

# Aloni-75 JT

34 studies by 17 composers from 13 countries took part in this competition. Several mishaps unfortunately somewhat clouded the event: Six works (about 18%!) were immediately disqualified as the composers neglected to pay attention to the thematic requirements, and did not submit twin-positions. A computer-communication problem caused a considerable delay in producing the award. The pair of judges differed widely regarding the evaluation of the works' quality, which illustrated for the umpteenth time, the shortcomings of the rating system used to judge candidates for Fide Albums...

Excluding one outstanding work, the rest of the submitted pieces were a bit disappointing. After careful consideration and necessary investigations, we asserted that only 6 studies met the criterions which justify inclusion in the award (another study, N. 5 by Zinar, was found to be anticipated by works of the composer; e.g. Davranyan & Zinar, Kf3/Kb6 1988); In fact, it was the one exceptional first prize, which kept the dignity of the tourney and its participants.

We thank heartily IM Yochanan Afek, who envisaged, initiated and organized the jubilee tourney; FM Amatzia Avni, who took care, as tourney director, of every detail; and Dutchman Harold van-der-Heijden, incomparable in the composition world, regarding high-quality and swift skills of checking soundness and originality.

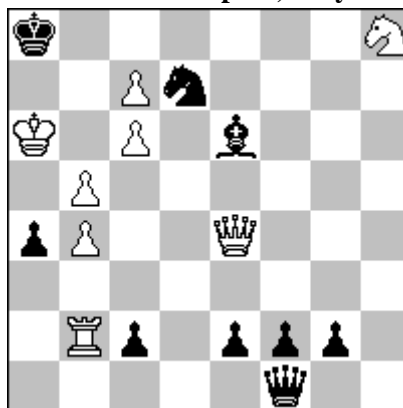
Naturally, we also express our gratitude to all participants from around the world, who responded to the not-at-all-simple thematic challenge [*the theme was "a twin-study is required, created by just one change in the initial position. More than two phases are allowed but a zero-position is forbidden"*] and joined us in our jubilee celebration.

Cheers,

Hillel Aloni, international judge;  
Yoel Aloni  
August 2013, Netanya

Here follows our ranking:

## 1<sup>st</sup> Prize Marco Campioli, Italy



(8+9) Black to move, draw B) Nh8→d1, BTM, draw C) Nh8→b1, BTM, white wins

In this study (which bears resemblance to a more-mover), each piece has a defined role, while the juicy position is about to explode in artistic tactics.

White intends a mate in two (1.c:d7+), which forces black to defend energetically, starting with a knight sacrifice. As play continues, black promotions emerge, some of it ends by sacrificing the new queens to open up the position. On his ninth move white employs a new factor: 9.Ng6! ("you too, Bruknightus?"), when the fearless knight contributes towards mate-threats in a field full of queens! It is only at move 11 that the secret of this bold knight is revealed; sacrificing itself, together with the black knight sacrifice on the very first move, paves the path to force stalemate – a first in a series.

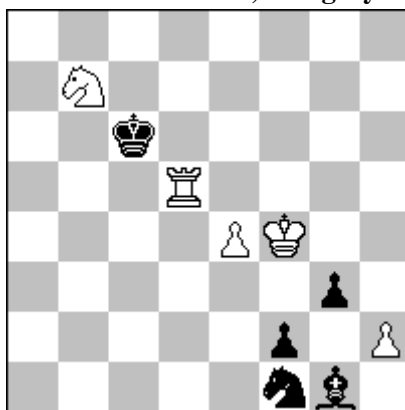
In the second phase, the white knight is placed at the heart of black's promotions system, but this time, due to its proximity to the main action, it starts its role – and ends it – already in the third move, disrupting black's defensive options. On the 14<sup>th</sup> move, a promoted phoenix-like white knight reappears, forcing a perpetual check!

The composer could have been contented with these twins, but he made a third phase: Once again, the white knight is on the board's margins, yet it assists in a dual avoidance and later on in stalemate prevention. It should be noted that white's grandiose winning move (12.Rd8!!) would have been meaningless, were it not for the presence of the white knight!

The study reminds us the grand composing style of Gady Costeff...

- A) **1...Nc5+!** [1...Ne5? 2.b6! e1Q+ 3.b5+-] **2.bxc5 e1Q 3.Qh4!** [3.Qd4? Bc8+ 4.Kb6 Qa5+! 5.Kxa5 g1Q 6.Kb6 Qa1-+] **3...Bc8+ 4.Kb6 Qa5+!** [4...Qa1? 5.Qd8+-] **5.Kxa5 c1Q!** [5...g1Q? 6.Kb6 Qa1 7.Rb4+-] **6.Qd8 Qfe1+ 7.Kb6** [7.Rb4? Qxb4+-] **7...Qe6 8.Rb4 Qa1** [8...Qc2 9.Qh4 Qeb3 10.R:b3 Q:b3 11.Q:f2 a3 12.Qf8! Qh3! 13.Nd7 g1=Q 14.Nd6 a2 15.N:c8 Qf5! 16.Q:f5 a1=Q 17.Qf8=] **9.Ng6!** [9.Nf7? f1Q! 10.Nd6 g1Q 11.Nxc8 Qxc5+-+] **9...f1Q** [9...g1Q 10.Nf8!=] **10.Nf4!** [10.Nf8? Qxc6+!-+] **10...Qg4** [10...Qxc6+ 11.Kxc6! Qf3+ 12.Nd5! Qxd5+ 13.Kxd5 Qa2+ 14.Rc4=] **11.Ne6 Qxe6 12.Rxa4+!** [12.Qxc8+? Qxc8 13.Rxa4+ Qa6+!-+] **12...Qxa4 13.Qxc8+ Qxc8= stalemate** [
- B) **1...Nc5+!** [1...Ne5? 2.b6! e1Q+ 3.b5+-] **2.bxc5 e1Q 3.Ne3!** [3.Qxc2? g1Q! 4.Kb6 Qg4-+] **3...Qxe3! 4.Qxe3 Qc4 5.Rxc2** [5.Qd2? Bc8+! 6.Kb6 Qxc5+! 7.Kxc5 c1Q+-+] **5...Bc8+ 6.Kb6 Qxb5+!** [6...Qxc2 7.Qd4 f1Q 8.Qxa4+ Qxa4= stalemate] **7.Kxb5 f1Q+ 8.Rc4 Qb1+** [8...g1Q 9.Qxg1 Ba6+! 10.Kxa6=] **9.Rb4 Qf1+ 10.Rc4 Ka7! 11.Qc3!** [11.Qa3? Ba6+-+] **11...Ba6+ 12.Kxa4 Qd1+ 13.Ka3! g1Q 14.c8N+!** [14.c8Q? Qa1+-+] **14...Ka8!** [14...Bxc8? 15.Qa5+-+] **15.Nb6+ Ka7** [15...Kb8? 16.Qe5+-+] **16.Nc8+= positional draw** (perpetual check)
- C) **1...Nc5+!** [1...Ne5 2.b6! e1Q+ 3.b5+-] **2.bxc5 e1Q 3.Qxa4** [3.Qd4? (Qf4?,Qh4?) 3...Bc8+ 4.Kb6 Qa5+ 5.Kxa5 cxb1Q=] **3...Qc4 4.Qxc4 c1Q 5.Qd4!** [5.Qh4? Bc8+ 6.Kb6 Qxc5+ 7.Kxc5 Qe5+ 8.Kb6 Qe3+!-+] **5...Bc8+ 6.Kb6 Qa5+ 7.Kxa5 f1Q 8.Kb6!** [8.Qh8? Qfe1+ 9.Kb6 (9.Rb4 Qxb4+=) 9...Qxc5+-+; 8.Qd8? Qf5!-+] **8...Qfc4 9.Rxg2!** [9.Rd2? Qxc5+!-+] **9...Qa3! 10.Nxa3 Qxd4 11.Rg8** [11.Ra2? Qa4!-+] **11...Qh8! 12.Rd8!+-** [12.Rxh8?= stalemate]

**1<sup>st</sup> Honor Mention**  
**Janos Mikitovics, Hungary**



(5+5) Draw B) Kc6→a4 draw

In both phases white must sacrifice his two pieces in a struggle to prevent a black promotion; but that is just an introduction.

In phase A, a long and wonderfully precise contest occur between king and two pawns vs. king, bishop and knight, leading to a piquant ending when white is saved by promoting a pawn (which made an Excelsior!) to a knight.

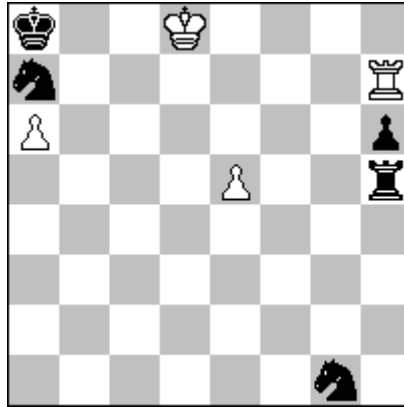
In phase B, things are simpler; precision here lies in the thematic try on the first move (1.Ra5+?). The white rook maneuvers to prevent promotion and the white monarch forces a draw by double-threatening two pieces.

Finally, we didn't find it necessary to refer to the fact that in both phases, the resulting positions could be derived from a database.

**A) 1.Na5+! Kc7 1...Kb6 2.Nc4+= 2.hxg3 Nd2 2...Ne3 3.Rc5+ Kb6 4.Rc1= 3.Rc5+ Kb6 4.Rc1 Kxa5 5.g4! 5.e5? f1Q+ 6.Rxf1 Nxf1 7.g4 Be3+-+ 5...f1Q+ 6.Rxf1 Nxf1 7.g5! Nd2 7...Bh2+ 8.Kf5!= 8.e5! 8.Ke5? Nf3+! (8...Bh2+? 9.Kf5 Nf3 10.e5 Bxe5 11.Ke4!=) 9.Kf4 Nd4! (9...Nh4? 10.Kg4 Ng6 11.Kf5 Nh4+ 12.Kg4 positional draw) 10.g6 Bh2+ 11.Kg5 Be5 12.Kh6 Ne6-+; 8.Kf5? Bd4 9.e5 Nc4-+ 8...Nc4 8...Bd4 9.e6 Nc4 10.Ke4!= (10.e7? Nd6-+) 9.Ke4!! 9.Kf5? Bd4= 9...Bh2 Be3 10.g6= (10.Kf5? Bd4-+) 10.e6 Nd6+ 11.Kd5 Kb6 12.e7! Kc7 13.g6 Kd7 13...Ne8 14.Ke6= 14.g7 Ne8 15.g8N!= Excelsior. 15.g8Q? Nf6+-+**

**B) 1.Nc5+!** Thematic try 1.Ra5+? Kb3! (1...Kb4? 2.hxg3 Ne3 3.Ra1 Kc3 4.Nd6 Kb2 5.Nf5 Nxf5 6.Rf1=) 2.hxg3 Ne3 3.Nc5+ Kc3! 4.Ra1 Kb2! 5.Nd3+ Kxa1 6.Nxf2 Bxf2 7.g4 Nc4!! (7...Kb2? 8.e5! Nc4 (8...Nd5+ 9.Kf5 Bh4 10.g5 Ne7+ 11.Kf6=) 9.e6 Bc5 10.g5 Nd6 11.Ke5 Ne8 12.Kd5 Be7 13.Kc6 Bxg5 14.e7! Bxe7 (14...Nf6 15.Kd6=) 15.Kd7=) 8.e5 Bd4 9.Ke4 Bb2!! (9...Bc3? 10.Kd3=) 10.e6 (10.g5? Nxe5!) 10...Nd6+ 11.Kd5 Nc8 12.g5 Bc1 13.g6 Ne7+ 14.Ke5 Bb2+-+ (14...Bg5? 15.g7! Kb2 16.Kd6! Kc3 17.Kd7 Kd4 18.Ke8!=) 1...Ka3 1...Kb5 2.Nd3+! Kc4 3.hxg3 (3.Ne5+? Kb3! 4.Rd3+ Kc2-+) 3...Ne3 4.Nxf2= 2.Rd3+ Kb4 3.Rxg3 Kxc5 3...Nxg3 4.Nd3+= 4.Rc3+ Kd4 5.Rc1 Ne3 5...Nd2 6.Kg3=; 5...Bxh2+ 6.Kf3= 6.Kf3 f1Q+ 7.Rxf1 Nxf1 8.Kg2=

2<sup>nd</sup> Honor Mention  
Peter Krug, Austria



(4+5) Draw B) Ng1→b1 draw C) Ng1→f1 draw

Black's material advantage is enough to ensure victory. White will count on his passed e-pawn and threats on the back rank, but an immediate push of the pawn fails. In phase A, white overcomes the temptation to capture a knight, and takes the black pawn instead, using the weakness of black's back rank to win a piece, or alternatively to exchange rooks.

In phase B, the Nb1 turns out to be a vital aid for delivering mate to the white king, in tries on the first and on the fourth move. On the other hand, this very placement on b1 enables white to capture the knight, using the power of pa6.

In phase C, both thematic tries in the previous phases (1.Kc7) become the actual solution, while the former solutions turn out to be a try. In this phase, black is obliged to force a draw by perpetual check.

**1.Kc7** 1.Kd7? Nb5 2.e6 Nf3 3.e7 Ne5 4.Ke6 Nc7 -+; 1.e6? Rd5+ 2.Kc7! Nb5+ 3.Kc8 Nd6+ 4.Kd7 Nf5+ 5.Ke8 Nf3 -+.

**1...R:e5 2.Rh8+ Nc8 3.R:h6 Re8 4.Rh5** 4.Rh4? Ne2 5.Rb4 Na7 -+ **4...Ne2** 4...Ka7 5.Rb5 Nf3 6.Rb7+ Ka6 7.Rb8=; 4...Nf3 5.Rd5=

**5.Kd7** 5.Rd5? Nf4 -+ **5...Rf8 6.Re5 Nd4 7.Re8 1/2 :1/2**

B) **1.Kc7** 1.Kd7? Nb5 2.e6 Rd5+ 3.Kc6 N1c3 4.e7 Nd4+ 5.Kc7 Ncb5+ 6.Kc8 Na7+ 7.Kc7 Ne6+ 8.Kb6 Rb5#

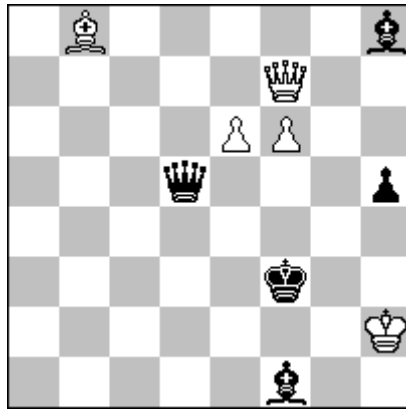
**1...R:e5 2.Rh8+ Nc8 3.R:h6 Re8 4.Kd7**

Thematic try: 4.Rh3? Nd2 5.Rd3 Nc4 6.Rd8 Re7+ 7.Kc8 Nb6#.

**4...Rf8 5.Rc6 Kb8 6.a7+ N:a7 7.Rb6+ 1/2: 1/2**

C) **1.Kd7** Thematic try: 1.Kc7? R:e5 2.Rh8+ Nc8 3.R:h6 Re8 4.Rh4 Ka7 5.Rb4 Ne3 6.Rb7+ K:a6 7.Rb8 Nd5+-+ **1...Nb5 2.e6 Ne3 3.e7 Rd5+ 4.Kc6 Nd4+ 5.Kc7 Ne6+ 6.Kc6!= 1/2 :1/2** (not 6.Kc8? Nc4 7.e8=Q Nb6#.

**3<sup>rd</sup> Honor Mention  
Pavel Arestov, Russia**



(5+5) Draw B) Bb8→a7 draw

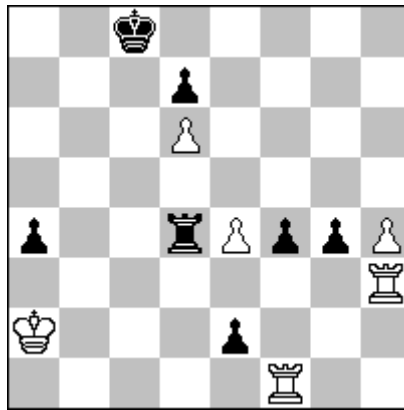
Black's immediate threat, to mate in two (1...Qd2+ / Qa2+), dictates an energetic introductory play, which ends in queens exchange, loss of white pf6 and an ostensibly lost ending for white. Only the strained position of the white king makes it possible for his bishop to enforce a classic stalemate. There is an interesting symmetry between the two phases, as the white bishop "plays" on two parallel ladders, including two self-sacrifices which cannot be accepted because of a resulted theoretical drawing position.

Another point of interest is the precise play of the white king.

In van-der-Heijden's view, this matrix is better expressed in a study with two main lines, rather than a twin study, and we concur.

- A) 1. Qg6!** (1. Qg8? Qd2+ 2. Kh1 Qe1! -+) **Qd2+ 2. Kh1!** (2. Kg1? Qf2+ 3. Kh1 Bg2+ 4. Kh2 Qh4+ 5. Kg1 Qe1+ -+) **Bg2+ 3. Kh2 Bf1+ 4. Kh1 Qg2+!** **5. Q:g2+ B:g2+ 6. Kg1!** (6. Kh2? B:f6 -+) **B:f6 7. e7!** (7. Bd6? Bh3! 8. e7 Bd7 -+) **B:e7 8. Bd6! Bd8 9. Bc7! Bf6 10. Be5! Bg5 11. Bf4! Bh4** (11...K:f4 12. K:g2 =) **12. Bg3! Be7 13. Bd6 B:d6** – Stalemate.
- B) 1. Qg6!** (1. Qg8? Qd2+! 2. Kg1 Bc4 3. Qg6 Qe1+ 4. Kh2 Qe5+ 5. Kg1 Qa1+ 6. Kh2 Qa2+ 7. Kh1 Bd5! -+; 2. Kh1 Bg2+ 3. Kh2 Qf4+ 4. Kg1 Qd1+ 5. Kh2 Qh1x) **1...Qa2+!** (1...Qd2+ 2. Kg1! =) **2. Kh1!** (2. Kg1? Q:a7+ 3. K:f1 Qf2x) **Bg2+ 3. Kh2 Bf1+ 4. Kh1 Qg2+!** **5. Q:g2 B:g2+ 6. Kh2!** (6. Kg1? B:f6 -+) **B:f6 7. e7!** (7. Bc5? Bf1! 8. e7 Bb5 -+) **B:e7 8. Bc5! Bd8 9. Bb6! Bf6 10. Bd4! Bg5 11. Be3! Bh4 12. Bf2! Be7 13. Bc5 B:c5** – Stalemate.

**1st Commendation  
Marco Campioli, Italy**



(6+7) Draw B) Rh3→d1 draw C) Rf1→g1 draw

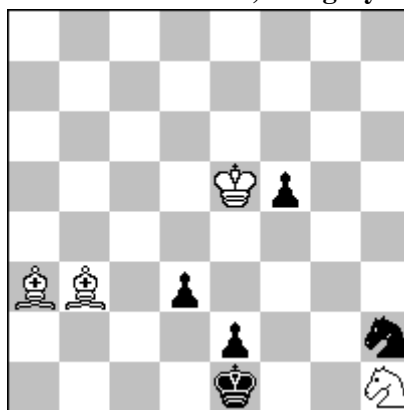
White's material advantage is largely a mirage. In addition to having both his rooks under attack, the black pawn phalanx on the king's flank poses a serious threat. In the play, it transpires that in all three phases black succeeds to promote a queen, yet white manages to save himself with correct counter play.

A) **1.Rc3+!** [1.Rc1+? Kd8 2.Rhh1 f3 3.h5 Rxd6 4.h6 Rxh6!-+] **Kd8 2.Rxf4 Rd2+!** [2...Rxd6 3.Re3=] **3.Ka3 Rxd6 4.Re3!** [4.Rf8+? Ke7 5.Re3 Rd3+! 6.Rxd3 e1Q-+] **4...Rd3+ 5.Rxd3 e1Q 6.Rxg4 Qc1+ 7.Kb4** [7.Kxa4? Qc4+--+] **7...Qb1+ 8.Kc4!** [8.Kc3? a3 9.Rg8+ Kc7 10.Ra8 a2-+] **Qc2+ 9.Kd4** [9.Kc3? Qe2+--+] **a3 10.Rg8+!**= [10.Rxa3? Qd1+--+]

B) **1.Rc1+ Kb7 2.Rxf4** [2.Rfe1? f3 3.h5 (3.Rc2 Rd1 4.Rcxe2 fxe2 5.Rxe2 Rh1 6.Ka3 (6.Rc2 g3-+) 6...Rxh4 7.Kxa4 Kc6 8.e5 g3+--+) Rxe4 4.h6 (4.Rc2 Ka6-+) f2 5.h7 fxe1Q 6.Rxe1 Re8 7.Ka3 Rh8-+] **Rd2+!** [2...Rd1 3.Rc7+ Kb6 4.Rf8 Rd2+ 5.Ka3 e1Q 6.Rb8+=] **3.Ka3!** [3.Ka1? Rd1!-+] **Rd1 4.Rc7+ Kb6 5.Rf8 Ra1+!** [5...Rxd6 6.Rc1 Rd1 7.Rb8+=] **6.Kb2!** [6.Kb4? e1Q+--+] **e1Q 7.Rb8+ Ka6 8.Ra8+ Kb5 9.Rb8+=**

C) **1.Rc3+** [1.Rhh1? f3 2.h5 (2.e5 f2-+) Rxd6 3.h6 Rxh6-+] **Kd8 2.e5!** [2.h5? Rxd6 3.Re1 f3 4.Rc2 f2-+; 2.Rc2? f3 3.Re1 Rxe4 4.h5 Re8 5.h6 Rf7 6.h7 Rg7 7.Rh1 Re8-+] **Ke8 3.h5** [3.Rcc1? f3-+] **Rd2+ 4.Ka3!** [4.Kb1? Rd1+ 5.Rc1 Rxg1-+] **Rd1 5.Rc1 Rxg1 6.Rxg1 f3 7.h6 f2 8.h7 fxg1Q 9.h8Q+ Kf7 10.Qf6+=** [10.Qh7+? Ke6-+]

**2<sup>nd</sup> Commendation  
Janos Mikitovics, Hungary**



(4+5) Win B) Ba3→Na3 draw

White's slight material plus is in itself insufficient to ensure victory. Therefore, the activation of the white monarch is essential. White calculates his way in the utmost care, effectively implementing the pin-effect of the bishop pair.

In phase B, play is utterly different, because of a switch between a white bishop and knight. In our view, such changes harm the thematic connection between the two phases – something that was in the core of the thematic demand of this tourney.

In the absence of pin option by a bishop pair, here white must seek salvation based on maneuvers by his knight pair to stop the black promotion threats.

**A) 1.Kf4!** Thematic try 1.Bb4+? Kf1! (1...d2? 2.Kf4 see main line) 2.Ng3+ Kf2= (2...Kg2? 3.Kf4! Nf3 4.Bd5+- pin) **1...d2** 1...Kf1 2.Ng3+ Kf2 (2...Kg2 3.Bd5+-) 3.Bc5+!+- **2.Bb4** pin **2...Ng4 3.Bc2!** Once again it is forbidden to capture the defenceless f5; 3.K:f5? Nf2! 4.Ng3 Nd3=; 3.Kf3? Ne5+ 4.Kg2 Ng6 5.Bc2 Nf4+ 6.Kf3 Ng6 7.Ba4 Ne5+ 8.Kg2 loss of time; 3.Ng3? Kf2= **3...Nf6!** 3...Nf2 4.Ng3 Ne4 5.Bxe4 fxe4 6.Ke3!+- (6.Nxe4? Kd1=)

**4.Kf3 Ng4!** 4...Ne4 5.Kg2 Nc3 6.Bxc3+- (6.Nf2? d1N!=) **5.Ba4!** 5.Bb3? Ne5+ 6.Kg2 Ng6 7.Bc2 Nf4+ 8.Kf3 Ng6 9.Ba4 Ne5+ 10.Kg2 loss of time **5...Ne5+ 6.Kg2 Nd3** [6...Ng6 7.Bb5 f4 8.Kf3=]

**7.Ba5!** Thematic try 7.Bc3? Nb2!! (7...Nf4+? 8.Kf3 Ng6 9.Ba5 Ne5+ 10.Kg2+-; 7...Nc5? 8.Bc2+-) 8.Bb5 Kd1! It is necessary to sacrifice the bN! (8...Nd1? 9.Ba5+-) 9.Nf2+ Kc2! =

**7...Nf4+** 7...f4 8.Bb3 Nc1 9.Bc2+- **8.Kf3 Ne6!** 8...Nd3 9.Ke3 Kf1 10.Ng3+-; 8...Ng6 9.Bb5+- **9.Bb4!**

9.Bb5? Nd4+=; 9.Ke3? f4+=; 9.Kg2? Nf4+ 10.Kf3 Ne6 11.Bb4 loss of time **9...f4!**

9...Nc5 10.Bb5 Ne6 11.Ke3 f4+ 12.Ke4! f3 13.Ke3!!+- (13.Kxf3? Nd4+=) **10.Kg2! Ng5 11.Nf2!**

11.Bc2? f3+= (11...Ne6? 12.Bd3+-) **11...f3+ 12.Kg3!** 12.Kg1? Nh3+ 13.Nxh3 f2+ 14.Nxf2 stalemate

**12...Kf1** 12...Ne6 13.Ne4+- Thematic try 13.Bb5? Nd4 14.Bd3 Nc6 15.Bc3 Nd4! 16.Ba6 Nf5+! 17.Kxf3 Nh4+ 18.Kg3 Nf5+ 19.Kg2 Nh4+ 20.Kg1 Nf3+ 21.Kg2 Nh4+ positional draw; 13.Bc3? Nd4 14.Ne4 f2 15.Bxd2+ Kf1 16.Bb5 pin 16...Kg1!= **13.Bb5! Ne4+ 14.Kxf3!** Only now can white capture the defenceless bP. 14.N:e4? d1Q=

**14...d1Q 15.Nxd1+-**

**B) 1.Ng3!** 1.Kf4? d2! (1...Ng4? 2.Ng3! Kf2 3.Nxe2=) 2.Nc2+ Kf1 3.Ne3+ (3.Ng3+ Kf2+-) 3...Kg1-+; 1.Kxf5? Kd2 2.Nb1+ Ke3-+ **1...Ng4+** 1...Kf2 (d2) 2.Nxe2-+ **2.Kf4!!** 2.Kd4? Kf2! (2...f4? (Kd2?) 3.Nc2+!! (3.Nxe2? dxe2-+) 3...dxc2 4.Nxe2 f3 5.Bxc2! fxe2 6.Bd3=) 3.Nxe2 dxe2 4.Nc2 f4! 5.Be6 Ne3-+

**2...Kf2** 2...d2 3.Nxe2= (3.Nc2+? Kf2 4.Nxe2 d1Q-+) **3.Nxe2** 3.Nc2? d2! 4.Nxe2 d1Q-+ **3...dxe2 4.Nc2 Ne3!** **5.Nb4! Nd5+** 5...Kf1 6.Nd3=; 5...Ng2+ 6.Kxf5 e1Q 7.Nd3+= **6.Bxd5 e1Q 7.Nd3+=**