

Provisional study award EG 2016-17

Judge: Martin Minski (Germany)

There were 37 studies by 20 composers of 15 countries in this tournament.

First, I have some remarks about studies which are not included in the award:

I think that an ending with rook + minor piece against two minor pieces is not suitable for an art study because it's too difficult to understand and too analytical. See EG #20657, #21093 and #21094.

EG #20486: anticipated by Krug 2012 (HHdbV#3018).

EG #20658: dual 6.Kc7+-.

EG #20659: The exchange on b2 is too brutal for this little idea.

EG #20836: similar to Krug & Garcia 2015 (HHdbV#495)

EG #21354: similar to Becker 1997 (HHdbV#17084)

EG #21366: The main idea was shown by Kekely 2001 (HHdbV#13495).

EG #21367: The anticipation study by Van den Berg 1933 (HHdbV#69416) is better!

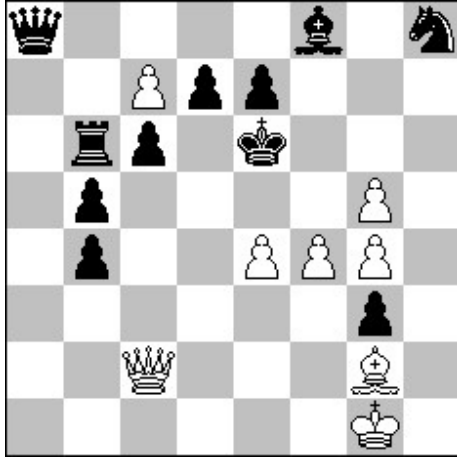
EG #21368: This is an interesting endgame for a practical player, but not a study with artistic features.

Here is my decision:

Gady Costeff

EG #21352

1st prize



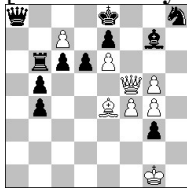
+ (8+11)

1.e5 Kf7 2.Qf5+ Ke8 3.e6 d6!

[3...d5 4.Qh7 Qa1+ 5.Bf1 Qd4+ 6.Kh1+-; 3...dxe6 4.Qxe6+-]

4.Qh7!

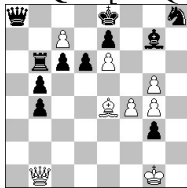
[thematic try 4.Be4? Bg7=



the QB battery is in the wrong order]

4...Qa1+ 5.Qb1!! [5.Bf1? Qd4+ 6.Kh1 Qd5+-+]

5...Qa8 [5...Qxb1+ 6.Bf1+-] **6.Be4 Bg7**



now the battery is in the correct order

7.Bg6+ Kf8 8.Qf5+ Bf6 9.gxf6 Rb8! 10.Qh5!

[thematic try 10.Qg5? Qa7+ 11.Kh1 Qa1+ 12.Kg2 Qb2+

13.Kxg3 Qc3+ 14.Bd3 Qxd3+ 15.Kh4? Qh7+-+]

10...Qa7+ 11.Kh1 Qa1+ 12.Kg2 Qb2+

13.Kxg3 Qc3+ 14.Bd3! Qxd3+ 15.Kh4 now there is no Qh7+

15...Sg6+ 16.Qxg6 [16.Kg5? exf6+ 17.Kxf6 Qd4+ 18.Kxg6 Qg7+ 19.Kf5 Rc8-+]

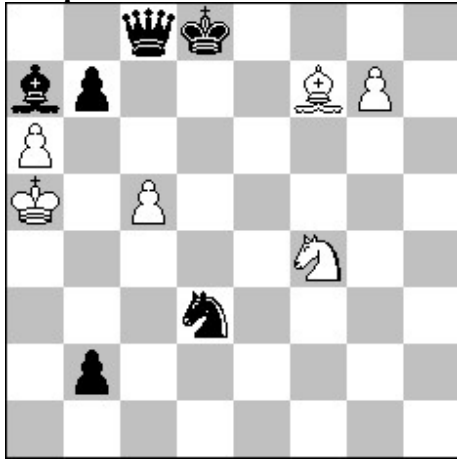
16...Qxg6 17.cxb8Q+ Qe8 18.Qxe8+ Kxe8 19.g5 b3 20.g6 b2 21.g7+-

From the beginning I was thrilled by this concept: a Loyd-Turton realized with a spectacular Q sacrifice on b1. In 2015, Gady showed this theme with a Q+R constellation along the e-file (HHdbV#401). This time it's a Q+B constellation which has to be put in the right order along the diagonal b1-h7. During the „after show party“ all pieces have an active role, there is a second logical try and a similar bishop sacrifice on d3. This is a memorable masterpiece!



Gady showing his study in the garden of the Roxlau family in Berlin, August 4, 2017

Branislav Djurasevic
EG, April 2017, p.101, H.7
2nd prize



+ (6+6)

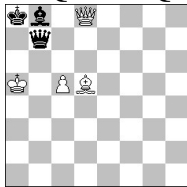
1.g8Q+ Kc7 2.Sd5+ Kb8 3.Qg3+

main A: 3...Sf4! play for stalemate **4.Qxf4+ Ka8**

5.Sc7+ [5.axb7+? Kxb7 6.Qb4+ Ka8 7.Sb6+ Bxb6+ 8.Qxb6 Qxc5+ 9.Qxc5 b1Q=]

5...Qxc7+ 6.Qxc7 b1Q 7.axb7+ [7.Qd8+? Bb8 8.axb7+ Ka7=]

7...Qxb7 8.Qd8+ Bb8 9.Bd5

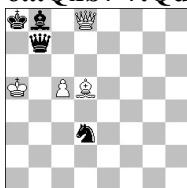


9...Ka7! 10.Qb6+! [10.Bxb7? Bc7+! 11.Qxc7= stalemate – an idea from Maurice Ashley]

10...Qxb6+ 11.cxb6# an ideal mate with block on b8, or:

main B: 3...Ka8 4.Sc7+ Qxc7+ 5.Qxc7 b1Q 6.axb7+ [6.Qd8+? Bb8 7.axb7+ Ka7!]=]

6...Qxb7 7.Qd8+ Bb8 8.Bd5



8...Sxc5 9.Qg8! [9.Qg5?? Bc7#; 9.Bxb7+?? Sxb7+--]

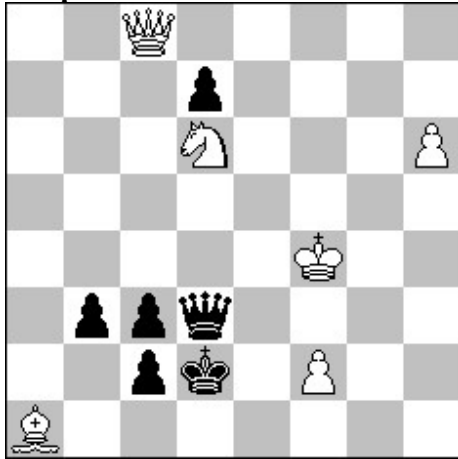
9...Sb3+ 10.Ka4 Sc5+ 11.Ka3+-

Branko has managed to improve a nice stalemate idea by Maurice Ashley (see “Game Studies” by Siegfried Hornecker, EG iv2017). In the first main line, Black sacrifices the knight in order to realize this stalemate. Thanks to the added white pawn, White forces an ideal mate with block on b8. In the second main line, the bS plays an active role, but White can find better places for Q and K.

Harold van der Heijden, Emil Vlasák & Jaroslav Polášek

EG #20989

3rd prize



+

(6+5)

1.Se4+ Qxe4+! 1st Q-sac

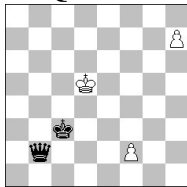
2.Kxe4 b2 3.Qxc3+! 2nd Q-sac

3...Kxc3 4.h7 d5+! counterplay

5.Kxd5 c1Q

6.Bxb2+! [6.h8Q+? Kd3!=]

6...Qxb2



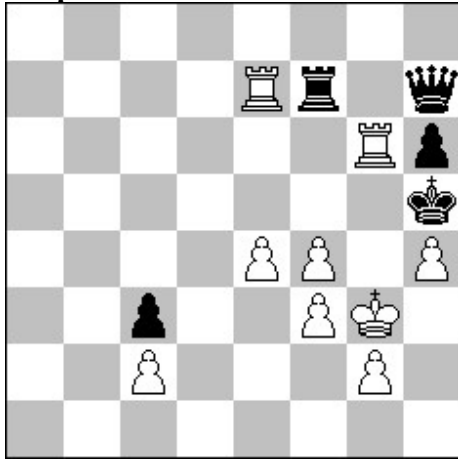
7.h8B+! [7.h8Q+? Kd3 8.Qxb2 midboard mirror stalemate]

We see two mutual Q sacrifices in the introduction and, while it would be better if one of these tactical Q moves could be realized without a capture, this is surely difficult. After the nice counterplay 4...d5+! 5.Kxd5 c1Q a lot of chess players would play “ad hoc” 6.h8Q+, but this is only a draw thanks to some stalemate defenses. Instead we have a surprising bishop promotion. I also like the symmetrical constellation of the stalemate trap!

Amatzia Avni

EG #21353

4th prize



+

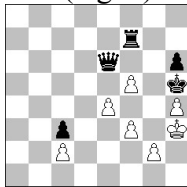
(9+5)

1.Ree6! [1.Rc6? Rg7+! (1...Rxe7? 2.Kh3 #3) 2.Rxg7 Qxg7+
(2...Qg6+?! 3.Kh2! Qxc6 4.Kh3! #2) 3.Kh3 Qg3+! 4.Kxg3 stalemate;
1.Kh3?? Kxg6-+]

1...Qxg6+ [1...Rg7 2.Kh3]

2.Kh3!! Qxe6+ [2...Rxf4 3.Re5+]

3.f5 (4.g4#)



3...Qxf5+ [3...Qxe4 4.g4+ (4.fxe4? Rg7=) 4...Qxg4+ 5.fxg4# model mate]

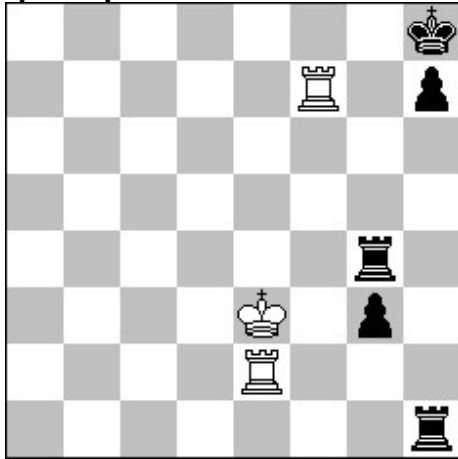
4.exf5 Rxf5 5.g4+ Kg6 6.gxf5+ Kxf5 7.Kg3 [7.Kg2? Kf4 8.Kf2 h5= zz]

7...h5 8.Kg2! [8.f4? Ke4=; 8.Kf2? Kf4= zz]

8...Kf4 9.Kf2 zz Ke5 10.Ke3+-

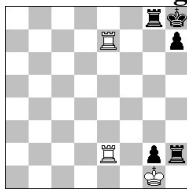
In the introduction White sacrifices two rooks. After 3.f5 there is a really grotesque situation! Black is a queen and a rook up, but he loses thanks to the strong threat 4.g4 mate. At the end, there are some fine zugzwang maneuvers by the wK. The main line was modified in order to avoid duals [3...Qxf5+ instead of 3...Rxf5 4.g4+ (dual 4.exf5) 4...Kg6 5.gxf5+ (dual 5.exf5+)]. I prefer the try 1.Rc6? (instead of 1.Re6?) without any duals until the stalemate position.

Amatzia Avni
EG #21092 new version
special prize



= (3+5)

- 1.Kf3!** [1.Rf8+? Kg7 2.Kf3 h5 3.Rfe8 Rh3--+]
1...Rg8 [1...Rf1+ 2.Kxg4=]
2.Rfe7! [2.Rd7? Rh3! 3.Kg2 Rh2+ 4.Kg1 Rxe2--+]
2...Rh3! [2...g2 3.Rxg2 Rf1+ 4.Ke2 Rxg2+ 5.Kxf1=; 2...Rh2 3.Re8=]
3.Kg2 [3.Re8? g2+--+]
3...Rh2+ 4.Kg1 g2! (5...Rh1+)

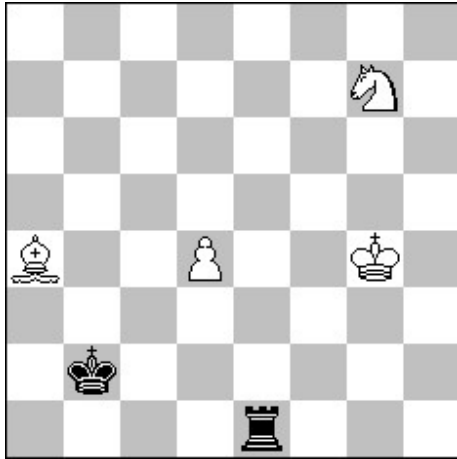


- 5.Rg7!!** [5.Kxh2? g1Q+]
5...Rxc7 [5...Kxg7? 6.Kxh2=; 5...Rh1+ 6.Kxg2 Rxg7+ 7.Kxh1=]
6.Re8+ Rg8 7.Rxc8+ Kxc8 8.Kxh2=

In comparison to the similar idea 5.Rf7! in Kasparian's win study (1938, HHdbV #66073) the fantastic move 5.Rg7!! is even more surprising, because there is no battery on the 7th rank and no threat b8Q. I convinced the composer that this new version with a pure rook endgame is more adequate.

Daniel Keith & Pavel Arestov
EG #21237

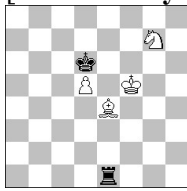
1st honourable mention



+ (4+2)

1.Kf4!!

[thematic try 1.Kf5? Kc3! 2.d5 Kb4! 3.Bc2 Kc5 4.Be4 Kd6! =]



no 5.Sf5+??;

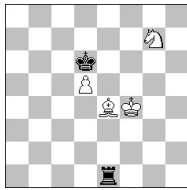
1.Sf5? Kc3! 2.Bc6 Rd1 3.d5 Kb4! (3...Kc4? 4.Se3+-) 4.Kf4 Kc5 5.Ke5 Re1+ (Rg1) =]

1...Kc3! 2.d5 [2.Sf5? Rf1+! 3.Ke4 Rxf5! 4.Kxf5 Kxd4 =]

2...Kb4! [2...Kd4 3.d6 Rf1+ 4.Kg5 Ke5 5.d7 Rf8 6.Se8+-]

3.Bc2! [3.Bc6? Kc5 4.Se6+ Kd6 =]

3...Kc5 4.Be4 Rg1 [4...Kd6



5.Sf5+- field f5 is free!; 4...Rf1+ 5.Ke5+-]

5.Sf5 Rg8 6.d6! [6.Ke5? Re8+ 7.Kf4 Rd8 =]

main A 6...Re8! 7.Bc2! [7.Bb1? Kd5 8.Ba2+ Kc6 =]

7...Kd5 8.Bb3+ Kc5 [8...Kc6 9.Ba4+-]

9.Be6! Rxe6 [9...Kc6 10.Ke5+-]

10.d7+-

main B 6...Rd8 7.Ke5 Re8+ 8.Kf6! [8.Se7? Rd8 9.Sf5 Re8+ loss of time]

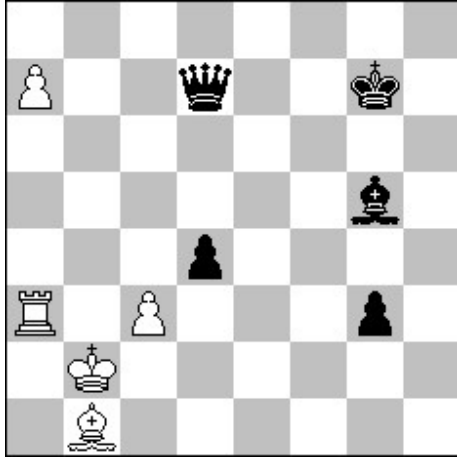
8...Rxe4 9.d7+-

This is a logical study with a surprising key move 1.Kf4!! The seemingly natural move 1.Kf5? is wrong because f5 would thereby be blocked for the knight. At the end, there are two echo variations with a bishop sacrifice in order to promote the pawn.

Jürgen Kratz

EG #21369

2nd honourable mention



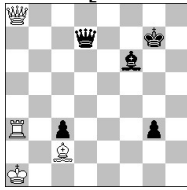
+ (5+5)

1.a8Q dxc3+ 2.Ka1! Bf6

[2...c2 3.Bxc2 Qd4+ (3...Bf6+ 4.Ka2 (4.Kb1? Qb5+) 4...Qe6+ 5.Rb3+-)

4.Kb1 (4.Ka2? Qc4+ 5.Bb3 Qe2+=) 4...Qb4+ 5.Rb3+-]

3.Bc2 [3.Ra7?? c2+ 4.Ka2 c1S+! 5.Ka3 Be7+ 6.Kb2 Qd2+ 7.Bc2 Sd3+--]



3...Qd1+! 4.Bxd1 c2+ 5.Ka2 cxd1Q 6.Rxg3+ Kh6 [6...Kf7 7.Qg8+-]

7.Rh3+ [7.Qf8+? Kh5 8.Qxf6 Qb1+! 9.Kxb1 stalemate]

main A 7...Kg7 8.Qh8+ Kf7 9.Rh7+ Ke6 10.Qc8+ Ke5 11.Rh5+! Qxh5 12.Qc5+- skewer

main B 7...Kg6 8.Qe4+ Kf7 9.Rh7+ Kf8 10.Qa8+ Qd8 11.Rh8+!+- skewer

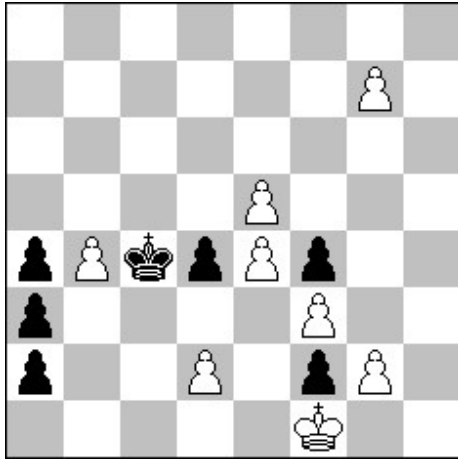
main C 7...Kg5 8.Qg2+ Kf4 9.Qf2+ Ke5 10.Rh5+! Qxh5 11.Qc5+- skewer

The good black countermove 3...Qd1+! leads to an ending with Q+R vs Q+B. Three echo skewers decide the game.

Geir Sune Tallaksen Østmoe

EG #21236

3rd honourable mention

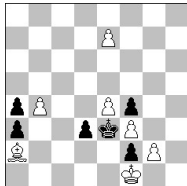


+ (8+7)

1.g8B+! [1.g8Q+? Kd3 2.Qxa2 stalemate]

1...Kd3 2.Bxa2 Kxd2 3.e6 [3.Kxf2? d3 4.e6 Kc1 5.e7 d2 6.e8Q d1Q=]

3...Ke3 4.e7 d3

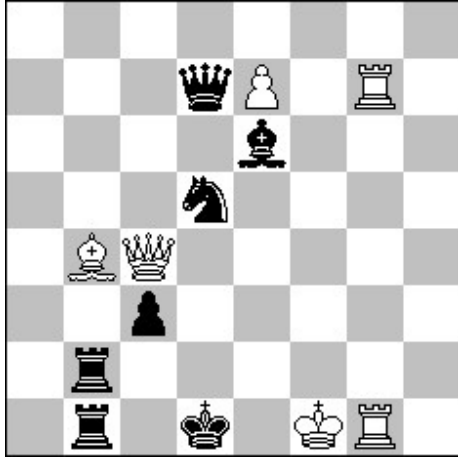


5.e8B! [5.e8Q? d2 6.Qd7 d1Q+ 7.Qxd1 stalemate]

5...d2 6.Bxa4+-

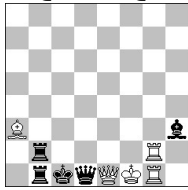
This is not the first pawn endgame with two consecutive bishop promotions (see for example Zinar 2010, HHdbV#4821), but the pattern here seems to be new.

**Árpád Ruzs (after Javier Rodriguez Ibran)
EG #21090 new version
special honourable mention**



+ (6+7)

- 1.Qd3+ Kc1 [1...Rd2 2.Qxb1#]
- 2.R7g2 Bh3! [2...Bf5 3.Re2!+-]
- 3.Ba3! Se3+! [3...Qg4 4.Qc2#]
- 4.Qxe3+ Qd2 5.Qxd2+ cxd2 6.e8Q d1Q+ 7.Qe1! full point mutual zugzwang



- 7...Qxe1+ 8.Kxe1 Bxg2 9.Rxg2 zugzwang
- 9...Ra1 10.Bxb2+-

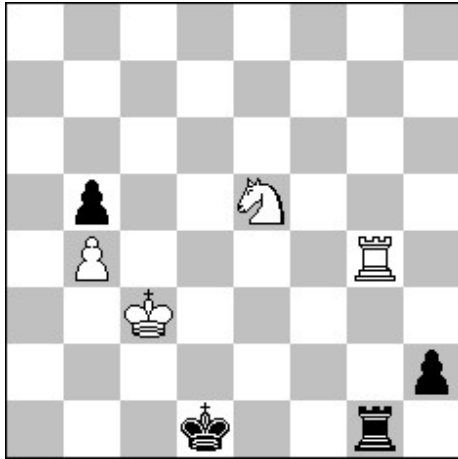
Árpád Ruzs managed to find an introduction for the very impressive 10-man aristocratic full point zugzwang position discovered by Javier Rodriguez Ibran (EG 130, 1998, p.382). This new version, which I prefer, was published on his website:

<http://ruszchessstudies.blogspot.de/2017/10/study-130.html>

Yochanan Afek (Dedicated to Dutch Open 2016)

EG #21238

1st commendation



=

(4+4)

1.Rd4+ Kc1 [1...Ke2 2.Rd2+-; 1...Ke1 2.Sf3+-]

2.Sd3+ Kb1 [2...Kd1? 3.Rh4 h1Q 4.Rxh1 Rxh1 5.Sf2+-]

3.Sf2 [3.Rh4? h1Q 4.Rxh1 Rxh1-+]

3...Rf1 4.Sh1! Rxh1

[**main** 4...Rc1+ 5.Kb3! Rxh1 6.Rd2! Rg1 7.Rb2+!= Draw on material (7.Rxh2? Rg3#)]

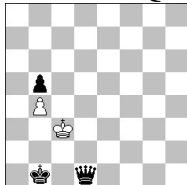
5.Rd2 Rc1+ 6.Kb3 Rc2

[**main** 6...h1Q 7.Rb2+ Ka1 8.Ra2+ Kb1 9.rb2+= Draw by perpetual check]

7.Rd1+ Rc1 8.Rd2 Rc3+!

[**main** 8...Rc2 9.Rd1+ Rc1 10.Rd2= Positional draw by repetition.]

9.Kxc3 h1Q 10.Rd1+! Qxd1=



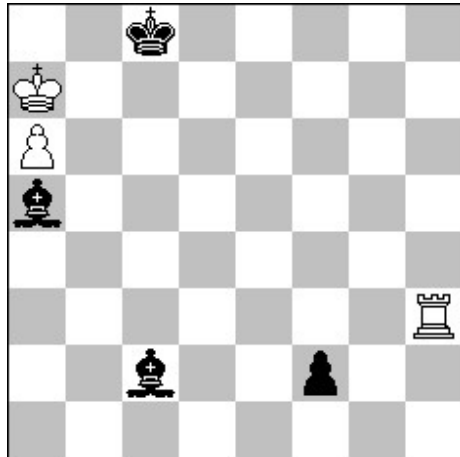
Draw by stalemate!

The author shows four forms of draws in one study: on material, by perpetual check, by positional draw and by stalemate. The judge proposes to add a fifth form: offering to the composer a draw by agreement!

Vasily Lebedev & Evgeny Egorov

EG #21235

2nd commendation



=

(3+4)

1.Rf3 Bb4! [1...Be1 2.Rf8+ Kd7 (2...Kc7 3.Rf7+ Kc8 4.Rf8+ etc.)

3.Kb8 Be4 4.Rf7+! (4.a7? f1Q! 5.Rxf1 Bg3+--+)

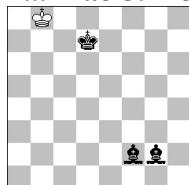
4...Kd8 5.Rf8+ Ke7 (5...Kd7 6.Rf7+) 6.Rf4 Bg2 7.a7=;

1...Bd2 2.Rf8+ Kd7 3.Kb8 Be3 4.a7=]

2.Kb6 Bd2! 3.a7 [3.Rxf2? Be3+--+]

3...Be4 4.a8Q+! [4.Rf8+? Kd7 5.a8Q Be3+!--+]

4...Bxa8 5.Rf8+ Kd7 6.Ka7! Bg2 7.Rxf2! Be3+ 8.Kb8 Bxf2



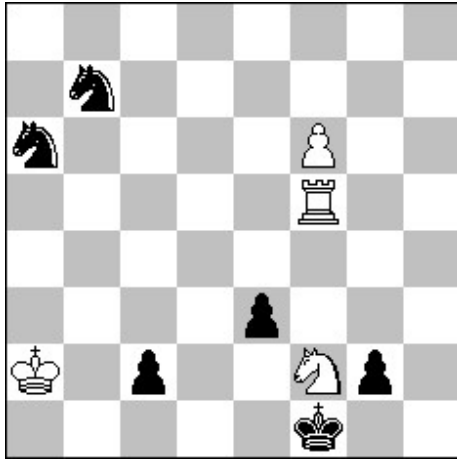
ideal mirror stalemate

An interesting battle leads to a famous stalemate position.

Pavel Arestov

EG #20990

3rd commendation



= (4+6)

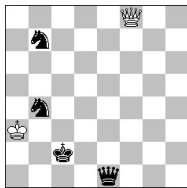
1.Sd3+ [1.Sh3+? Ke1 2.Kb2 Sb4-+]

1...Ke2 2.Sf4+ Ke1 3.Sxg2+ Kd2 4.Rd5+ Kc3

5.Rd3+! Kxd3 6.Se1+ Kc3 7.Sxc2 Kxc2 8.f7 Sb4+

[8...e2 9.f8Q e1Q 10.Qf5+ Kc3 11.Qf6+=]

9.Ka3 e2 10.f8Q e1Q



11.Qc5+!

[11.Qxb4? Qa1# mate with block on b4;

11.Qc8+? Kd3 12.Qxb7 Qa1+ 13.Kxb4 Qb2+/Qb1+--+ skewer;

11.Qf5+? Sd3-+]

11...Sxc5 stalemate

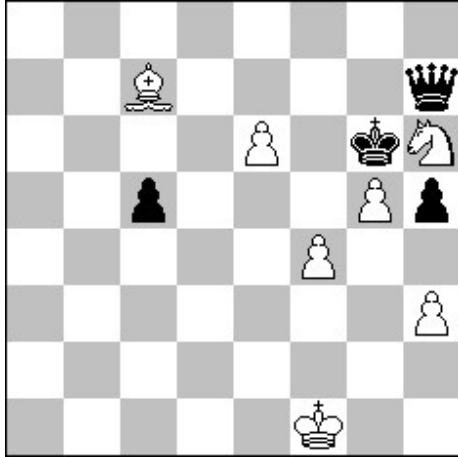
White doesn't fall into the mate trap 11.Qxb4? Qa1 mate. Instead there is a nice Q sacrifice

11.Qc5+! with stalemate.

Peter Krug & Mario Garcia

EG #20838

4th commendation

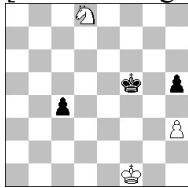


+ (7+4)

1.f5+ Kxg5 2.e7 Qxe7 [2...Kxh6 3.e8Q Qxf5+ 4.Ke2+-]

3.Bd8 Qxd8 4.Sf7+ Kxf5 5.Sxd8 c4

[5...Ke4 6.Kg2 h4 7.Sc6! (7.Sb7? c4 8.Sd6+ (or 8.Sa5 c3=) 8...Kd3÷) 7...c4 8.Kf2 c3 9.Sb4+-]



6.Kg2!! [6.Kf2? c3 7.Sc6 Ke4 8.Sb4 h4! mutual zz(1); 6.Sc6? h4! 7.Kf2 (7.Sb4 Ke5=) 7...Ke4! =]

6...Kf4 [6...c3 7.Sc6 Ke4 (7...c2 8.Sd4+-) 8.Sb4 h4 9.Kf2+- mutual zz (1)]

7.Se6+ Ke5 [7...Ke3 8.Kg3 c3 9.Sc5 c2 10.Sb3+-]

8.Sc5 Kd4 9.Sa6 c3 10.Sb4 Kc4 11.Sa2! Kb3

12.Sc1+ Kc2 13.Se2 Kd3 14.Kf2! [14.Kf3? c2 15.h4 Kd2= mutual zz (2) 16.Sd4 c1S! =]

14...c2 15.Kf3 Kd2 16.h4 2nd mutual zz (2)

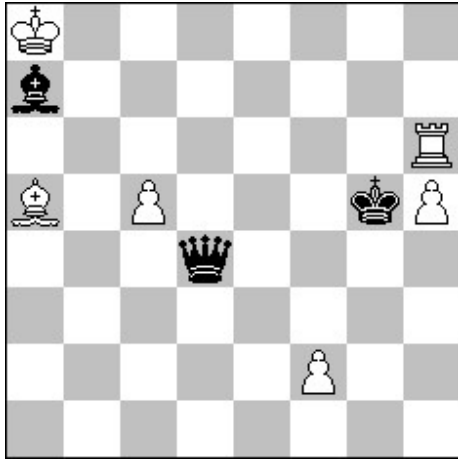
16...Kd3 17.Sc1+ Kd2 18.Sa2 Kd3 19.Kf4!+-

This is an interesting battle with several mutual zugzwang positions although, as with many database-derived studies, the introductory play and the database finale are not closely linked.

Michal Hlinka & Luboš Kekely

EG #21352

5th commendation



+

(6+3)

1.Rd6! [1.Rg6+? Kxh5 2.Rd6 Qxc5 3.Ra6 Kg4 4.Bd8 Qc8+ 5.Kxa7 Qxd8-- EGTB]

1...Qxc5 to disadvantageous square [1...Qxf2 2.Bd8+ Kxh5 3.Kxa7= EGTB]

2.Ra6 Kxh5 3.f3! tempo [3.Rxa7? Dc8#; 3.f4? Kg4 4.f5 Kxf5-- EGTB]

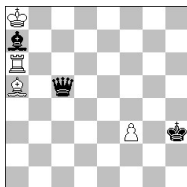
3...Kg5 4.Bd2+ [4.Kb7? Qe7+ 5.Bc7 this is not check 5...Be3--]

4...Kh4 [4...Kf5 5.Ra5=]

5.Be1+! [thematic try 5.Ba5? Kh3-- zz (dual 5...Kh5--)]

5...Kh3 [5...Kh5 6.Ra5=]

6.Ba5! zz



6...Kg3 to disadvantageous square [6...Kg2 7.f4 Kf3 8.f5 Qxf5 9.Kxa7!= EGTB]

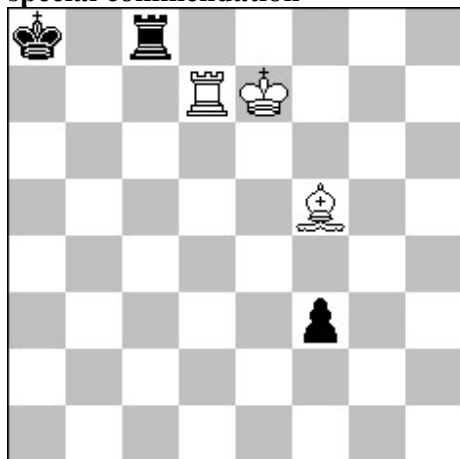
7.Kb7! till now [7.f4? Kg4! 8.f5 Kxf5-- EGTB]

7...Qe7+ 8.Bc7+ with check !

8...Kxf3 9.Rxa7=

I don't like the introduction with capture of two wPs and, unfortunately, the bB does not move. However, the main position is interesting with mutual zugzwang after 6.Ba5! It's a pity that there is a dual in the thematic try 5.Ba5? Kh3/Kh5.

Ignace Vandecasteele
EG #20837
special commendation



+ (3+3)

1.Be4+ Kb8 2.Rb7+ Ka8
3.Kd7 [3.Bxf3? Re8+ (*dual* 3...Rh8/Rg8=) 4.Kxe8 stalemate]
3...Rg8 4.Kd6! Rg6+ 5.Kc5 Ra6
6.Bc6! [6.Bxf3? Rc6+! 7.Bxc6/Kxc6 stalemate]
6...f2 7.Rf7+ Kb8 8.Kd6 f1Q 9.Rxf1 Ra3
10.Rf8+ Ka7 11.Kc7 Rg3 12.Ra8#

There are a lot of studies with this material, many by the same composer, but this position seems to be original. White does not immediately take the black pawn because of some stalemate traps.