜:f4+ 3. ♙d4 ♙e6#  
 1. ♙:c5 ♜f5 2. ♜b3  
 2... ♙f1+ 3. ♙d3 ♜c5#

The award became final on 10.2.2025.

I thank the participating authors and I congratulate those whose h#s in 3 moves were awarded.

## ZORAN GAVRILOVSKI – 55 JT 2022-2024: HELPMATE IN 3½-N MOVES (SECTION G)

Judge: Zoran Gavrilovski, International Judge of the FIDE

### LIST OF PARTICIPANTS

Anatoly Vasylenko – 1; Gjorgje Ivanov – 2, 3, 4, 5, 6; Vidadi Zamanov & Christopher Jones – 7; Ioannis Kalkavouras – 8; Aleksandr Varitsky – 9; Ivan Antipin – 10; Evgeny Gavryliv – 11, 30\*; Daniel Novomeský – 12; Kurt Keller – 13; János Csák – 14, 15, 21\*, 22\*; Zoltán Labai – 16, 17\*; Miroslav Svitek – 17\*; Vladislav Nefyodov – 18; Emanuel Manolas – 19; Rolf Wiehagen, Christer Jonsson & Jorge Kapros – 20; Gabor Tar – 21\*, 22\*; Miroslav Bílý – 23; Semion Shifrin – 24; Anatoly Styopochkin – 25; Jorge Lois – 26; Ralf Krätschmer – 27; Yuri Bilokin – 28; Yuri Gorbatenko – 29\*; Aleksandr Pankratiev – 29\*, 30\*, 31\*, 32\*, 33\*, 34\*, 35\*, 36\*, 37\*; Aleksey Ivunin – 31\*, 33\*, 34\*, 35\*, 36\*, 37\*, 38; Anatoly Kirichenko† – 32\*; Cheslav Yakubovskiy – 39; Aleksandr Feoktistov – 40, 41; Vladimir Evseev – 42, 43; Vitaly Medintsev – 44; Vasiliy Chernykh – 45; Anton Nasrov – 46, 47; Niels Danstrup – 48; Sven Trommler – 49, 50; Marko Ylijoki – 51; Nicolae Popa – 52, 53, 54, 55

### AWARD

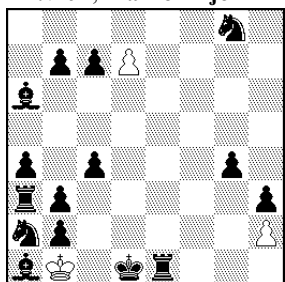
I received 55 helpmate moremovers that were composed by 39 authors from 17 countries.

In making the award I favoured strategy over formal thematic elements, considering, for example, that model mates, in principle, decorate otherwise good content, rather than making it by themselves. Thus I gave preference to problems which have good strategy, as well as attractive and original play.

The number of entries and their overall quality were satisfactory, in spite of my assessment that many of them have banal or familiar play. Therefore, the award includes only 1/5 of the entries.

### 1<sup>st</sup> Prize

№ 51, Marko Ylijoki



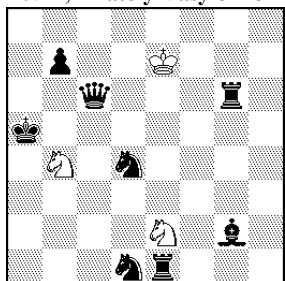
H#5½ 4 solutions 3+15

- 1...d8 ♖ 2.g3 h:g3 3.h2 ♗c6 4.h1 ♖b4 5.♗h2 ♗:a2  
6.♖d2 ♗c3#  
1...d8 ♖+2.♗e2+ ♖d1 3.♗c1 ♖d4 4.b5 ♖:c4 5.♗d1 ♖c3  
6.♗e2 ♖d3#  
1...d8 ♗ 2.♗c1 ♗e7 3.♗d2 ♗:a3 4.♗c3 ♗:b2+ 5.♗b4 ♗d4  
6.♗a3 ♗c5#  
1...d8 ♗+2.♗c2+ ♗d1+ 3.♗f2 ♗c1 4.♗e4 ♗:c4 5.♗f3 ♗:c7  
6.♗e2 ♗g3#

*Allumwandlung*, attractive play (such as round-like dance by 3 line pieces). Three model mates after the underpromotions are “icing the cake”, but even without them my decision to declare № 51 victorious was a “piece of cake”.

### 2<sup>nd</sup>-3<sup>rd</sup> Prize

№ 1, Anatoly Vasylenko



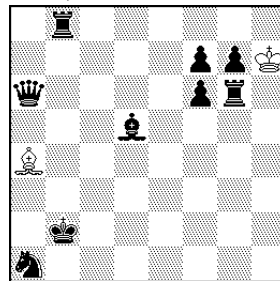
H#3½ b) ♖g6→c5 3+8

- a) 1...♗f7 2.♗a6! ♗c3 3.b6 ♗:g6 4.♗f3 ♗bc6#  
b) 1...♗d8 2.♗a4 ♗:d4 3.♖d5+ ♗c7 4.b5 ♗dc6#

Indirect self-unpin of ♗e2 by the ♗ and self-block by ♗b7, which also interferes with the ♗'s lateral or diagonal line after her critical move. The ♗ in a) must capture ♖g6 in order to remove the rook's guard over the mating square c6; and in b) approaches to guard a square near the ♗, but in turn this variety of effects allows exchange of functions of ♖g6/♗d4 (captured/interfering piece, and *vice versa*). The author claimed exchange of function of ♗e7 and ♗e2 (capturing/guarding piece, and *vice versa*), but purity of aim lacks in this case, because capture of ♗d4 by ♗e2 is passive and, moreover, the latter piece gives the mate.

### 2<sup>nd</sup>-3<sup>rd</sup> Prize

№ 41, Aleksandr Feoktistov



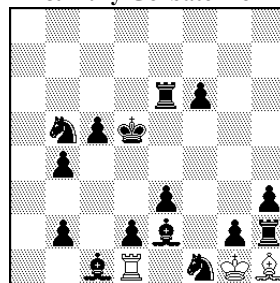
H#7½ 2 solutions 2+9

- 1...♗b5 A 2.♗a3 ♗:a6 3.♖b3 ♗g8 4.♗a4 ♗f8 5.♖a3 ♗e7  
6.♗b3 ♗d6 7.♗a5 ♗c5 8.♗b3 ♗b5# A  
1...♗c6 2.♖h6+ ♗:g7 3.♖h1 ♗:f6 4.♗b3 ♗e5 5.♖a1 ♗a4  
6.♗c1 ♗d4 7.♗b1 ♗c3 8.♗a2 ♗c2#

In spite of varied effects of neutralising the force of the ♗ (by capturing her in the first solution and by interfering with her line on W1 in the second solution), this meredith minimal shows reasonably matched play which involves multiple self-blocks, play on the same square (including square vacation) and switchbacks by ♗ (including on b5 which shows *Kozhakin* theme). In light of the above and the problem's length, the lack of unity between some half-moves can be excused.

### 4<sup>th</sup> Prize

№ 29, Aleksandr Pankratiev & Yuri Gorbatenko



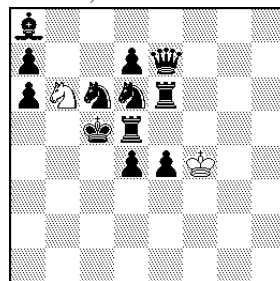
H#3½ 2 solutions 3+15

- 1...♖:d2+ A 2.♗c4 ♖d1! 3.♗d2 ♗:g2 B 4.♗c3 ♗d5#  
1...♗:g2+ B 2.♗c5 ♗h1! 3.♖f2 ♖:d2 A 4.♖f4 ♖d5#

I had a strange feeling of *déjà vu* when seeing this orthogonal-diagonal correspondence (transformation of play) which ends in an overexplored motif of model mates on a square on which the ♗ stood in the diagram position (delayed *Umnov* effect). № 29 is hopefully distinctive on account of annihilation (of ♗d2 or ♗g2 in order to allow ♗c1 or ♖h2 to get out of a cage and provide the requisite help by self-blocking a square adjacent to the ♗), and switchback by ♖d1 or ♗h1, whose value is enhanced by the inability of ♖ or ♗ to move on the other side of the supporting line, because crossing of the critical square d5 would allow the ♗ to escape (if 2...♖d8? ... 4...♗d5+ 5.♗d3(♗e4)?!; if 1...♗a8 ... 4...♖d5+ 5.♗e4?!).

### 5<sup>th</sup> Prize

№ 49, Sven Trommler

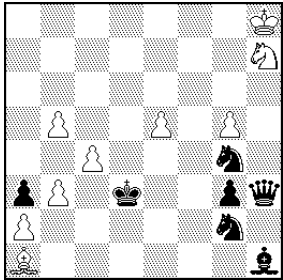


H#3½ b) ♗b6→b5 2+12

- a) 1...♗c8 2.♗c4 ♗:a7 3.♖c5 ♗c8 4.♗d5 ♗b6#  
b) 1...♗c7 2.♗b7 ♗:a6+ 3.♗d6 ♗c7 4.♗c5 ♗b5#

Exchange of places of black pieces (*platzwechsel*) and double switchback of ♗ (which is motivated by the need to eliminate a ♗ that guards the respective mating square), but the claimed round trip (*rundlauf*) does not exist because this manoeuvre requires return of a piece to a previously occupied square by a roundabout route. Nevertheless, this good technical presentation of the aforementioned thematic content in a white minimal and with model mates deserves to be among the prize-winners.

1<sup>st</sup> Honourable Mention  
N<sup>o</sup> 14, János Csák



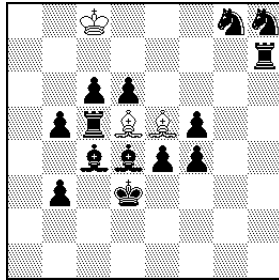
H#3½ 2 solutions 9+7

1... ♖d4 2. ♜h6! [♜h4?] ♙b6  
3. ♚c3 ♜f6 4. ♜b4 ♜d5#

1... ♙c3 2. ♜h4! [♜h6?] ♙a5  
3. ♜d4 ♜f8 4. ♜c5 ♜e6#

Unpin of ♜h7 by a black knight determines further play on account of opening of line of ♙ or ♚. Plethora of ♖s is not aesthetic and white pieces' play is rather simple.

2<sup>nd</sup> Honourable Mention  
N<sup>o</sup> 11, Evgeny Gavryliv



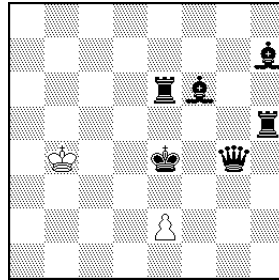
H#3½ b) ♜h7→a7 3+14

1... ♙:g8 A 2. ♙f7 ♙:h8 B  
3. ♚c4 ♙g7 C 4. ♜d5 ♙:f7# D

1... ♙:h8 B 2. ♙g7 ♙:g8 A  
3. ♚d4 ♙f7 D 4. ♜e5 ♙:g7# C

Exchange of two pairs of white moves, bicolour impure *Bristol* with *Maslar*, and play with arrival on vacated squares. This content is achieved with crude play in a heavy setting.

3<sup>rd</sup> Honourable Mention  
N<sup>o</sup> 10, Ivan Antipin



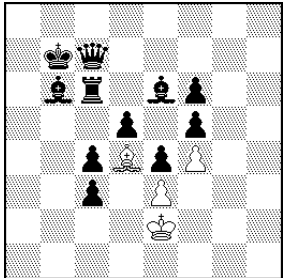
H#5 b) ♜h5→h6 2+6

a) 1. ♜ee5! ♚c3 2. ♜f4 ♚d2  
3. ♙e4 ♚e1 4. ♜f5 ♚f2  
5. ♙g5 e3#

b) 1. ♙e5! ♚c4 2. ♜f5+ ♚d3  
3. ♜hf6 ♚e3 4. ♜g5+ ♚f3  
5. ♙g6 e4#

Perfectly matched play and interplay (*Grimshaw* on B1 and self-blocks) ends in two ideal chameleon echo mates.

Commendation  
N<sup>o</sup> 22, Janos Csák & Gabor Tar



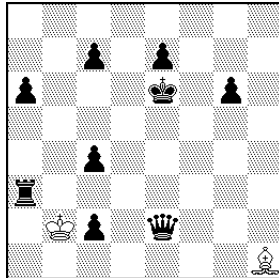
H#4 b) ♙d4→e5 4+11

a) 1. ♜:f4 ♙:c3 2. ♜c7 ♙e1  
3. ♜d6 ♙g3 4. ♜e5 ♙:f4#

b) 1. ♙:e3 ♙:f6 2. ♜b6 ♙h4  
3. ♜c5 ♙f2 4. ♜d4 ♙:e3#

*Bristol* and dual avoidance (1. ♜:f4 ♙:f6?; 1. ♙:e3 ♙:c3?).

Commendation  
N<sup>o</sup> 44, Vitaly Medintsev

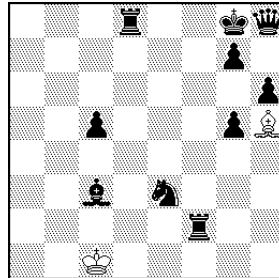


H#6 2+9

1. ♜d3 ♙g2! 2. ♜d8 ♚c3  
3. ♜f3+ ♚c4 4. ♜a8 ♙b7  
5. ♜d7 ♚d5 6. ♜c8 ♙c6#

An unexpected tempo move by ♙, bicolour *Bristol* and a model mate.

Commendation  
N<sup>o</sup> 26, Jorge Lois



H#5½ 2+10

1... ♙e8! 2.g6 ♙:g6 3. ♙g7  
3... ♙d3 4. ♜f5 ♚d2 5. ♜h7  
5... ♚e3 6. ♜g8 ♙:f5#

Tempo move by ♙, *Maslar* theme and a model mate in a nice minimal meredith.

I thank the participating authors and I congratulate those whose h#s in 4-n moves were awarded.

\*\*\*\*\*

After publication of the preliminary award on 31.12.2024, the award became final as of 10.2.2025. Thanks to Geoff Foster for his language control and to Predrag Žuvić for his proof-reading.