

ORAN GAVRILOVSKI – 50 JUBILEE TOURNEY: AWARDS

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THE MACEDONIAN PROBLEMIST

The best of Macedonia!

31 December 2018

ZORAN GAVRILOVSKI – 50 JT 2018: MATES IN TWO MOVES

PARTICIPANTS

Barry Barnes – 1; Branislav Djurašević – 2; Boško Milošeski – 3; Vyacheslav Pilchenko – 4*; Valery Shavyrin – 4*; Petro Novitsky – 5, 6*, 7*; Rauf Aliovsadzade – 6*; Mykola Chernyavskiy – 7*, 8, 9*, 10*; Fedir Kapustin – 9*; Evgeny Gavrilov – 10*; Mikhail Croitor – 11; Eduard Nagovitsyn – 12; Sergey Solokhin – 13; Anton Fedorov – 14*; Aleksandr Sygurov – 14*; Josef Burda – 15; Vladimir Sorochan – 16; Givi Mosiashvili – 17; Miroslav Svíték – 18, 19, 20, 21, 22*; Zoltan Labai – 22*, 23*, 24**, 25**, Vidadi Zamanov – 23*, 24**, 25**, 26*; Salman Javadzade – 24**, 25**, Mark Basisty – 26*, 27*, 28*; Anatoly Vasilenko – 27*, 28*, 29*, 30; Sergey I. Tkatschenko – 29*; Pavel Murashev – 31, 32, 33*; Anatoly Slesarenko – 33*, 34; Dieter Müller – 35, 36, 37; Valery Kopyl – 38, 39; Živko Janevski – 40, 41; Aleksandr Pankratiev – 42; Vasily Dyachuk – 43, 44*; Vasily Markovitsiy – 44*; Vladimir Kozhakin – 45; Ilija Serafimović – 46.

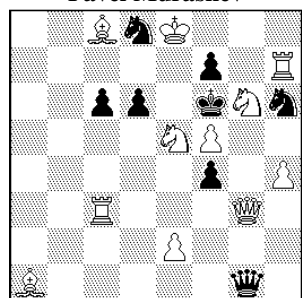
PRELIMINARY AWARD

by Karol Mlynka

I would like to express my thanks to Zoran Gavrilovski for giving me the opportunity to judge his Jubilee tourney in the twomoves section with a free theme. I received 46 originals in an anonymous form. The quality of the received entries was good.

The authors most frequently dealt with themes such as Zagoruiko, Barnes, Bikos, Lender, Dombrovskis, Schiffmann, anti-Schiffmann, le Grand, pseudo-le Grand, Labai, Mosiashvili, Erokhin, Pseudo-Erokhin, Nowotny, anti-Moscow, Rotterdam-Kharkov, Shanshin, Salazar, Surkov-Slesarenko, Amhem, Pseudo-Burmistrov, Rudenko, Urania, Fleck, Sushkov etc. My great thanks to all contributors, congratulations to the authors of honored compositions and especially to Zoran.

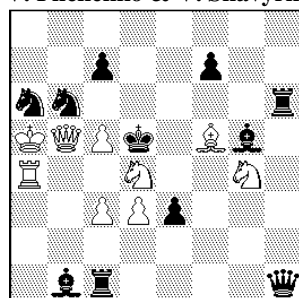
1st Prize: № 31 Pavel Murashev



#2 * vvv 11+8

1... ♖h~ / ♗:f5! x 2. ♗:g4# A?
1. ♗c5? (2. ♗g4# A, 2. ♗d7# B)
1... ♗e3 y / ♗:f5! x 2. ♗g5#?
1. ♗e3! ? C (2. ♗g4# A) ♗e6!
1... ♗:f5 x/d:e5 z / ♗:e3
2. ♗d7# B / ♗:e5# / ♗g5#
1. ♗:f4? (2. ♗d7# B) ♗e3! y
1... ♗:f5 x/d:e5 z / ♗a7
2. ♗:f5# / ♗:e5# / ♗g5#
1. ♗e7! (2. ♗d7# B)
1... ♗:f5 x/d:e5 z / ♗:e5 / ♗a7
2. ♗g4# A / ♗:h6# / ♗e3# C / ♗g7#

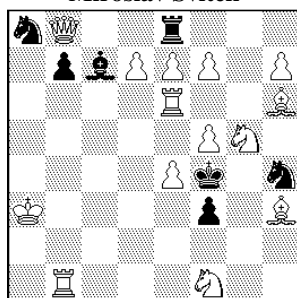
2nd Prize: № 4 V. Pilchenko & V. Shavyrin



#2 * v 9+11

1... ♗:a4 / ♗:e4 / ♗f6
2. ♗c4# / ♗:e4# / ♗c6#
1. ♗e6? (2. ♗d4#) ♗e4!
1... ♗:a4 / ♗f6 / ♗b4
2. ♗e7# / ♗f4# / ♗:c7#
1. ♗c2! (2. ♗d4#)
1... ♗:a4 2. c4# [2... ♗:c4?]
1... ♗e4 2. d:e4# [2... ♗:e4?]
1... ♗f6 2. ♗:c:e3#
1... ♗b4 2. ♗:b4#
1... ♗c4+ 2. d:c4#

3rd Prize: № 20 Miroslav Svíték



#2 vvv 14+7

1. f8 ♗? (2. ♗f7#) f2!
1... ♗:f5 2. ♗g6#
1. ♗b3? (2. ♗:f3#) ♗g8!
1... ♗:f5 2. ♗:f3#
1. f8 ♗? (2. ♗f7#) f2!
1... ♗d6+ A 2. ♗:d6#
1... ♗e5 B 2. ♗:e5#
1... ♗:f5 C 2. ♗:f5#
1. ♗b4! (2. e5#)
1... ♗d6 D 2. ♗:d6#
1... ♗e5 E 2. ♗:e5#
1... ♗:f5 F 2. e:f5#
1... ♗b6 2. ♗:c7#

1st Prize: № 31, Pavel Murashev

A rich complex of themes with changed functions of white moves, Z-(2,3,3)-38, Zagoruiko (xyz), Barnes (AB), Dombrovskis theme (ABx!), Dombrovskis paradox by secondary threat (Ax!), Le Grand (xAB), Pseudo-Erokhin (CB), exchange of defenses and refutations (xy), 3 ♗-mates on 3 adjacent squares (e5, f5, g5), a flight-giving key and a very good construction.

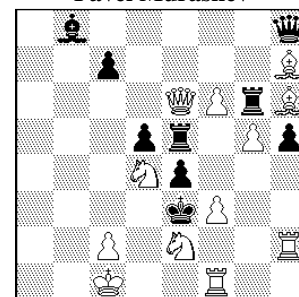
2nd Prize: № 4, Vyacheslav Pilchenko & Valery Shavyrin

A masked form of Nowotny theme. Mates on the same square (c4, e4), Zagoruiko 3 x 2 (after 1... ♗:a4 / ♗f6) plus changed mates after 1... ♗e4 and 1... ♗b4. Z-(3,3,4)-4.10.

3rd Prize: № 20, Miroslav Svíték

Change of defensive motifs in 2 phases and 3 variations (Labai type = DM-23-36; A – checking, B – creating flight by line interference, C – Schiffmann-I, D – Schiffmann-II, E – stopping a battery pawn, F – direct guard) combined with change of mate in 4 phases (Z-41-14). A minus: a repeated refutation.

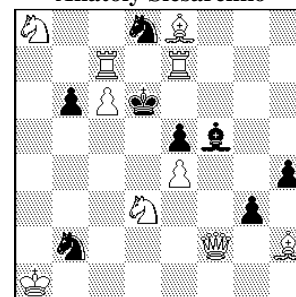
1st Hon. Mention: № 32 Pavel Murashev



#2 vvv 12+9

1. f4? A (2. ♗h3# B, 2. ♗h3# C)
1... ♗:e5 x 2. ♗f3#
1... ♗g5!
1. ♗h3? B (2. f4# A) ♗c8!
1... ♗g5 2. f:e4#
1... ♗:e5 x 2. ♗f5#
1... e:f3 y 2. ♗:f3#
1. ♗a6? (2. ♗a3#) ♗f8!
1... e:f3 y 2. ♗d3#
1. ♗h3! C (2. f4# A)
1... ♗:e5 x 2. f:e4#
1... e:f3 y 2. ♗:e5#
1... ♗g5 2. f:e4#

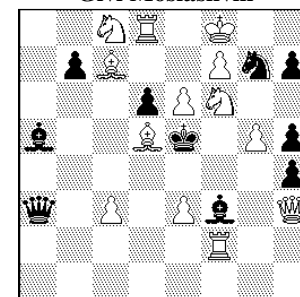
2nd Hon. Mention: № 34 Anatoly Slesarenko



#2 * v 10+8

1... g:f2 2. ♗:e5#
1... ♗e6 2. ♗ed7#
1. ♗:e5? (2. ♗d4#)
1... g:f2 2. ♗d3#!
1... ♗e6 2. ♗f7#
1... ♗:e4 2. ♗cd7#
1... ♗e6!
1. ♗:e5! (2. ♗d4#)
1... g:f2 2. ♗ee7#!
1... ♗e6 2. ♗d5#
1... ♗:e4, ♗e6 2. ♗f8#
1... ♗:c6 2. ♗:c6#

3rd Hon. Mention: № 17 Givi Mosiashvili



#2 vvv 13+10

1. ♗e7? (2. ♗d7# A, 2. ♗h2# B)
1... ♗:e6 / ♗a4 2. ♗:e6# / ♗:d6#
1... ♗:d5!
1. ♗d2? (2. ♗d7# A) ♗g4!
1... ♗:d5 2. ♗:d5#
1... ♗a4 2. ♗:d6#
1. ♗:d6? (2. ♗h2# B) ♗b4!
1... ♗:d5 2. ♗d7# A
1... ♗a4 2. ♗c4#
1... ♗f5 / ♗:d6+ 2. ♗:f5# / ♗:d6#
1. ♗:d6! (2. ♗d7# A)
1... ♗:d5 2. ♗h2# B
1... ♗a4 2. ♗b6#
1... ♗:d6+ / ♗:e6+ 2. ♗:d6# / ♗:e6#

1st Honourable Mention: № 32, Pavel Murashev

Very interesting strategy with multiple themes: Reversal II (x2), Schiffmann-I (x3), anti-Schiffmann (x2), fragmental 3-fold change of 2 mates (3x2 in 4 phases: x-xy-y-xy). Z-(1,2,1,2)-26.

2nd Honourable Mention: № 34, Anatoly Slesarenko

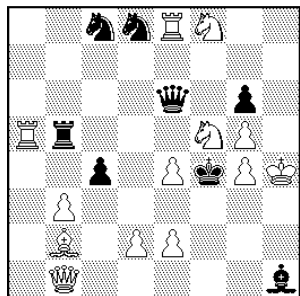
A classical Zagoruiko (set, try, solution) with extra mate change in form of switchbacks is nice but well known. The try is better. Z-32-26. Compare to A1 and A2 in the Appendix.

3rd Honourable Mention: № 17, Givi Mosiashvili

Barnes theme, Dombrovskis and Zagoruiko. A synthesis of Mosiashvili theme with le Grand. Z-32-26. In recent times, some authors have explored many similar thematic combinations.

Special Hon. Mention: № 22

Zoltan Labai &
Miroslav Svítek

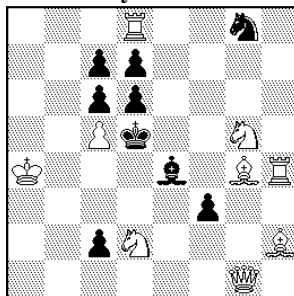


#2 * v 13+8

- 1... ♟f3 2.e3#
- 1... ♜d8~ 2. ♞:e6#
1. ♞c1? (2.d3# A)
- 1... ♞b6 2.d4# B
- 1... ♞e4 2. ♞:c4#
- 1...c3!
1. ♟c1! (2.d4# B)
- 1... ♞:b3 2.d3# A
- 1... ♞e5 2. ♞:g6#

Commendation: № 33

Pavel Murashev &
Anatoly Slesarenko

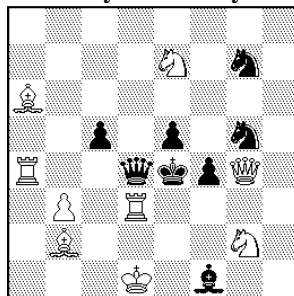


#2 v v v 9+9

1. ♟:f3? A (2. ♟:e4#)
- 1... ♟:f3 x 2. ♞d4# B
- 1... ♜f6!
1. ♞g:f3? (2. ♞d4# B)
- 1... ♟:f3 x 2. ♞h5# [♟:f3?? A]
- 1...d:c5 2. ♞:d7# [♟e6+? C]
- 1... ♟f5! y
1. ♟:d7? (2. ♟e6# C)
- 1... ♟f5 y 2. ♞d4# B
- 1...f2!
1. ♞d:f3! (2. ♞d4# B)
- 1... ♟:f3 x 2. ♟:f3# A
- 1...d:c5 2. ♟e6# C [♞:d7+?]

Commendation: № 44

Vasyl Dyachuk &
Vasyl Markovtsov



#2 v 9+8

1. ♟c2? (2. ♞e3# A, 2. ♟b7# B)
- 1... ♞c4+ x 2. ♞:c4# C
- 1... ♟:d3+ y 2. ♟:d3#
- 1...c4!
1. ♞c4! C (zugzwang)
- 1... ♞:c4 x 2. ♞e3# A
- 1... ♟:d3 y 2. ♟b7# B
- 1... ♞:d3 2. ♞:d4#
- 1... ♟~ 2. ♞:(:)e2#
- 1... ♟5~ 2. ♞:(:)f3#
- 1... ♟7~ 2. ♞:(:)f5#

Special Honourable Mention: № 22, Zoltan Labai & Miroslav Svítek

Pseudo le Grand determined by ♞-battery mates and radical change in three phases and two variations. Nevertheless, the harmful effects in the set play do not correspond so optimally with other changes featuring a harmonious opening of a white line by Black v. line-closing in mate, or ♞'s flight v. pin-mate). Z-32-66. A flight-giving try's 1st move and key are imposing. Compare to A3 in the Appendix and Fedor Davidenko, 2nd Pr. *Urania* 1980 (<http://www.yacpdb.org/#234313>).

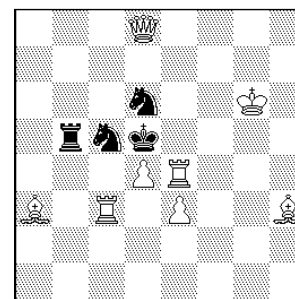
Commendation: № 33, Pavel Murashev & Anatoly Slesarenko

Erokhin (AB-BA), Dombrovskis (By), change of functions of moves (C), dual avoidance, mate changes spread over 4 phases, a flight-giving key. Z-(1,2,1,2)-35.

Commendation: № 44, Vasyl Dyachuk & Vasyl Markovtsov

Surkov-Slesarenko combination, defences "check – not check" and a flight-giving key. Z-22-24.

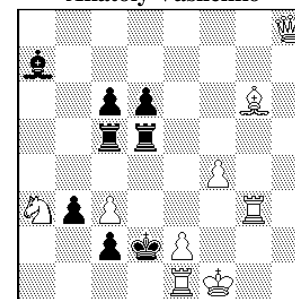
Commendation: № 43 Vasyl Dyachuk



#2 * v 8+4

- 1... ♞:e4 2. ♟g2# C
1. ♞e6? A (2. ♞:d6# B)
- 1... ♞c6 x 2. ♟g2# C
- 1... ♜ce4 y 2. ♞e5# D
- 1... ♞b6 2. ♞:c5#
- 1... ♜d7!
1. ♟g2! C (2. ♞e5# D)
- 1... ♞c6 x 2. ♞e6# A
- 1... ♜c:e4 y 2. ♞:d6# B

Commendation: № 28 Mark Basisty & Anatoly Vasilenko



#2 v v v v 9+8

1. ♞e8? (2. ♞e3#)
- 1... ♞c~ 2. ♞:(:)c4#
- 1... ♞e5, ♞d3 2. ♞:(:)d3#
- 1... ♞:c3!
- 1.c4? (2. ♞c3#)
- 1... ♞:c4 2. ♞:c4#
- 1... ♞e5, ♞d3 2. ♞:(:)d3#
- 1... ♞d4 2. ♞:d4#
- 1...c1 ♞!(♞)!
- 1.e3? A (2. ♞g2# B, 2. ♞h2+? D)
- 1... ♞f5, ♞g5, ♞d4 2. ♞:(:)d4#
- 1...c1 ♞ 2. ♞b1#
- 1... ♞e5!
- 1.e4? C (2. ♞h2# D, 2. ♞g2+? B)
- 1... ♞d3 2. ♞g2# B
- 1... ♞h5 2. ♞d4#
- 1... ♞c~ 2. ♞:(:)c4#
- 1... ♞:c3 2. ♞:c3#
- 1...c1 ♞!
1. ♞h2! D (2.e4# C, 2.e3+? A)
- 1... ♞:c3 2.e3# A
- 1... ♞h5, ♞d3 2. ♞:(:)d3#
- 1...c1 ♞ 2. ♞b1#
- 1... ♞c~ 2. ♞:(:)c4#

Commendation: № 43, Vasyl Dyachuk

Lender combination (Le Grand + Salazar) and pin-mates, but a flight-taking key.

Commendation: № 28, Mark Basisty & Anatoly Vasilenko

Reversal, double threat correction, Bikos theme and change of mates.

Bratislava, December 2018

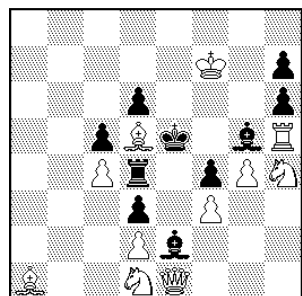
Karol Mlynka, International Judge of the FIDE

We thank the Slovak #2-expert for his timely and precise award. Anticipation and related claims should be sent by e-mail to mprobl@yahoo.com until 31.03.2019 (Editor).

APPENDIX

A1) Karol Mlynka

2nd Pr. OV ČSTV Hodonín 1965



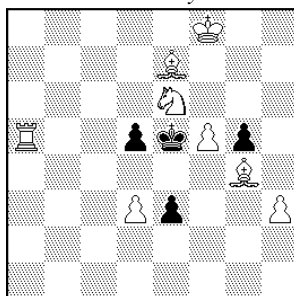
#2 v v 11+10

1. ♘c3? (zugzwang) ♚:c4!
 1... ♚:d5/ ♚e4 2. ♘:d5#/ ♘:e4#
 1. ♘f5? (zugzwang) ♙f6!
 1... ♙h4 2. ♘:h4#
 1... ♙d8, ♙e7 2. ♘(:)e7#
 1. ♘e3! (zugzwang)
 1... ♙d1/ ♙f1/ ♙:f3/f:e3
 2. ♘:d1#/ ♘:f1#/ ♘:f3#/ ♙g3#

Z-32-66. Radical change in 3 phases with double switchback. Compare to № 34!

A2) A2. Karol Mlynka

3rd-4th Prize Shedy MT 2013



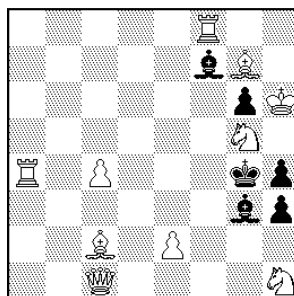
#2 v v 8+4

1. ♙c5? (zugzwang) e2!
 1... d4/ ♙f6 2. ♙e7#/ ♙d4#
 1. ♘c5? (zugzwang) e2!
 1... d4/ ♙f4/ ♙d4
 2. ♘e6#/ ♙d6#/ ♙f6#
 1. ♙a2! (zugzwang)
 1... d4/e2 2. ♙a5#/ ♙:e2#

Theme: Z-32-46. Threefold switchback. Compare to № 34!

A3) Hubert Gockel

2nd Pr. Die Schwalbe 1982



#2 2 solutions 10+6

1. e3? A (2. ♙d1# B) ♙d5 x!
 1. e4? C (2. ♙d1# D) ♙:c4 y!
 1. ♙d1! D (2. e4# C)
 1... ♙:c4 y 2. e3# A
 1. ♙d1! B (2. e3# A)
 1... ♙d5 x 2. e4# C
 1... ♙f4 2. ♙d4#

<http://www.yacpdb.org/#241382>
 Also see Davidenko's #2 at:
<http://www.yacpdb.org/#234313>
 Compare to № 22!

ZORAN GAVRILOSKI – 50 JT 2018: MATES IN THREE MOVES

PARTICIPANTS

Valery Shavyrin – 1; Karol Mlynka – 2, 3, 4; Aleksandr Sygurov – 5; Zoltan Labai – 6, 7*; Salman Javadzade – 7*; Vidadi Zamanov – 7*, 8*; Viktor Volchek – 8*, 40*, 41; Mikhail Marandiyuk – 9; Gennady Ignatenko – 10; Aleksandr Feoktistov – 11; Dieter Müller – 12, 13*; Peter Sickinger – 13*; Stanislav Vokal – 14; Eugene Fomichev – 15; Živko Janevski – 16; Vladimir Kozhakin – 17, 18, 19, 20, 21*, 23, 25*, 26*, 27*, 28, 29*, 30*, 31, 32, 33; Diana Utarova – 21*, 29*, 30*; Margarita Atamanova – 22; Taisa Solomentseva – 24, 25*, 26*, 27*; Sergey Onufrienko – 34; Aliona Kozhakina – 35, 36; Yury Gorbatenko – 37; Igor Agapov – 38; Josef Burda – 39; Leonid Makaronez – 40*; Oleg Efrosinin – 42, 43; Miroslav Svítek – 44, 45; Petrašin Petrašinović – 46, 47; Mikhail Croitor – 48; Michael Barth – 49*; Sven Trommler – 49*; Fedor Davidenko – 50; Mirko Marković – 51, 52.

PRELIMINARY AWARD

by Predrag Žuvić

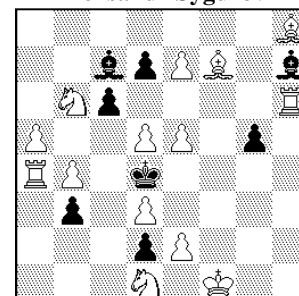
At the end of 2018, a year in which Zoran Gavrilovski celebrates his jubilee, I remember his splendid results and achievements, such as those on the occasion of the Ohrid WCCC at the beginning of September or in the Batumi Olympic Composing Tourney. I congratulate Zoran and I express my gratitude for entrusting me to judge the threemovers section of this jubilee tourney.

I received 52 problems on diagrams labelled with serial numbers from 1 to 52, without authors' names. Two problems had cooks and had to be disqualified, and one (№ 37) is anticipated by Ž. Janevski, *Problem-Forum* 2004. The overall quality is good, but still not much above the average. Authors more frequently than usual explored the Urania theme. Miniatures comprise large percentage of the entries. I did not find total anticipation for any of the miniatures, but I did not consider seriously some of them. For example, № 18 is yet another among many similar miniatures with a white queen, a bishop and a knight against a black king and pawns, with familiar mating positions. The same is valid for №s 23 and 47, while the problem labelled as № 12 with a distant self-block and a trivial correction play by the black bishop is reminiscence of familiar schemes from helpmates.

I included in the award a total of 19 problems with the following ranking:

1st Prize: № 5

Aleksandr Sygurov



#3 v v v 14+8

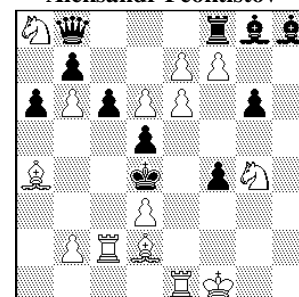
- [1. b5+?/e3+?e6+? A/B/C ♙c5!/ ♙:d3!/ ♙e5!]
 1. ♙g6! (2. ♘:d7! ~ / ♙d6/c5/ ♙:a5 3. b5# A/e:d6#/b:c5#/b:a5#)
 1... c5 2. b5+ A c4 3. ♙:c4#
 1... b2 2. ♙a3! ~ 3. e3# B
 1... ♙:g6 2. e3+ B ♙:d3 3. ♙:g6#
 1... ♙g8 2. ♙d6! ~ / ♙:d6 3. e6# C/e:d6#
 1... ♙:b6 2. e6+ C ♙:d5 3. e:d7#

All three possible checks by ♙s are not effective as first moves, but they appear as second and mating moves after a good sacrificial key (the threat is quiet). I believe that even those who are not fond of use of twomover themes in a threemover could hardly be indifferent regarding this triple rendering of the Urania theme with a good construction. The problem also has a

battery play (which is expected owing to the prepared batteries in the initial position) completed by transformation of ♙/♙ battery into another ♙/♙ battery in the continuation 1... ♙:b6 2. e6+ ♙:d5.

2nd Prize: № 11

Aleksandr Feoktistov

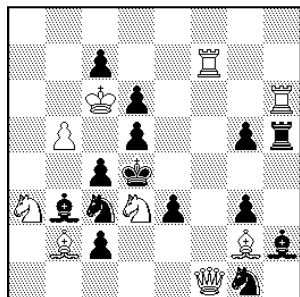


#3 v v v v 14+11

1. ♙:f4? A (2. ♙e3+, 2. ♙e2) ♙:f7!
 1... ♙:d6 2. ♙e3+ F ♙:d3 3. ♘f2# C
 1... ♙:d3 2. ♘f2+! C ♙d4 3. ♙d1# E
 1. ♙b4? B (2. ♙c5+ G ♙:d3 3. ♘f2# C)
 1... ♙:d3 2. ♘f2+! C ♙d4 3. ♙c5# G
 1... ♙:d6! 2. ♙c3+?! [2... ♙c5? 3. b4# H] ♙:d3! 3. ♘f2+ ♙c4!
 1. ♘f2? C (2. b4! H ~ 3. ♙c3# D) a5!
 1... ♙:d6 2. ♙c3+! D ♙c5 3. b4# H
 [1. ♙c3+? D ♙:d3 2. ♙h8! ~ 3. ♘f2# C, 1... ♙c5!]
 1. ♙d1! E (2. ♙e1! ~ 3. ♘f2#)
 1... ♙f6 2. ♙:f4! A [2. ♙e1? ♙h4! ~ / ♙g5 3. ♙e3# F/ ♙e5#
 1... ♙c8 2. ♙b4! B [2. ♙e1? ♙:e6! ~ / c5 3. ♙c5# G/ ♙c3# D
 1... ♙:d3 2. ♘f2+! C ♙d4 3. ♙:f4#
 1... ♙:d6 2. ♙c3+! D ♙c5 3. b4# H

An excellent key by guarding the ♙d3 compensates for the lack of effectiveness of the remaining white material. An ambitious problem, with rich play in the try and solution, Urania theme and exchanged white moves, mates by a bishop on all dark squares adjacent to the ♙ (c3, c5, e3 and e5) and other interesting effects such as pinning on the f-file (in the refutation to the try 1. ♙:f4?) or closure of this file in the solution (1... ♙f6). Few pieces in the northeast corner of the board are used to prevent black duals.

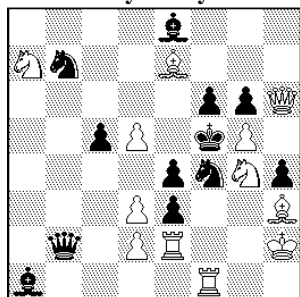
3rd Prize: № 41
Viktor Volchek



#3 vvvv 9+14

refutations of 1. ♖f5? and 1. ♜f5? appear in a reversed order as actual B2 moves after the same arrivals on f5 at W2 moves; the refutations of 1. ♘b4? and 1. ♞e7? are actual B1 moves.

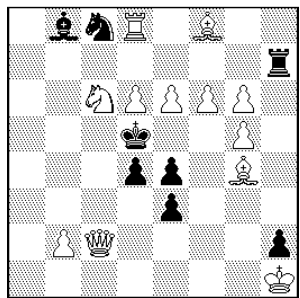
4th Prize: № 1
Valery Shavryin



#3 v v 12+12

W2 moves (utilizing the decoy of black pieces) in two variations in which the ♖ and ♜e8 accept the sacrifice by the ♘ on b5. Sadly, 1.d:e3? is refuted by capture and check to the ♔.

Spec. Hon. Mention: № 50
Fedor Davidenko



#3 * v v 12+8

1. ♖f5? A (2. ♜:d5# B) g4! x 2. ♜f4??
1. ♜f5? C (2. ♜:d5# D) c:d3! y 2. ♖f6??
1. ♘b4? (2. ♖f6#) ♜:h6! m
1. ♞e7? (2. ♖c1 ~ 3. ♖:e3#) ♜a4! n
1. ♞e6! (2. ♖c1! ~ 3. ♖:e3#)
1... ♜h6 m 2. ♖f5! A (3. ♖:d5# B) c:d3 y 3. ♖g4#
1... ♜a4 n 2. ♖f5! C (3. ♜:d5# D) g4 x/ ♜:b5+ 3. ♖f4#/ ♘:b5#
1... e2 2. ♖f6+ ♜:d3 3. ♖:c3#
1... ♜h4 2. ♖f5 (3. ♖:d5#) c:d3 3. ♖f6#
1... ♜g1 ~ 2. ♖(:)f3 ~ [2... g4/ ♜g1] 3. ♖:e3#/ ♖:d5#

In the first pair of tries the ♖ and ♞f7 play on f5 obstructing each other by interference on the f-file (Holzhausen). There is a strong link between the first moves, threats and refutations; the refutations of 1. ♖f5? and 1. ♜f5? appear in a reversed order as actual B2 moves after the same arrivals on f5 at W2 moves; the refutations of 1. ♘b4? and 1. ♞e7? are actual B1 moves.

1. g:f6? B1 (2. ♖:f4#, 2. ♜:f4#) g5!
1. d:e3? A1 (2. ♜:f4#) ♖:e2+!
1. ♘b5! (2. ♘:e3+ A ♜e5 3. ♜:f6# (B2)
1... e:d3 2. ♘:f6+ B ♜e5 3. ♜:e3# (A2)
1... ♖:b5 (a) 2. d:e3! A1 ~ 3. ♜:f4#
2... ♜e5 (b) 3. ♘:f6# B [3. ♘:e3?? A]
2... f:g5 (c) 3. ♖:g5#
1... ♜:b5 (a) 2. g:f6! B1 ~ 3. ♖:f4#, 3. ♜:f4#
2... ♖e5 (b) 3. ♘:e3# A [3. ♘:f6?? B]
2... g5 (c) 3. ♖h7#

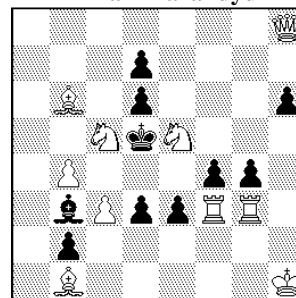
The sacrificial key nicely fits in the play by different pieces on the same square in mates (Hartong theme) and defences. This concept is supplemented by logical tries which feature in the actual play as

- 1... ♜:d6 2. b4 A (3. ♖c5#) ♜a7 3. ♜:d6#
1... ♜:d6 2. b3 B (3. ♖c4#) ♜b6 3. ♜:d6#
1... ♜c7 2. d:c7+ ♜d7/ ♜d6 3. ♖c5#/ ♜:d6#
1. b4? A (2. ♖c5#) ♜a7!
1. b3? B (2. ♖c4#) ♜b6!
1. e7! (2. ♜e6+ ♜:e6 3. ♖:e4#)
1... ♜:d6 2. b3 B ~ 3. ♖c4#
1... ♜:d6 2. b4 A ~ 3. ♖c5#
1... d3 2. ♖c3 ~ 3. ♘b4#
1... ♜:e7 2. ♘b4+ ♜e5 3. ♖:h2#
1... ♜h4 2. e8 ♖ ♜e7 3. ♖f7#

Special Hon. Mention: № 50, Fedor Davidenko

Reciprocal change of 2nd moves between the set and actual play is made possible after a key which closes the line of the ♜h7 (thus preventing it to unpin a black piece after its self-pin 1... ♜:d6, 2... ♜d7??) and also closes the line of the ♜f8 (preventing the set continuations because the ♜ no longer guards d6). Alas, the key excludes the ♜f8 from the actual play and this is a main reason for awarding a special H.M. to this problem (without this flaw, I would have placed it among the prizewinners). The logical tries and the pin mates in the solution are good.

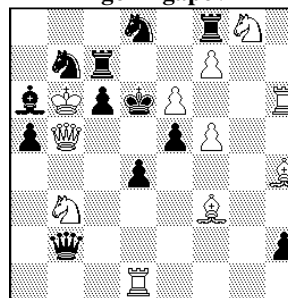
1st Hon. Mention: № 9
Mikhail Marandiyuk



#3 10+10

1. ♜c7! (2. ♜:f4 ~ 3. ♜d4#
2... d:c5 3. ♖g8# A
2... d:e5 3. ♖a8# B)
1... g:f3 2. ♜g6 ~ 3. ♜:d6#
2... d:c5 3. ♖a8# B
2... d:e5 3. ♖g8# A
1... d:e5 2. ♖h7 ~ 3. ♖e4#
2... ♜c4 3. ♖:d3#
2... ♜c6 3. ♖:d7#
1... d:c5 2. ♖g8+ A ♜e4
3. ♜:d3#
1... f:g3 2. ♖a8+ B ♜e5
3. ♖e4#
1... ♜a4 2. ♜a2+ ♜b3 3. ♜:b3#

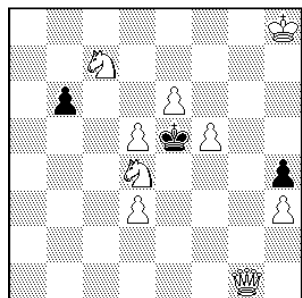
2nd Hon. Mention: № 38
Igor Agapov



#3 11+12

1. ♜:d4! (2. ♖b4+ ♖:b4+ 3. ♘b5#)
1... ♖c3 2. ♖:e5+! A ♜:e5
3. ♜g3#
1... ♖f2 2. ♖c5+! B ♜:c5
3. ♘b5#
1... ♖c1 2. ♘:c6+! ♖:d1
3. ♖:e5# A
1... ♜c5 2. ♘b3+! ♜d3
3. ♖c5# B
1... ♜:e6 2. ♘:e6+ ♖d4+
3. ♘c5#!
1... c5 2. e7+ ♜e6 3. ♜:e6#
1... ♖d4+ 2. ♜:d4+ e:d4 3. ♜g3#
1... ♖d2 2. ♜:d2 ♜c5 3. ♖:c5#

3rd Hon. Mention: № 45
Miroslav Svíték



#3 v [v] 9+3

1. f6? A (zugzwang) b5!
1... ♜f4 x 2. ♘cb5 B (zz)
2... ♜e5 3. ♖g5# C
1... ♜d6 y 2. ♘db5+ ♜e5
3. ♖g5#
[1. ♘c6+? ♜f4!
1... ♜d6 y 2. ♖g7 ~ 3. ♖e7#
1... ♜:f5 2. ♖g4+ ♜f6 3. ♘e8#]
1. ♘cb5! B (2. ♖g5 C ♜:d5
3. f6# A)
1... ♜f4 x 2. f6 A (zz) ♜e5
3. ♖g5# C
1... ♜:d5 2. ♖h2 ~ 3. ♖d6#

1st Honourable Mention: № 9, Mikhail Marandiyuk

Thematic moves by the ♖ on a8 and g8 feature in an exchanged order as mates after capture of the ♘s by the ♜d6 in the threat (after a good key) and in the variation 1... g:f3. They become W2 moves after 1... d:c5/f:g3. The symmetrical play spoils the impression.

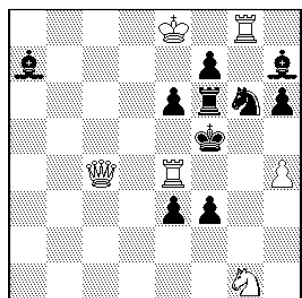
2nd Honourable Mention: № 38, Igor Agapov

The key forms a battery which helps the pinned ♖ to defeat the ♜. Her Majesty's moves on e5 and c5 (A and B) change their functions, appearing as W2 and W3 moves.

3rd Honourable Mention: № 45, Miroslav Svíték

A cycle of W1, W2 and W3 moves (ABC-BCA) between the try 1. f6? and the solution. Exchange of W2-W3 moves (CA-AC) in the solution's (pseudo) threat and after 1... ♜f4.

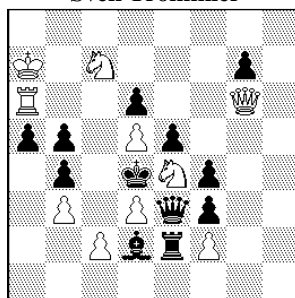
1st Commendation: № 15
Eugene Fomichev



#3 6+10

1. ♖d3! (2. ♖d4+ ♕e5 3. ♖e4#)
1... ♗~ 2. ♖:e3+ ♕f4 3. ♗h3#
1... ♗f4! 2. ♖e5+ ♕:e5 3. ♗:f3#
1... ♗e5! 2. ♖f4+ ♕:f4 3. ♗h3#

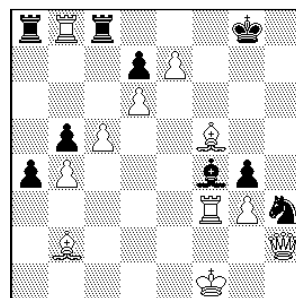
2nd Commendation: № 49
Michael Barth & Sven Trommler



#3 10+12

1. ♖c6! (2. ♗:d6 ~ 3. ♗:b5#)
2... ♖:d3 3. ♖:d3#
2... e4 3. ♖:g7#
1... ♖:d3 2. ♗e6+ [2. ♗:b5+?]
2... ♕:d5 3. ♖:d6#
1... ♖:e4 2. ♗:b5+ [2. ♗e6+?]
2... ♕:d5 3. ♖:d6#
1... ♖:f2 2. ♖:d6 ~ 3. ♖c5#

3rd Commendation: № 52
Mirko Marković



#3 ♖ 11+9

1. ♖c2? A (2. ♗h7+ ♕f7
3. ♖g6#)
1... ♗f7 2. ♗h7 ~ 3. ♖g6#
2... ♕e6 3. ♖f5#
1... ♗e5!
1. ♗b1! (2. ♖c2 A ~ 3. ♖h7#,
3. ♖g6#, 3. ♗a2#, 2... ♗e5/♕f7
3. ♖h7#/♖g6#)
[1... ♗f7 2. ♖c2 A ~ 3. ♖g6#
2... ♕e6 3. ♗a2# B]
1... ♗h6 2. ♗a2+ B ♕h7
3. ♖c2# A
1... ♗g5 2. ♖h7+ ♗h7 3. ♗a2#
1... ♗d2 2. ♖f8+ ♖:f8
3. e:f8 ♖(♖)#
1... ♗e5 2. ♗:e5 (3. ♖a2#)
2... ♗g5/♗f4 3. ♖h8#/♖h7#

1st Commendation: № 15, Eugene Fomichev

An economical setting with a good key move by the ♖, forming a battery whose activation is made possible by cross-shape moves of the ♖e4. Regrettably, the Black correction is followed by a symmetrical play (in relation to the b1-h7 diagonal line). A pity that the mate by a knight on h3 is repeated.

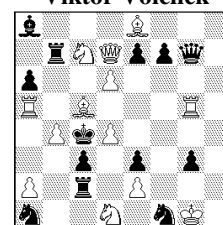
2nd Commendation: № 49, Michael Barth & Sven Trommler

Anti-dual play of the ♗c7 after defences by the black queen which dismantle the black royal battery. The white queen and the white rook give a mate on the same square (d6).

3rd Commendation: № 52, Mirko Marković

An effective key threatens a mate by Loyd-Turton doubling on the b1-h7 diagonal line in the solution, while Turton doubling in the try proves insufficient because of the nice refutation 1... ♗e5. Another rendering of Urania theme (given that the ♖ arrives on c2 in the mate, too).

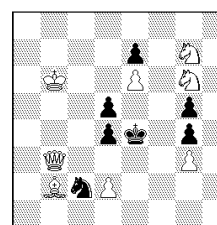
4th Comm: № 8
Vidadi Zamanov & Viktor Volchek



#3 13+13

1. ♖a3! (2. ♖:c3+ ♖:c3
3. ♗b2#)
1... ♖:b4 2. ♖a4 (3. ♖:b4#)
2... a5 3. ♗b5#
2... ♖:a4 3. ♖:a4#
2... ♖b2, ♖:e2 3. ♖:c3#
1... ♖:d4 2. ♖g4 (3. ♖:d4#)
2... e5 3. ♗:f7#
2... ♖:g4 3. ♖:g4#
2... ♖d2 3. ♖:c3#
2... ♗b3 3. a:b3#
2... ♖f4 3. ♖:f4#
2... ♖e4 3. ♖:e4#

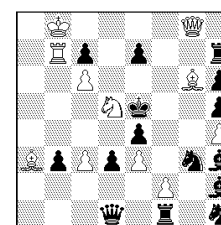
5th Comm: № 51
Mirko Marković



#3 8+7

1. ♗e5! (zugzwang)
1... ♗b4 (♗e1) 2. ♗:d4
~ 3. ♖e3#
2... ♗c2 (♗g2, ♗d3)
3. ♖:d3#
1... ♗a1 (♗a3, ♗e3)
2. ♖:e3+! d:e3 3. d3#
1... ♖:e5 2. ♖:c2
2... ♖d6/♖f6
3. ♖c7#/♗:d4#

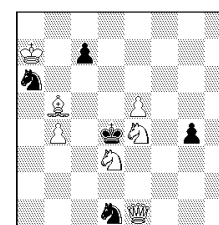
6th Comm: № 14
Stanislav Vokal



#3 11+15

1. ♖b5! (2. ♗:c7+ ♖f6
3. ♗e8#)
1... ♗e2 2. ♗f4+ ♖f6
3. ♗:h5#
1... ♗f5 2. ♗b6+ ♖f6
3. ♗d7#
1... ♗d7 2. ♗b6+ ♖f6
3. ♗:d7#
1... ♖g7 2. ♖:g7+ ♖:e6
3. ♖:e7#

7th Comm.: № 44
Miroslav Svíttek



#3 ♖ 7+5

1. ♗g5? (~ ♗b4 2. ♗e6+
2... ♖d5 3. ♗df4#)
1... ♗c5!
1. ♗g3! (2. ♗f5+ A
2... ♖d5 3. ♗f4# B)
1... ♖d5 2. ♗f4+ B
2... ♖d4 3. ♗f5# A
1... ♗b4 2. ♖:b4+
2... ♖d5/♖e3
3. ♖c4#/♖f4#
1... ♗e3 2. ♖a1+
2... ♖d5 3. ♗f4#

4th Commendation: № 8, Vidadi Zamanov & Viktor Volchek

Pinning of two black pieces in two thematic variations by quiet second white moves (the 9th WCCCT theme), but by now surpassed by many problems with more ambitious contents and better construction. The setting is quite heavy. Furthermore, the play is symmetrical, which is ostensibly masked by the presence of Bristol clearance in only one thematic variation.

5th Commendation: № 51, Mirko Marković

After a sacrificial key there are new sacrifices (by the ♗ and the ♖) after different (concurrent) defences by the ♗c2. The model mate by the ♗d2 after the sacrifice by the ♖ is particularly attractive. On the other hand, the capture of the black knight by the white queen following 1... ♖:e5 does not look nice. Nevertheless, this is a good problem which could be enjoyed by composers and even more by solvers.

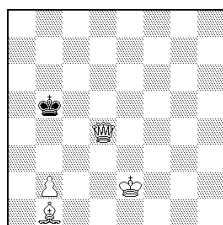
6th Commendation: № 14, Stanislav Vokal

Bivalve defences by the ♗g3, with simultaneous opening of the black half-battery and closing a black line: 1... ♗e2 closes the d1-h5 line; 1... ♗f5 closes the h3-d7 line.

7th Commendation: № 32, Miroslav Svíttek

Exchange of white moves is nicely combined with model mates (one in the try after the "help" defence 1... ♗b4 and one in the solution after 1... ♗e3). The first move is attractive.

Spec. Comm.: № 26
Vladimir Kozhakin &
Taisa Solomentseva



#3 ♖b) ♗d4→a7^{vvv} 4+1

- a) 1. ♔e4? (zz) ♔a5!
1... ♔a6 2. ♗b4 ♔a7
3. ♗b7#
1. ♗d6! (zugzwang)
1... ♔a5 2. ♔d3 ♔a4
3. ♗a3#
1... ♔a4 2. ♗c5 (3. ♔c2#)
2... ♔b3 3. ♗b5#
1... ♔c4 2. ♔d3+ ♔b3
3. ♗a3#
b) 1. ♔e3? [♔d3?] (zz)
1... ♔c4 2. ♗a5 (3. ♔a2#)
2... ♔b3 3. ♗b5#
1... ♔b4 2. ♗b6+ (♔d3)
2... ♔c4/ ♔a4
3. ♔a2#/ ♔c2#
1... ♔c6!
1. ♔e4? (zz) ♔c4!
1... ♔b4 2. ♔d3 ♔b3
3. ♗a3#
1. ♔a2? (zz) ♔c6!
1... ♔b4 2. ♗b6+ ♔a4
3. ♔b3#
1. ♗c7! (zugzwang)
1... ♔b4 2. ♗b6+
2... ♔a4/ ♔c4
3. ♔c2#/ ♔a2#
1... ♔a4 2. ♗c5 ♔b3
3. ♗b5#

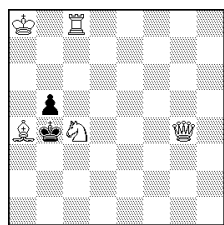
The above miniatures deserve special commendations for their good economy.

Zagreb, 30.12.2018

Predrag Žuvić

We thank our agile Croatian collaborator for his very much elaborated award. Anticipation and related claims should be sent by e-mail to mprobl@yahoo.com until 31.03.2019 (Editor).

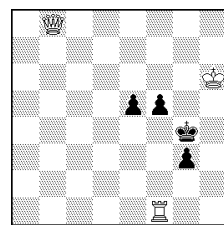
Spec. Comm.: № 32
Vladimir Kozhakin



#3 ♖v [v v] 5+2

1. ♗d1? (2. ♗b3#)
1... ♔a4 2. ♗d2+
2... ♔b5/ ♔b3
3. ♗a5#/ ♔b2#
1... ♔c4!
1. ♗g7? (zz) ♔a4!
1... ♔c4 2. ♔b8+
2... ♔a3/ ♔a5/ ♔c5
3. ♗a1#/ ♗a7#/ ♗e5#
[1. ♔e5+? ♔a3!
1... ♔a5 2. ♔b7
2... ♔b4/ ♔a4
3. ♔a8#/ ♔c5#
1. ♔a5+? ♔a3!
1... ♔a5 2. ♔b7
2... ♔a4 3. ♔c5#]
1. ♗e2! (2. ♗b2+
2... ♔a4 3. ♗a3#)
1... ♔a4 2. ♗a2+
2... ♔b4 3. ♗a3#
1... ♔c4 2. ♗c4+
2... ♔a3/ ♔a5
3. ♗b3#/ ♗b5#

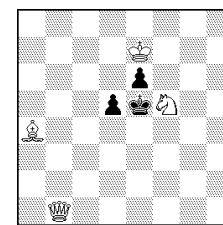
Spec. Comm.: № 28
Vladimir Kozhakin



#3 3+4

1. ♗e5? (zz) ♔h3!
1... ♔g2 2. ♗f4+ ♔h3
3. ♔f3#
1... ♔h4 2. ♔f3 ~f4
3. ♗g3#/ ♗h5#
1. ♗a8? (2. ♗f3+
2... ♔h3/ ♔h4
3. ♔h1#/ ♗h5(♔h1#)
1... ♔h4 2. ♗h1+
2... ♔g4 3. ♗h5#
1... ♔f4 2. ♗c8+
2... ♔h4 3. ♔h1#
1... ♔g2 2. ♗g2+
2... ♔h4 3. ♔h1#
1... ♔e4!
1. ♗e8! (2. ♗h5#)
1... ♔h3 2. ♗h5+
2... ♔g2 3. ♗h1#
1... ♔g2 2. ♗h5+
2... ♔g3 3. ♔f3#

Spec. Comm.: № 22
Margarita Atamanova



#3 4+3

1. ♗d3! (2. ♔c2 ♔f4
3. ♗g3# & 2. ♗g3+
2... ♔f5, ♔e4 3. ♔c2#)
1... ♔f4 2. ♗g3+ A
2... ♔f5, ♔e4
3. ♔c2# B
1... ♔d4 2. ♔c2 B
(3. ♗d4, ♗e4#)
2... ♔f4 3. ♗g3# A
2... ♔d5 3. ♗b5#
2... ♔f5 3. ♗f5#

ZORAN GAVRILOVSKI – 50 JT 2018: SELF MATES

PARTICIPANTS

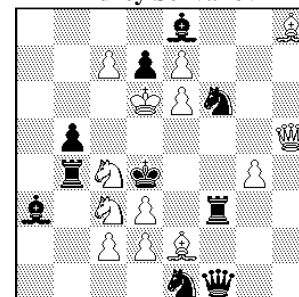
Aleksandr Sygurov – 1; Karol Mlynka – 2, 3, 4; Zoltan Labai – 5, 6**; Salman Javadzade – 6**, 7**; Vidadi Zamanov – 6**, 7**; Viktor Volchek – 7**, 35; Dieter Müller – 8, 9; Oto Mihalčo – 10, 11; Peter Sickinger – 12; Gennady Koziura – 13, 14, 15, 16*; Valery Kopyl – 16*, 17, 18; Eugene Fomichev – 19, 20, 21*; Andrey Selivanov – 21*, 22*, 23; Aleksandr Pankratiev – 22*; Aleksandr Mikhalep – 24; Yury Gorbatenko – 25, 26; Sergey Borodavkin – 27; Ivan Soroka – 28; Igor Agapov – 29*; Aleksandr Azhusin – 29*; Petko Petkov – 30, 31; Sergey Smotrov – 32; Torsten Linß – 33; Oleg Efrosinin – 34; Aleksandr Kostyukov – 36; Aleksandr Feoktistov – 37; Jozef Havran – 38; Waldemar Tura – 39; Milomir Babić – 40*; Rade Blagojević – 40*; Sven Trommler – 41; Živko Janevski – 42, 43; Georgi Hadži-Vaskov – 44; Mark Erenburg – 45; Nikolay Akimov – 46.

PRELIMINARY AWARD

by Jiří Jelinek

Many thanks to the honoured person (and the organizer of the tourney) Zoran Gavrilovski for asking me to judge his JT. It was a great pleasure and honour to do this. In my opinion, the quality of the participating 46 entries from 3 to 21 moves, submitted on anonymous diagrams, was sufficiently high. Therefore, I have decided that as many as 21 compositions are deserving of inclusion in the award.

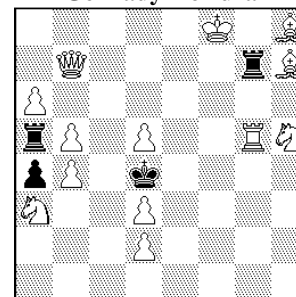
1st Prize: № 23
Andrey Selivanov



S#3 13+10

1. ♔a5! (2. ♔b3+ A ♔b3+
3. ♗c5+ B ♔c5#)
1... ♔c4+ 2. ♗c5+ B ♔c5
3. ♔b5+ C ♔b5#
1... ♔a~ 2. ♔b5+ C ♔b5
3. ♗d5+ D ♔d5#
1... ♔e6 2. ♗d5+ D ♔e6
3. ♔f6+ E ♔f6#
1... ♔d3 2. ♔f6+ E ♔f6
3. ♗e5+ F ♔e5#
1... ♔d3 2. ♗e5+ F ♔e5
3. ♔b3+ A ♔b3#

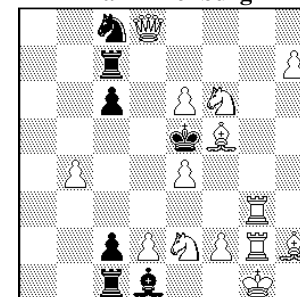
2nd Prize: № 15
Gennady Koziura



S#7 13+4

1. ♔e8! (zugzwang)
1... ♔b5 2. ♔g4+ ♔e5
3. ♗b5 ♔d6 4. ♗c6+ ♔e5
5. ♔d6 ♔e6 6. ♔g6+ ♔g6
7. ♔g8+ ♔g8#
1... ♔a6 2. ♔g7+ ♔f6
3. ♔b1 a3 4. ♔d8 a2 5. ♔g4+
5... ♔e5 6. ♔d4+ ♔d6
7. ♔f8+ ♔f8#

3rd Prize: № 45
Mark Erenburg



S#3 14+7

1. ♔d4! (2. ♔g4+ ♔f4
3. ♔e2+ ♔e2#)
1... ♔f4 2. ♔h5+ ♔e5
3. ♔f3+ ♔f3#
1... ♔g7 2. ♔c6+ ♔f4
3. ♔h5+ ♔h5#
1... ♔d6, ♔d7 2. ♔g4+ ♔d4
3. ♔e5+ ♔g4#
1... ♔e7, ♔e7 2. ♔f3+ ♔f6
3. ♔h3+ ♔f3#

1st Prize: № 23, Andrey Selivanov

An excellent sixfold cycle of white 2nd and 3rd moves. The well-known mechanism is enriched by new elements in play leading to an unbelievable number of 6 thematic variations!

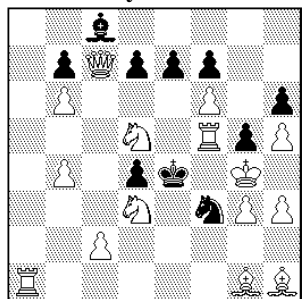
2nd Prize: № 15, Gennady Koziura

A synthesis of the classical dynamic echo by a ♖ with assistance of the ♔ and the Svoboda theme, an idea shown in public for the first time! The best Bohemian selfmate in the tourney.

3rd Prize: № 45, Mark Erenburg

A perfect synthesis of two modern themes: Adabashev complex (3+2) and Zabunov battery transformation.

4th Prize: № 21 Eugene Fomichev & Andrey Selivanov



S#3 ♘ 15+10

1.f:e7? (zugzwang) d6!

1...f6 2.♖e5+ A f:e5
3.♗:d7 ♕:d7#

1.♗d6!! (zugzwang)

1...e:f6 2.♖f4+ g:f4
3.♗5:f4 f5#

1...e6 2.♗c3+ d:c3

3.♗e5 e:f5#

1...e:d6 2.♖e5+ A d:e5

3.♖a5 d6#

1...e5 2.♖:g5 h:g5

3.♗:d7 ♕:d7#

4th Prize: № 21, Eugene Fomichev & Andrey Selivanov

A striking sacrificial key by the ♗ allows a Pickaninny in combination with 75% of a ♖'s cross.

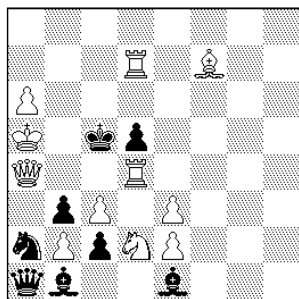
5th Prize: № 35, Viktor Volchek

Impressive play leading to three pin mates with pinning of the ♗, and sacrifices of Her Majesty in two other variations.

1st Honourable Mention: № 40, Rade Blagojević & Milomir Babić

Interesting strategy: a nice key to the corner, two switchbacks of the ♗, two defences on e6, different ways of the ♖ to b4, sacrifices of the ♗.

5th Prize: № 35 Viktor Volchek



S#4 11+8

1.♖b4! (2.♖b5+ ♗c6 3.♖b6+
3...♗c5 4.♗b4+ ♗:b4#)

1...♗:b2 2.♗:b3+ ♗:b3

3.♖c4+ ♗:c4 4.♗b5+ ♗:b5#

1...♗:c3 2.♖c4+ d:c4 3.♗:b3+

3...c:b3 4.♖d5+ ♗:d5#

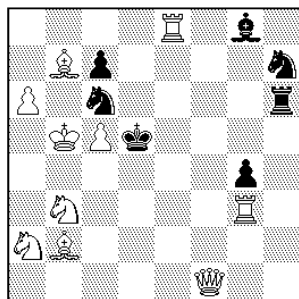
1...♗:b4 2.♗e4+ ♗c4 3.♗d6+

3...♗c5 4.c:b4+ ♕:b4#

1...♗c1 2.♖b5+ ♗c6 3.♖c5+

3...♗:c5 4.♗:b3+ ♗:b3#

1st Hon. Mention: № 40 Rade Blagojević & Milomir Babić



S#5 ♘ 10+7

1.♗bc1? (2.♗c3+ etc.) ♕e6!

1.♗a1! (2.♗c3+ ♗d4

3.♗b3+ ♕:b3 4.♗a4+ ♗d5

5.♗c4+ ♕:c4#)

1...♕e6 2.♗f5+ ♕:f5

3.♗c3+ ♗d4 4.♗a4+ ♗d5

5.♖d3+ ♕:d3#

1...♖e6 2.♗g2+ ♖e4

3.♗d2+ ♖d4 4.♗g5+ ♗:g5

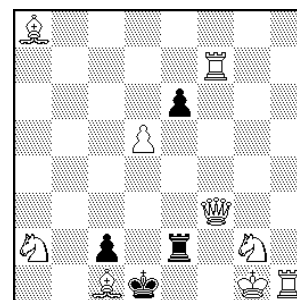
5.♗b4+ ♖:b4#

1...♖h2 2.♗d1+ ♖d2

3.♖d3+ ♖:d3 4.♗b3+

4...♖:b3+ 5.♗b4+ ♖:b4#

2nd Hon. Mention: № 19 Eugene Fomichev



S#5 ♘ 9+4

1.♖h2? A (zz) e:d5! x

1.♗f1? B (zz) e5! y

1.♖7~? (zz) e5!

1.♖e7!! (zugzwang)

1...e:d5 x 2.♗f1! B d4

3.♗d3+ ♖d2 4.♖g1!

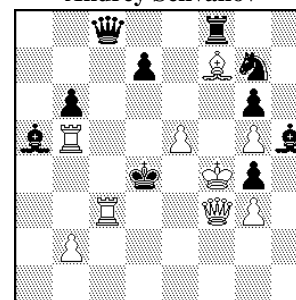
4...♖:d3 5.♕f3+ ♖:f3#

1...e5 y 2.♖h2! A e4

3.♗f1+ ♖e1 4.♗h1!

4...e3 5.♖:e3 ♖:f1#

3rd Hon. Mention: № 22 Aleksandr Pankratiev & Andrey Selivanov



S#3 9+10

1.♖c2! (2.♖d2+ A ♕:d2+

3.♗e3+ B ♕:e3#)

1...♗f5 2.♗e3+ B ♗:e3

3.♖d5+ C ♗:d5#

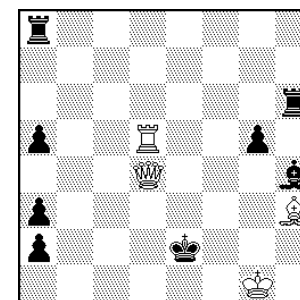
1...♗c4 2.♖d5+ C ♗:d5

3.♗e4+ D ♗:e4#

1...d5 2.♗e4+ D d:e4

3.♖d2+ A ♕:d2#

4th Hon. Mention: № 32 Sergey Smotrov



S#21 4+8

1.♖e5+ ♗f3 2.♗c3+ ♗f4

3.♖f5+ ♗e4 4.♖f3+ ♗d4

5.♖d5+ ♗c4 6.♗d3+ ♗b4

7.♗d4+ ♗b3 8.♖b5+ ♗c2

9.♕f5+ ♗c1 10.♗c3+ ♗d1

11.♖d5+ ♗e2 12.♖e5+

12...♗d1 13.♕c2+ ♗c1

14.♕e4+ ♗d1 15.♗c2+

15...♗e1 16.♗c1+ ♗e2

17.♕g2+! ♗d3 18.♖d5+

18...♗e2 19.♗d1+ ♗e3

20.♗d4+ ♗e2 and main

plan 21.♗f2+ ♕:f2#

2nd Honourable Mention: № 19, Eugene Fomichev

Two tries, a surprising ambush key, nice model mates, Banny.

3rd Honourable Mention: № 22, Aleksandr Pankratiev & Andrey Selivanov

Fourfold cycle of white 2nd and 3rd moves.

4th Honourable Mention: № 32, Sergey Smotrov

Long logical selfmate showing typical manoeuvres (switchback, rundlauf).

5th Honourable Mention: № 36, Aleksandr Kostyukov

Synthesis of AUW and castlings, creation of two knight's batteries.

6th Honourable Mention: № 31, Petko Petkov

Three Bristol moves by the ♕ releasing the jailed ♗ that is forced to mate.

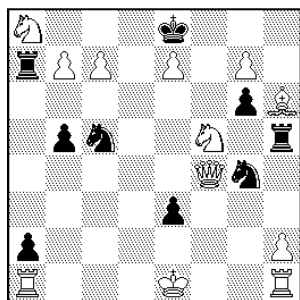
7th Honourable Mention: № 29, Igor Agapov & Aleksandr Azhusin

Charming pinning of ♖s on the 3rd row in four variations with nice strategic elements (unpin of a black mating piece in the threat and after 1...♗d2, annihilation 1...♗:c3, 2...♗:b5).

8th Honourable Mention: № 1, Aleksandr Sygurov

Another Adabashev complex (2+2), a change of continuations after underpromotions.

5th Hon. Mention: № 36
Aleksandr Kostyukov

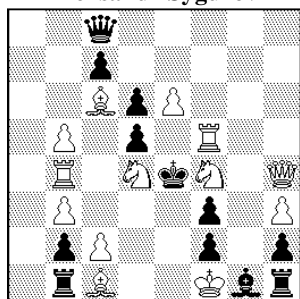


S#5 12+9

1.g8 ♖+!

1... ♔d7 2.c8 ♕+ ♔c6
3.b8 ♘+ ♔d5 4. ♘c7+
4... ♔:c7 5.0-0-0+ ♜d3#
1... ♔f7 2.e8 ♖+ ♔f6
3. ♖g5+ ♔:g5 4. ♕g7+
4... ♔:f5 5.0-0+ ♜f2#

8th Hon. Mention: № 1
Aleksandr Sygurov



S#3 * v 13+12

Commendations without order:

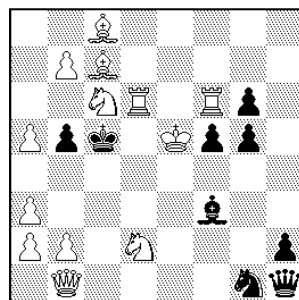
№ 27, Sergey Borodavkin

Four underpromotions to two ♜s and two ♞s resulting in battery mates.

№ 30, Petko Petkov

♖c5 as a front battery piece is very active in all variations.

6th Hon. Mention: № 31
Petko Petkov

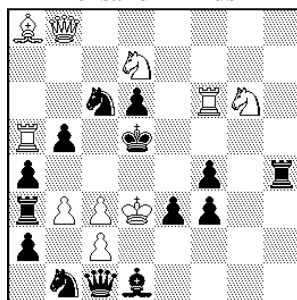


S#4 v v 13+9

1. ♘d8? (2. ♖c6+ etc.) ♕c6!

1. ♖d3? (2. ♖(♖)d5+ ♕:d5
3. ♖(♖)d5+ ♖:d5#) g4!
1. ♘b8! (2. ♖c6+ ♕:c6
3. ♖:c6+ ♖:c6 4. ♕d6+ ♖:d6#)
1... b4 2. ♖c2+ ♖b5
3. ♕d7+ ♕c6 4. ♖d5+ ♖:d5#
1... f4 2. ♘b3+ ♔c4
3. ♕e6+ ♕d5 4. ♖e4+ ♖:e4#

7th Hon. Mention: № 29
**Igor Agapov &
Aleksandr Azhusin**



S#3 10+14

1. ♖a7! (2. ♖c5+ d:c5

3.c4+ b:c4#)
1... ♜d2 2. ♘b6+ ♔c5
3.b4+ ♜:b4#
1... ♜:c3 2. ♖:b5+ ♜:b5
3.c4+ ♖:c4#
1... ♔:b3 2. ♘:f4+ ♔:f4
3. ♖d4+ ♔:d4#

№ 12, Peter Sickinger

Strategical complex with two nice pin mates.

№ 2, Karol Mlynka

A change of continuations in four phases after 1... ♔f6.

№ 16, Gennady Koziura & Valery Kopyl

Three model mates by the ♖.

№ 20, Eugene Fomichev

Static echo in a minimal miniature, model mates.

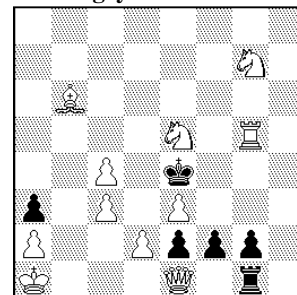
№ 28, Ivan Soroka

An unexpected key, two variations leading to mates by the ♖ on the 2nd rank.

№ 33, Torsten Linß

AUW thanks to a witty twinning in a minimal miniature.

Commendation: № 27
Sergey Borodavkin

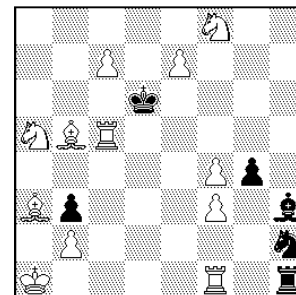


S#3 v 11+6

1. ♕a5? (2.d3+ ♔:e3

3. ♖c1+ ♔:c1#)
1... f1 ♜!
1. ♕d8! (2.d3+ ♔:e3
3. ♖c1+ ♔:c1#)
1... f:e1 ♜ 2. ♕b6 ~
3.d3+ ♜:d3#
1... f:e1 ♕ 2. ♘h5 ~
3. ♘g3+ ♕:g3#
1... f1 ♜ 2. ♖g4+ ♔:e5
3. ♖g3+ ♜:g3#
1... f1 ♕ 2. ♖:e2 ~
3. ♖d3+ ♕:d3#

Commendation: № 30
Petko Petkov

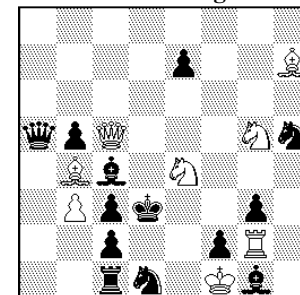


S#3 v v 12+6

1. ♕a6? (2. ♖b5+ ♔:c7

3. ♖c1+ ♔:c1#)
1... ♜:f1!
1. ♕a4?/ ♕d7? (2. ♖b5+
2... ♔:c7 3. ♖c1+ ♔:c1#)
1... ♔:e7!
1. ♕e8! (2. ♖b5+ ♔:c7
3. ♖c1+ ♔:c1#)
1... ♜:f1 2. ♖c2+ ♔d5
3. ♖d2+ ♜:d2#
1... ♕:f1 2. ♖c3+ ♔d5
3. ♖d3+ ♕:d3#
1... ♔:f1+ 2. ♖c1+ ♔d5
3. ♖d1+ ♔:d1#
1... ♔:e7 2. ♖f5+ ♔:e8
3. ♖e1+ ♔:e1#

Commendation: № 12
Peter Sickinger



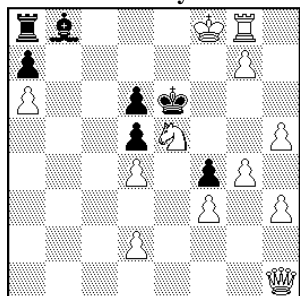
S#3 v 8+13

1. ♘h3? (2. ♘f4+ ♜:f4

3. ♖:g3+ ♜:e3#)
1... e5!
1. ♘e6! (2. ♘f4+ ♜:f4
3. ♖:g3+ ♜:e3#)
1... ♕h2 2. ♘:f2+ ♔d2+
3. ♘d3+ ♜:f2#
1... ♖c7 2. ♘:c3+ ♔d2+
3. ♘e2+ ♜:c3#

Commendation: № 2

Karol Mlynka



S#4 vvv

12+7

1. h4? A (zugzwang) d:e5!

1... ♔f6 2. ♖c1 B ♔e6 3. ♖c7 ♔f6 4. ♖:d6+ ♔:d6#
3... d:e5 4. ♖c6+ ♔d6#

1. ♔h8? C (2. g8 ♖+ ♔f6 3. ♔d3 ♔c7#) d:e5!

1... ♔f6 2. g8 ♖ d:e5 3. ♖h2 D e~ 4. ♖:f4+ ♔:f4#

1. ♖h2? D (zugzwang) d:e5!

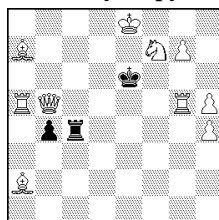
1... ♔f6 3. ♖:f4+ ♔e6 3. ♔e8 d:e5 4. ♖:e5+ ♔:e5#

1. ♖c1! B (2. ♔h8 C ~ 3. g8 ♖+ ♔f6 4. ♔d3 ♔c7#)

1... ♔f6 2. h4 A ♔e6 3. ♖c7 ♔f6 4. ♖:d6+ ♔:d6#
3... d:e5 4. ♖c6+ ♔d6#

Commendation: № 16

Gennady Koziura & Valery Kopyl



S#5 v v

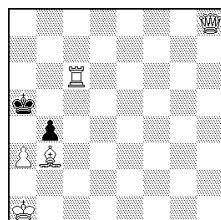
10+3

1. ♔b8? (zz) b3!
1. ♔h6? (zz) ♔d6!
1. ♔e5! (zugzwang)
1... ♔d6 2. ♖b6+ ♔c6
3. ♔d8 b3
4. ♔b3 ♔:b6
5. ♔b8+ ♔:b8#
1... ♔f6 2. g8 ♔+ ♔e6
3. ♔b8 b3
4. ♖a6+ ♔c6
5. ♖c8+ ♔:c8#
1... b3 2. ♖d7+ ♔f6
3. ♔g4+ ♔:g4
4. ♔g6+ ♔:g6
5. g8 ♔+ ♔:g8#

30.12.2018

Commendation: № 20

Eugene Fomichev



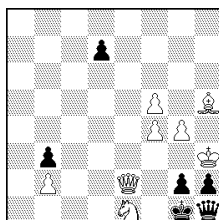
S#6

5+2

1. ♖h1! (zugzwang)
1... b:a3 2. ♖d5+
2... ♔b4 3. ♔b6+
3... ♔c3 4. ♔a2 ♔c2
5. ♔b3! ♔c1
6. ♔b2 a:b2#
1... ♔b5 2. a4+
2... ♔a5 3. ♔c2 b3
4. ♖d5+ ♔~4
5. ♔c4+ ♔a3
6. ♔b1 b2#

Commendation: № 28

Ivan Soroka



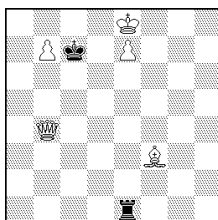
S#8

8+6

1. ♔e8! (zugzwang)
1... d5 2. ♔b5 d4
3. ♖d3 ♔f2
4. ♖g3+ ♔g1
5. ♖h4 d3
6. ♔d3 ♔f1
7. ♔e1+ ♔g1
8. ♔g2 ♔:g2#
1... d6 2. ♔d3 d5
3. ♔f2 d4
4. ♔d1 d3
5. ♖f3 d2
6. ♖g3 ♔f1
7. ♔b5+ ♔g1
8. ♖:h2+ ♖:h2#

Commendation: № 33

Torsten Linß



S#12

b) - ♔f3 5+2

a) 1. b8 ♔+ ♔c8 2. ♔g4+
2... ♔e6 3. ♔f8 ♔d7
4. ♖b6 ♔c8 5. ♔e5 ♔d7
6. ♔g7 ♔c8 7. e8 ♔+
7... ♔d7 8. ♔e7+ ♔c8
9. ♖b5 ♔d8 10. ♔d7+
10... ♔c8 11. ♔f7 ♔d8
12. ♖e8+ ♔:e8#
b) 1. b8 ♖+ ♔c6 2. ♖b5+
2... ♔c7 3. ♖b6+ ♔c8
4. ♖g4+ ♔e6 5. ♔f8 ♔d7
6. e8 ♔c8 7. ♔d6+
7... ♔d7 8. ♖c5 ♔d8
9. ♔b7+ ♔d7
10. ♖gd4+ ♔d6
11. ♖g7+ ♔e6
12. ♔d8+ ♔:d8#

ZORAN GAVRILOVSKI – 50 JT 2018: HELPMATES IN TWO MOVES

PARTICIPANTS

Menachem Witztum – 1, 2; Aleksey Ivunin – 3*; Aleksandr Pankratiev – 3*; Jozef Ložek – 4; Anton Bidleň – 5, 6, 7; Vitaly Medintsev – 8, 9*; Valery Kirillov – 9*; Vladislav Nefyodov – 10, 24; Karol Mlynka – 11, 12, 13; Rolf Wiehagen – 14*; Christer Jonsson – 14*; Vasyl Kryzhanivskiy – 15; János Csák – 16, 17; Zoltan Labai – 18; Krzysztof Drązkowski – 19; L'uboš Kekely – 20, 21; Viktor Syzonenko – 22; Valery Gurov – 23; Ljubomir Ugren – 25; Dieter Müller – 26, 27*, 28; Andreas Schönholzer – 27*; Viktor Yuzyuk – 29; Aleksandr Kostykov – 30; Sergey Borodavkin – 31; Valery Kopyl – 32; Eugene Fomichev – 33; Živko Janevski – 34, 35, 36; Anatoly Skripnik – 37; Evgeny Gavrilov – 38; Vitaly Shevchenko – 39*; Yury Bilokin – 39*, 40; Vladimir Kozhakin – 41; Yury Gorbatenko – 42; Ivo Tominić – 43; Valery Semenenko – 44; Ricardo de Mattos Vieira – 45; Ivan Antipin – 46; Igor Agapov – 47; Boško Milošeski – 48, 49; Ralf Krätschmer – 50; Mikhail Gershinsky – 51; Gábor Tar – 52, 53*; Zoltan Laborcz – 53*; Aleksandr Feoktistov – 54; Jorma Paavilainen – 55; S. K. Balasubramanian – 56*, 57, 58, 59, 60*, 61*; Manikumar – 56*, 60*; Phanibbushan – 61*; Valery Barsukov – 62; Seetharaman Kaylan – 63; Aleksandr Spitsyn – 64; Mikhail Croitor – 65, 66; Jan Kovalič – 67; Velko Aleksandrov – 68; Sven Trommler – 69, 70; Jaroslav Štůň – 71, 72.

PRELIMINARY AWARD

by Nikola Stolev

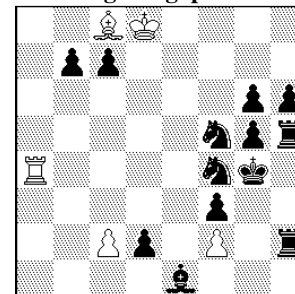
I thank Zoran Gavrilovski for the invitation to judge this tourney. I congratulate him on his jubilee. I also greet the participants whose 72 h#2s were presented to me on anonymous diagrams.

The tourney can be assessed as good. I did not include in the award problems with familiar and explored problem motifs or other flaws (idle white piece(s), the same mating move, as well as repeating moves during the play in different solutions).

I decided on the following ranking:

1st Prize: № 47

Igor Agapov



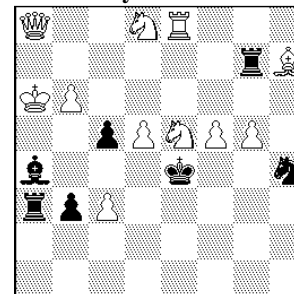
H#2 2 solutions 5+13

b) ♔f3→h3, c) ♔h5→f2

a) 1. ♔h3 c4 2. ♔d5 c:d5#
1. ♔h4 ♔d7 2. ♔e7 ♔:e7#
b) 1. ♔h4 ♔a3 2. h5 ♔g3#
1. b6 ♔a6 2. ♔h4 ♔e2#
c) 1. ♔g3 ♔:f5 2. ♔h3 ♔g4#
1. ♔h5 ♔:f4 2. ♔h4 ♔g4#

2nd Prize: № 8

Vitaly Medintsev



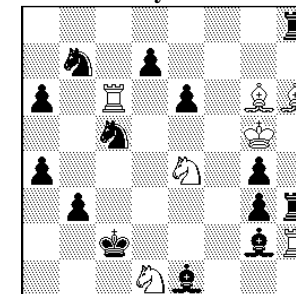
H#2 b) ♔d8→b4 11+7

c) ♔c3→f4

a) 1. ♔b7 ♔c4+ 2. ♔d5 ♔g8#
b) 1. ♔e7 f6+ 2. ♔:e5 ♖b8#
c) 1. ♔g6 d6+ 2. ♔:f5 ♔f8#

3rd Prize: № 23

Valery Gurov



H#2 2 solutions 7+14

1. ♔:h2 ♔f6 [♔:g4?]
2. ♔h3 ♔ef2# [♔ec3+?]
1. d:c6 ♔:g4 [♔f6?]
2. ♔d7 ♔ec3# [♔ef2+?]

We thank the Czech s#-expert for his comprehensive and quick award. Anticipation and related claims should be sent by e-mail to mprobl@yahoo.com until 31.03.2019 (Editor).

1st Prize: № 47, Igor Agapov

Good play in three pairs of solutions (which is fully unified in pairs I and III): I) self-blocks on h3 or h4 by each of the ♖s and pin battery mates utilizing the pinning of one ♜ after unpinning the other ♜; II) pin mates utilizing the pinning of one of the ♜s; III) Somov self-block on h3 or h4 by each of the unpinned ♜s. Exchanged roles of the black knights in each twin. The best achievement in the tourney.

2nd Prize: № 8, Vitaly Medintsev

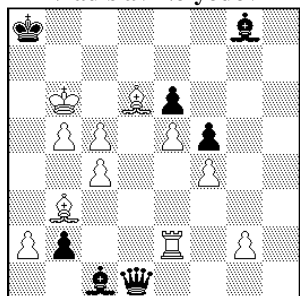
Triple anticipatory self-pin of ♖g7 and cyclic change of functions of ♖a8, ♖e8 and ♜h7 (pinning a black piece, control of a square as a rear battery piece on the W1 move and delivering a direct mate).

3rd Prize: № 23, Valery Gurov

A good concept with dual avoidance on the 1st move (determined by a check to the ♔) and on the 2nd move (determined by arrival of a front battery piece (♜) on a pin line which is not vacated by the respective pinned piece). Therefore, the black piece that is unpinned on the B1 move has to arrive to a square vacated by the unpinning piece.

4th Prize: № 24

Vladislav Nefyodov

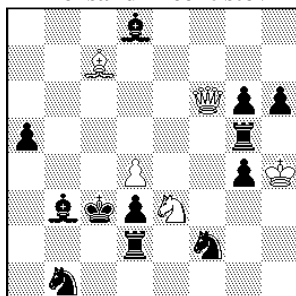


H#2 2 solutions 11+7

1. ♖b3! ♖e3 2. ♖a3 ♖:a3#
1. ♖e2! ♜d1 2. ♖f3 ♜:f3#
[1. ♖d6+? ♖d2 2. ♖d8 ♖:d8#]

5th Prize: № 54

Aleksandr Feoktistov

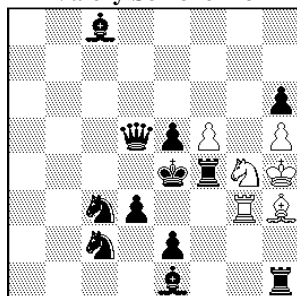


H#2 4 solutions 5+12

1. ♖b5 ♜d6 2. ♜c7 d5# A
1. ♜b4 d5 A 2. ♜c5 ♖b6#
1. ♖e5 ♜g3 2. ♜d4 ♖:e5# B
1. ♖b2 ♖e5 B 2. ♜f6 ♜:a5#

1st Hon. Mention: № 44

Valery Semenenko



H#2 b) ♜c2→d4 6+12
c) ♜c3→d4

- a) 1. ♖g4+ ♜g4 2. ♖d4 ♜g2#
b) 1. ♖h3+ ♜h3 2. ♜f5 ♖e3#
c) 1. ♜g3+ ♜g3 2. ♜e3 ♜f6#

4th Prize: № 24, Vladislav Nefyodov

Interesting rendering of Zilahi theme with sacrificial bicolour Bristol and other problem motifs.

5th Prize: № 54, Aleksandr Feoktistov

Unusual play by ♜d8 with Umnov effect and change of function of white moves.

1st Honourable Mention: № 44, Valery Semenenko

Cyclic Zilahi, sacrifices by black pieces and self-blocks.

2nd Honourable Mention: № 17, János Csák

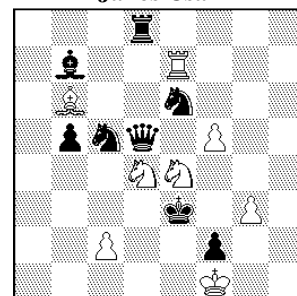
Opening of masked battery lines with bivalve W1 moves and pin mates.

3rd Honourable Mention: № 45, Ricardo de Mattos Vieira

Pinning of ♖g4 or ♖f6 on the 5th row with capture of ♖b5 on an interference square.

2nd Hon. Mention: № 17

János Csák

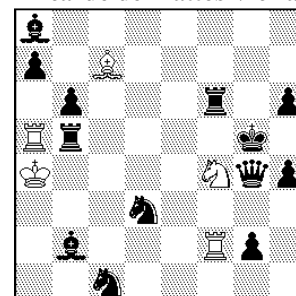


H#2 2 solutions 8+8

1. ♜b3 [♜c~?] ♜d6 2. ♖f3
2... ♜:b3#
1. ♜g5 [♜e~?] ♜c6 2. ♖d2
2... ♜:g5#

3rd Hon. Mention: № 45

Ricardo de Mattos Vieira

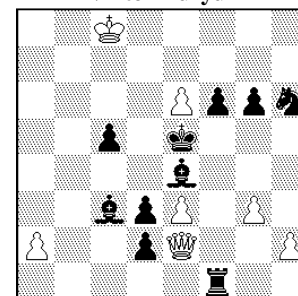


H#2 2 solutions 5+13

1. ♖d5 ♖:d5+ 2. ♖f5 ♖:g2#
1. ♖e5 ♖:e5+ 2. ♖f5 ♜d8#

4th Hon. Mention: № 29

Viktor Yuzyuk



H#2 4 solutions 7+10

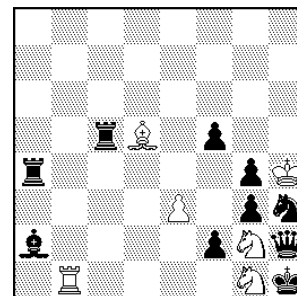
1. ♖f5 ♖f3+ 2. ♖g5 h4#
1. ♜d5 ♖:f1 2. ♖e4 ♖f4#
1. ♖e6 ♖:d3 2. ♜e5 ♖d7#
1. ♖d5 ♖d1 2. ♖c4 ♖b3#

4th Honourable Mention: № 29, Viktor Yuzyuk

Cross of the ♔ and star of the ♖.

5th Hon. Mention: № 58

S. K. Balasubramanian



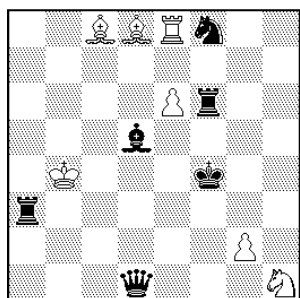
H#2 b) - ♜f2 6+10

- a) 1. ♖c4 ♜f3+ 2. ♖g2 ♜d4#
b) 1. ♜c4 ♜e1+ 2. ♖g1 ♜d3#

6th Hon. Mention: № 56

S. K. Balasubramanian & Manikumar

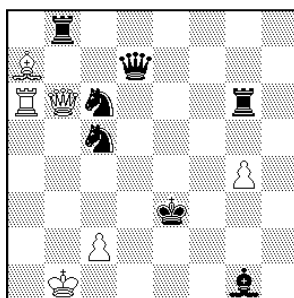
1st Commendation: № 22
Viktor Syzonenko



H#2 3 solutions 7+6

1. ♖e6 ♗b6 2. ♖b3 ♖e3#
1. ♜e6 ♗g3 2. ♜e2 ♗h5#
1. ♜f7 e:f7 2. ♖f3 g3#
[1. ♜fa6?? e7 2. ♖c6 e:f8 ♜(♜)#]

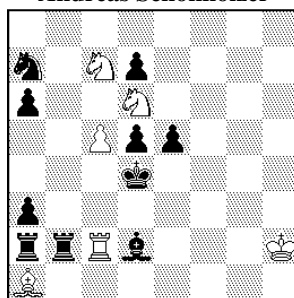
2nd Commendation: № 69
Sven Trommler



H#2 b) ♖e3→f6 6+7

- a) 1. ♖b4 ♜f6 2. ♜d2 ♜e6#
b) 1. ♖b7 ♜e3 2. ♜f7 ♖d4#

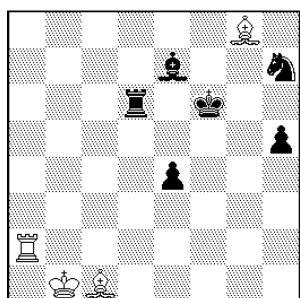
3rd Commendation: № 27
Dieter Müller & Andreas Schönholzer



H#2 b) ♖d4→e5 6+10

- a) 1. ♖b4 ♗:d5 2. ♖:c5 ♜d2#
b) 1. ♖g5 ♗e6 2. ♖f6 ♜e2#

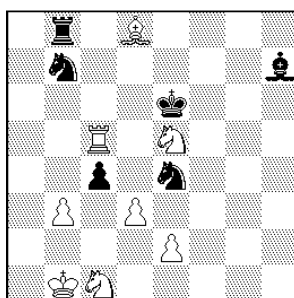
4th Commendation: № 51
Mikhail Gershinsky



H#2 3 solutions 4+6

1. ♖e5 ♜d2 2. ♜f6 ♜d5#
1. ♖f5 ♜g2 2. ♖f6 ♜g5#
1. ♖g6 ♖a7 2. ♖f6 ♖:h7#

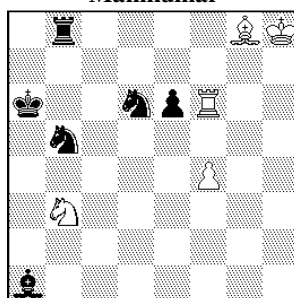
5th Commendation: № 53
Zoltan Laborczí & Gábor Tar



H#2 b) ♜c5→g5 8+6

- a) 1. c:b3 ♗:b3 2. ♖ed6[♖bd6?] 2... ♗d4#
b) 1. c:d3 ♗:d3 2. ♖bd6[♖ed6?] 2... ♗f4#

6th Commendation: № 60
S. K. Balasubramanian & Manikumar



H#2 b) ♖a6→d5 5+6

- a) 1. ♖c8 ♖e6 2. ♖a7+ ♖c8#
b) 1. ♖d4 ♜e6 2. ♖c6+ ♜e5#

The award is open for claims/notes/suggestions within three months from the day of publication.

Skopje
28.12.2018

Nikola Stolev,
International Judge of FIDE for Chess Compositions

We thank our regular collaborator from Macedonia for his quick and expert award. Claims should be submitted by e-mail to mprobl@yahoo.com until 31.03.2019 (Editor).

ZORAN GAVRILOVSKI – 50 JT 2018: HELPMATES IN 2½-N MOVES

PARTICIPANTS

Jozef Ložek – 1; Anton Bidleň – 2, 3, 4; Vasyly Kryzhanivskyi – 5, 6; Jorma Paavilainen – 7; Karol Mlynka – 8; Valery Barsukov – 9, 10; Petre Stojoski – 11, 12, 13, 14, 15; János Csák – 16, 17, 18; Zoltan Labai – 19; Krzysztof Drązkowski – 20; Vladimir Evseev – 21, 22; Valery Gurov – 23; Mikhail Gershinsky – 24*, 25*, 26*; Aleksandr Pankratiev – 24*, 25*, 26*, 27*, 28*, 29*, 30*, 31*, 32*, 33*, 34*; Aleksey Ivunin – 27*, 28*, 29*, 30*, 31*, 32*, 33*, 34*; Rolf Wiehagen – 35*, 40*; Christer Jonsson – 35*, 36*; Salman Javadzade – 36*; Marko Klasinc – 37; Ljubomir Ugren – 38; Harald Grubert – 39*; Dieter Müller – 39*, 40*, 41; Mechislovas Rimkus – 42, 43, 44; Anatoly Skripnik – 45; Valery Kopyl – 46, 47; Eugene Fomichev – 48, 49; Yuri Bilokin – 50*, 51*, 52*; Vitaly Shevchenko – 50*; Zlatko Mihajloski – 51*, 53; Boris Shorokhov – 52*; Ricardo de Mattos Vieira – 54, 55, 56; Ivan Soroka – 57; Boško Milošeski – 58; Ralf Krätschmer – 59; Gábor Tar – 60; Vladislav Nefyodov – 61; Jan Kovalič – 62*; Imrich Bandžuch – 62*; Antal Harl – 63, 64; Marjan Kovačević – 65; S. K. Balasubramanian – 66; Mihai Cioflâncă – 67; Sven Trommler – 68; Milomir Babić – 69; Viktor Zaitsev – 70; Mikhail Kolesnik – 71*; Aleksandr Derevchuk – 71*; Aleksandr Semenenko – 72; Torsten Linß – 73; Viktor Yuzyuk – 74; Viktor Paliulionis – 75, 76; Ilija Serafimović – 77; Emanuel Navon – 78*; Menachem Witztum – 78*, 79.

PRELIMINARY AWARD

by Hans Gruber

I received a total of 79 problems on anonymous diagrams for the jubilee tourney. This is an excellent number of submissions which shows the considerable appreciation that composers have for Zoran Gavrilovski. Zoran is an outstanding composer in many fields, but also an indefatigable organiser and publisher of Macedonian tournaments and publications.

The sub-domain of helpmates in more than two moves recently has developed tremendously, and still there are many new achievements, in particular in longer helpmates. Examples are the discoveries by the team Fadil Abdurahmanović & Bernd Ellinghoven (and many other ingenious composers) in the area of logical helpmates ("helpmate revolution", as they call it), or the thrilling findings in data-base miniatures by composer-programmers who show how creative and exciting search processes can be, certainly a new facet of compositional skills. On the other side, helpmates in three (or two and a half, or three and a half) moves did not undergo such rapid recent developments. Probably due to the already then available testing programs, outstanding strategic achievements of high complexity had already been made in the 1980s and 1990s.

As usual, a couple of entries did not match the level of the state-of-the-art. Computers help even less experienced composers to get problems sound; achieving soundness and achieving contemporary levels of expertise are two different issues, however.

Even if world-class problems were hardly present, the submissions included quite a number of remarkable helpmates. I awarded four prizes, four honourable mentions and seven commendations.

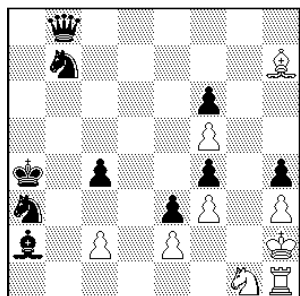
1st Prize: № 72, Aleksandr Semenenko

The theme itself is old-fashioned, but the rendering is exciting: Consecutive tempo sacrifices first of a white piece, then of a black piece. A paradoxical presentation. Remarkable.

2nd Prize: № 5, Vasyly Kryzhanivskyi

A fine and complex presentation of a Zilahi complex. There are two triplets of white units which are captured (one officer after two active moves) in one phase and contribute to the mate in the other phase. The twinning is without ostentation, the analogy of the play is perfect. One might deplore the ♖h1 (and the ♜f2), but it is quite an achievement that cooks could be eliminated with so little means.

1st Prize: № 72
Aleksandr Semenenko



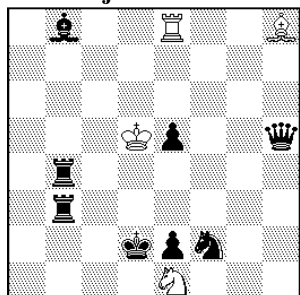
H#4½ 9+10

- 1... ♔g8! [♔g6?, c3?]
2. ♖g8! c3 3. ♗g1+ ♗g1
4. ♔b1! [♔b3?, ♔a5?]
4... ♗b1! 5. ♔a5 ♗b4#

3rd Prize: № 73, Torsten Linß

Only six pieces, no captures – but two consecutive switchbacks of the white bishop into the corner. This is achieved by a very fine interrelation of white and black moves: because the bishop has to interfere with the rook on square d5 in order to let the white king pass, Black must delay the pawn moves. Therefore, the tempo move 1... ♔b7? does not work, and White has to select the appropriate move to initiate a most paradoxical switchback.

4th Prize: № 65
Marjan Kovačević



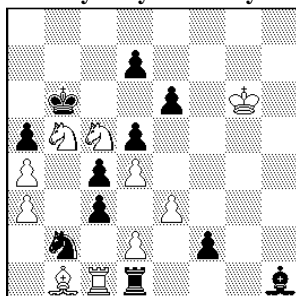
H#2½ 2 solutions 4+7

- 1... ♔e5 2. ♗e8! ♔b2
3. ♗e3 ♔c1#
1... ♗e5 2. ♗h8! ♗e2+
3. ♗c3 ♗c2#

4th Prize: № 65, Marjan Kovačević

Hundreds of helpmates have been published showing a two-phase Zilahi, so that it is challenging to find anything original in this field. This rendering makes a fresh impression – first the mutual captures on e5 by ♔ and ♗, and then a kind of ambush capture is made by the ♗ so that the second white move does not prevent the king from entering its destination square.

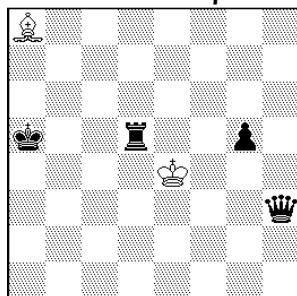
2nd Prize: № 5
Vasyl Kryzhanivskyi



H#3 b) ♔d2→a2 10+11

- a) 1. ♔a4 ♗c3 A 2. ♗b5
2... ♗c4 3. ♗c4 ♔d3# B
b) 1. ♗d4 ♔d3 B 2. ♗c5
2... ♗c4 3. ♗c4 ♗c3# A

3rd Prize: № 73
Torsten Linß



H#7½ 2+4

- 1... ♔c6 2. ♗a6 ♔a8 3. ♗a5
3... ♔d5 4. g4 ♔e5 5. g3 ♔d6
6. g2 ♔a8 7. g1 ♔c6
8. ♔a7 ♔b7#

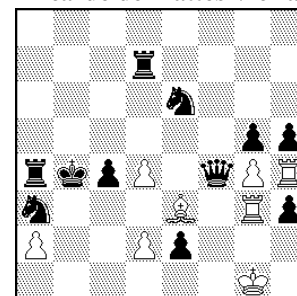
1st Honourable Mention: № 13, Petre Stojoski

A complex double presentation of the Klasinc theme: the black knight and the white king open the door for the white bishop (and close it again after the bishop passes), and the black knight and the black king open the door for the black bishop (and close it again after the bishop passes). Only one capture is needed to achieve that – there is some spirit of magic, because we could just write down: 1.magic- ♔h2-c7 magic- ♔a1-g7-f8#.

2nd Honourable Mention: № 46, Valery Kopyl

Diagonal-orthogonal correspondence with fine Grimshaw unpins on b5 and black correction (interference on the white piece's diagram square).

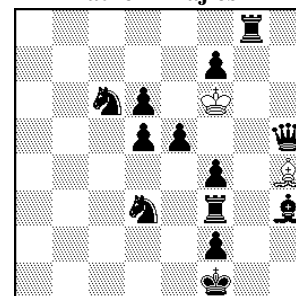
3rd Hon. Mention: № 55
Ricardo de Mattos Vieira



H#2½ b) ♔d2→d3 8+11

- a) 1... ♔d5 2. ♗g4 ♔b6
3. ♗f5 ♗b3#
b) 1... g:h5 2. ♗d4 ♗g5
3. ♗d6 ♔d2#

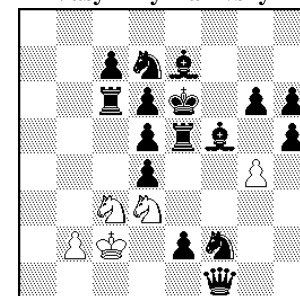
4th Hon. Mention: № 53
Zlatko Mihajloski



H#6 2+13

1. ♗g2! ♔f2 2. ♔g4 ♔b6
3. ♗h2 ♔d8 4. ♗f2 ♔g5
5. ♔h3+ ♔h5 6. ♗g3 ♔h4#

Commendation: № 6
Vasyl Kryzhanivskyi



H#3 2 solutions 5+16

1. ♔c5 ♔e4 2.d:e4 b3
3. ♗d5 ♔f4#
1. ♔e4 ♔c5+ 2.d:c5 g:f5+
3. ♗d6 ♔b5#

3rd Honourable Mention: № 55, Ricardo de Mattos Vieira

The fourth rank is opened by active white moves and by capture and unpin & vacation (but to which square?) of the black queen. Bishop and rook exchange their functions.

4th Honourable Mention: № 53, Zlatko Mihajloski

While White performs a round trip of the bishop, including a Rehmer, Black performs a Klasinc. The manoeuvre ♗g2-♗g3 might be called an Indian, although the rook has to block the square g2, because the try ♗g1 would fulfil the same Indian purposes, but just miss the block.

Commendations (in order of submission):

№ 6, Vasyl Kryzhanivskyi

Nice mixed-coloured unpins by knights on c5 and e4. A pity that the pawn c7 is needed (it prevents ♗c6 moving to f7 in three moves) as it spoils the second model mate.

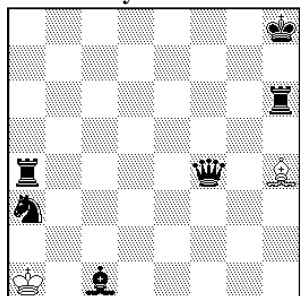
№ 10, Valery Barsukov

The squares on which the king is mated have the maximum possible distance – quite an achievement in two solutions, even if some crude captures are needed.

№ 12, Petre Stojoski

Black (rook-king) and white (king-rook) Klasinc. This looks a bit mechanical, but considerable constructional skills are required to control the powerful white rook – its role is just to pin the queen and thus to protect the mate delivered by the pawn. One might consider omitting the first pair of moves, but it is nice to have the single step of the pawn.

Commendation: № 10
Valery Barsukov



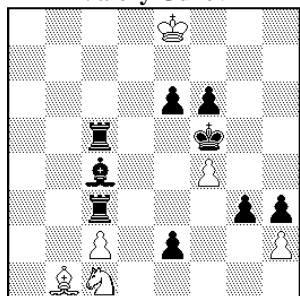
H#8 2 solutions 2+6

1. ♖g7 ♗g3 2. ♖f6 ♖a2
3. ♜e5 ♜b3 4. ♜d4 ♜:a4
5. ♜c3+ ♜:f4 6. ♜b2 ♜:c1+
7. ♜a1 ♜b3 8. ♜b1 ♜b2#
1. ♜b2+ ♜:b2 2. ♜c4+ ♜c3
3. ♜g3+ ♜d4 4. ♜e5+ ♜d5
5. ♜g6 ♜e6 6. ♜f8+ ♜f7
7. ♜h7 ♜f6+ 8. ♜g7 ♜:g7#

№ 20, Krzysztof Drązkowski

Reciprocal Indian after an initial anti-critical move which introduces the Kniest theme. A well-known territory.

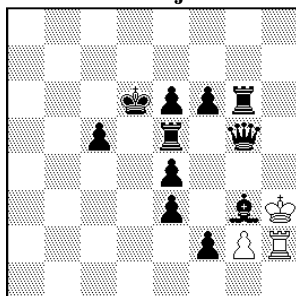
Commendation: № 23
Valery Gurov



H#3 2 solutions 6+9

1. ♜a3 ♜:e2 A 2. ♜:e2
- 2...h:g3 B 3. ♜g4 c3#
1. ♜a6 h:g3 B 2. ♜:g3
- 2...♜:e2 A 3. ♜g4 c4#

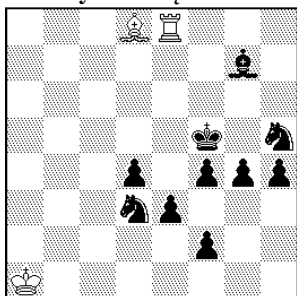
Commendation: № 12
Petre Stojoski



H#5 3+11

1. ♜f4 g3 2. ♜d5 ♜g2
3. ♜e5 ♜h5 4. ♜f5 ♜h3
5. ♜e5 g4#

Commendation: № 20
Krzysztof Drązkowski



H#3½ b) ♜f4→h3 3+10

- 1... ♜:e3 2. f3 ♜e8 3. ♜f4
- 3... ♜e7 4. ♜e3 ♜g5#
- 1... ♜:h4 2. g3 ♜d8 3. ♜g4
- 3... ♜e7 4. ♜h4 ♜e4#

№ 23, Valery Gurov

Change of moves and functions are well-known, but the hideaway 1st moves add a fresh mark.

№ 49, Eugene Fomichev

Is this problem narrating the same joke four times, or is it a good multiple presentation? I prefer the latter interpretation for the following reasons: the bishop's star provides some variation, nice twinning, construction with only 8 pieces.

№ 56, Ricardo de Mattos Vieira

Dual avoidance often appears artificial, but this presentation of black and white dual avoidance helps everybody not to miss the theme.

30.12.2018

Hans Gruber,
International Judge of FIDE for Chess Compositions

We thank our regular collaborator from Germany for the quick and nicely elaborated award. Your claims (if any) should be e-mailed to mprobl@yahoo.com until 31.03.2019 (Editor).

Our gratitude also goes to Geoff Foster, who made language control of the texts of the awards.

Nova Makedoniya, 25.08.2018 (interview)

“A GRANDMASTER OF CHESS POETRY”

The prominent Macedonian Grandmaster (GM) for Chess Compositions Zoran Gavrilovski is an author of about 800 chess problems with rich and interesting contents, of which about half are honoured, of which about 150 with prizes and about 250 with other distinctions. After Živko Janevski from Gevgeliya (GM as of 1996), he is the second Macedonian holding this highest title in composing, won in 2016. To become a GM for Chess Compositions it is necessary to have at least 70 problems selected in FIDE Albums (one selected problem brings one point). Gavrilovski so far has 89.5 points, while Janevski with 266.5 points is the 4th in the world. With total of 29 points for the FIDE Album 2013–2015, Gavrilovski is on the 5th Place in the non-formal world rating list for the same period.

A lawyer and legal consultant by vocation, who lives in Skopje and originates from Gostivar, he in 1990 became the youngest Master for Chess Compositions in the former SFR of Yugoslavia. In the previous 18 years up to now he has edited the problem chess magazine “The Macedonian Problemist” appearing in English.

When did you publish your first chess problem?

- In 1985 in the puzzles magazine “Kotelets”, at the age of 17.

Where do you find ideas for composing chess problems?

- I get the ideas by reading problem chess periodical publications and by thinking how to create an original, aesthetic, economical and well-constructed problem with a thematic and harmonious play, whose solution is unexpected. I also get inspiration from events or art genres, like the eminent Samuel Loyd, who in the famous fivemover “Excelsior” of 1867 with continuous movement of a white pawn on the chessboard depicted the pursuit of the main character of the eponymous poem by Longfellow of 1841.

What is the future of Macedonia in the field of problem chess?

- Macedonia has no young problemists who after 1–2 decades could continue the significant team and individual successes in composing chess compositions or to be competitive in the World and European championships in solving. This comes from the absence of chess problem columns in daily and other periodical publication and the failure to organise state championships in composing and solving, and partly because of the insufficient interest of the Chess Federation of Macedonia to support this successful segment of the play on 64 squares in Macedonia.

What do the World Congress of Chess Compositions (WCCC) and the World Chess Solving Championship (WCSC) from 1-8.8. this year mean for Macedonian problem chess?

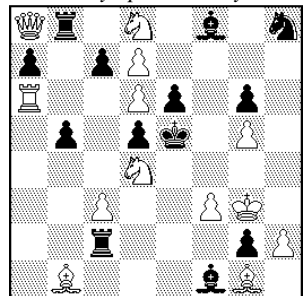
- They are certainly an opportunity for further affirmation of the Macedonian problem chess, as well as for creating potential problemists from chess players, who can freely participate in the Open Solving Tourney. I hope that the successes of the Macedonian problemists in the Ohrid WCCC composing tourneys shall incite interest for problem chess, which warrants its epithet “chess poetry”.

What is your final goal in the field of problem chess?

- The GM title, which so far has been awarded only to 90 problemists worldwide, is a crown of a number of my successes which until now are unsurpassed on a world level. They include the highest number of points (MVP) scored in the last two World Championships for Teams (WCCT) 2012–2013 and 2016–2017, victories in particular sections of the WCCT, the FIDE World Cup etc. Even though in the World Chess Composing Championships for Individuals (WCCI) I have the best overall result (20 problems of mine participating in the WCCI 2013–2015 directly entered the official anthology of the best chess compositions *FIDE Album* for the 2013–2015 period), my best rankings in the particular sections of the WCCI are the 5th place in the twomover section and the 5th place in the threemover section in the WCCI 2013–2015, so I hope that in a future WCCI I shall win a medal in these sections or in the selfmate section.

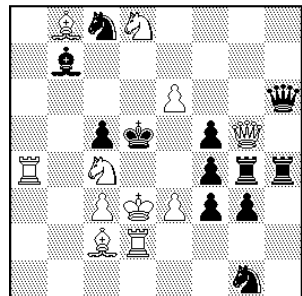
THREE SELECTED CHESS PROBLEMS OF ZORAN GAVRILOVSKI

2nd Pr. *Olympic Tourney* 2018



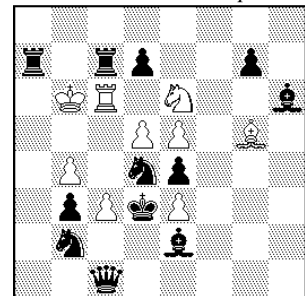
#3 13+13
1. ♖b7! (2. f4+ ♔e4 3. ♘c5#)
1... ♜:c3 2. ♘c6+ ♜:c6 3. f4#
1... ♜:d6 2. ♘c5! [2. ♔g4?]
2... ♜:c3 3. f4# A/ ♘c6# B
2... ♜:c5 2. ♜:e6#
1... ♜:d6 2. ♔g4! [2. ♘c5?]
2... ♜:c3 3. ♘c6# B/f4# A
1... ♜:b7 2. ♜:f8 ♜b6 3. ♜f4#

1st Pl. 10th WCCT 2016–2017



S#3 11+12
1. e7! (2. ♜g8+ ♜:g8, ♜e6
3. e4+ ♜:e4#)
1... ♜g7 2. ♜:f5+ ♜e5
3. ♜e4+ ♜:e4#
1... ♜d6 2. ♘b6+ ♜e5
3. ♜e4+ ♜:e4#
1... ♜:e3 2. ♜:e3+ ♜d4
3. ♜e4+ ♜:e4#

1st Pr. *FIDE World Cup* 2015



H#2½ 4 solutions 9+12
1... ♘c5+ A 2. ♜:c3 ♜e7!
3. ♜d3 [♜d3?] ♘:e4#
1... ♘f4+ B 2. ♜:e3 ♜f6!
3. ♜d3 [♜d3?] ♘g2#
1... ♜:d4 2. ♜d2 ♜c1!
3. ♜c5 ♘:c5# A
1... ♜:d4 2. ♜c2 ♜c1!
3. ♜f4 ♘:f4# B