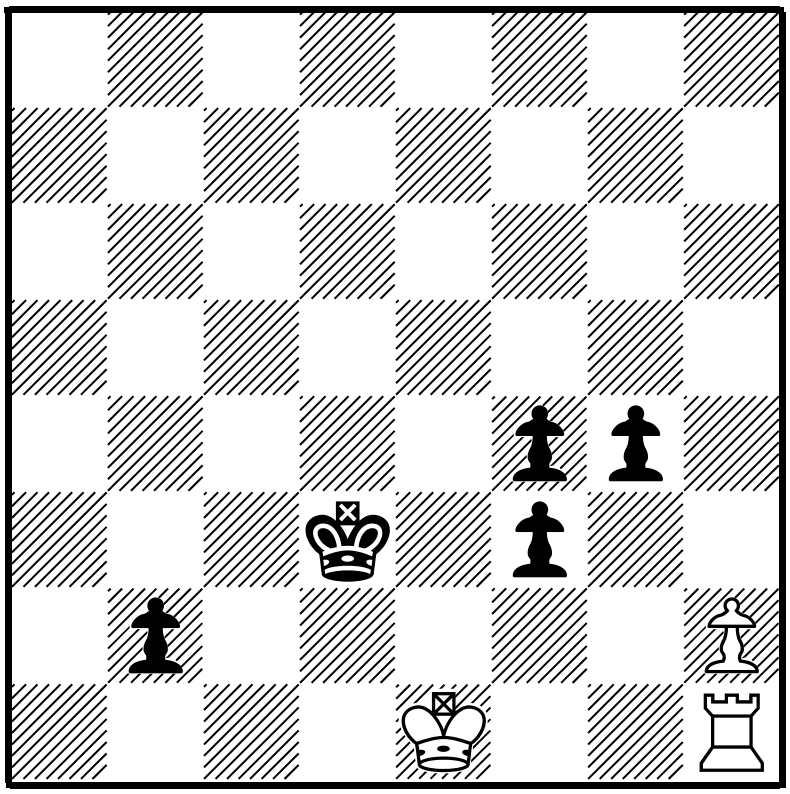
No. 196 — Vol. XX — April 2014



White to play and draw

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Editorial

By Harold van der Heijden

Recently, three prominent composers passed away: Alberto Foguelman (Argentina), Hamlet Amiryan (Armenia) and Vitaly Kovalenko (Russia). Thanks to José Copié, Yuri Bazlov, Karen Sumbatyan, and Yochanan Afek, **EG** is able to honour these excellent composers in an appropriate manner by publishing extensive obituaries and some of their excellent studies.

Recently, Jana Sochneva, daughter of Alexey Sochnev, informed me that her father had suffered a stroke three years ago, and is still recovering. We sincerely wish him all the best and hope that reading **EG** and endgame study composition in general may contribute to his recovery.

I congratulate Yochanan Afek with the election of his Timman-60 JT study as study-of-the-year 2012. A great honour but also excellent publicity for our art, which is by the way the main intention of this selection.

Emil Vlasák writes about new EGTB formats. For me the *syzygy* tablebases meant a giant leap ahead as they (6EGTB) fit on a relatively very fast SSD drive which considerably speeds up calculation by computer engines. The only worrying thing is that one needs a special interface that is able to turn the 50-move-rule option "off", which also is not the standard option. We await many incorrect cook claims based on a faulty setting. By the way, it is not a good idea to implement the 50-move in endgame study composition. That merely is a practical rule for OTB chess, and was originally invented to prevent unsporting players to continue the ending of e.g. K against K for a 1000 moves or more. Some people (…) have advocated implementation of that rule in endgame study composition, because they wanted to have the same rules for OTB play and endgame studies. Fortunately that has not ended up in the codex because, if so, we would have been faced with fairy chess style studies in which the solution is move A, because it is a mate in 49 moves, while the thematic try B is wrong, since it is a mate in 51 moves. In addition, there are plans to change the 50-move rule into a 75-move rule…That would not retrospectically affect OTB games, but would affect endgame studies. A similar discussion about a "dead position" (also a practical rule) is included in our originals column.

In the Spotlight column in this issue there are the following remarks: "Amatzia [Avni] finds it unnecessary to publish every correction in **EG**. In his view it is sufficient to inform Harold so that he can include them in his next version of HHdb …. There are thousands of positions that need correction". But I do not include unpublished corrections or originals in my database (there are a couple of exceptions also from the time when I was less strict and which I cannot undo for obvious reasons). The point is that I hope that (endgame study) editors apply a minimum standard of quality for what they publish, because a large proportion of the corrections I see unfortunately is (very) poor. Jarl Ulrichsen asked me to explain this in **EG** as it is not always easy for an editor to politely refuse publishing a correction. Therefore I should add that I do not want to insult people where I am convinced of their good intentions.

Examples of really horrible and not infrequent corrections are: addition of dead wood: a certain study with a (hypothetical) move 1.Ra1 has a second solution with 1.Rb1, and the correction is to add a bS at a1, so only 1.Rxa1 works. I have even seen examples in which almost every move in the correction is a capture of sprouting weed… There are also examples of studies that have a cook (e.g. 4.Se6 instead of 4.Sf5) and a refutation (5…Kh8 and White cannot win). In such cases some people propose that the study can be saved by making 4.Se6 the solution. But perhaps the "solution" of the

ending is sound, but as the thematic play that followed 4.Sf5 is lost, that is not a correction but a further destruction of the composer's work of art.

I propose some rules for corrections. I am not trying to invent new rules of chess but, just for clarity, I will number them. First, some "politeness" rules:

P1) a correction proposal should, wherever possible, always be sent first to the composer of the original, who is the one to make the final decision whether it is valid or not.

P2) a correction of a study belongs to the original source. Only if that is not possible (e.g. certain formal tourneys, original publication many years ago, magazine ceased publication) a correction may be published elsewhere.

P3) EG's cook hunter Mario Garcia regularly contacts composers when he finds a cook in their studies, and they sometimes submit a correction for publication *in the award* in **EG**. But I am not very happy with this practice, even if rule P2 was correctly applied. Say that a composer won a 1st prize in a tourney with study 1, Garcia cooks study 1, and the composer sends a correction 1A for inclusion in the award that is to be published in **EG**. It might well be that the judge would not have awarded 1st prize had the composer submitted 1A. But after publication of 1A in **EG** it may look like 1A won 1st prize. In my view, in such cases the cook should be mentioned in **EG**'s award and the correction belongs to Spotlight (in a subsequent issue). In **EG** we have, to date, taken a liberal approach, but my intention is to apply this rule more strictly from now on.

P4) A correction of a study does not become the "property" of the corrector (some say: "my composition, after X"), even if the correction also slightly improves on the original. In my opinion the artistic idea is often more relevant than the technical part (soundness). Of course, this rule is subjective, because some corrections/modifications add considerable thematic content. However, it seems to me that the corrector himself is not the one to decide here, and we should rely on the persons who are involved applying **P1-2**.

Then there are some aesthetic rules, which are more subjective. Of course, when someone manages to correct a (non-existent) faulty Babson task study almost everything will be allowed!

A1) A correction should at least have the same thematic content as the original study: see the example above. If a study has two main lines, the correction should also have these two main lines. If a correction results in loss of play (i.e. the solution has to be shortened; see e.g. S.6. in Spotlight), it is clearly inferior to the original. An AUW study correction omitting one of the thematic promotion lines is ridiculous. *Et cetera*.

A2) Addition of dead wood (especially inactive pieces being captured) should be avoided.

A3) Addition of extra material must be avoided. I often see "easy" corrections in which an extra pawn prevents a cook (e.g. winning material). The corrector has an obligation to explain to the editor what, without adding the extra material, he has tried to correct the study.

An ideal correction should (i) at least show the artistic content of the original study without the addition of extra material, (ii) be accepted by the composer of the original and (iii) be published in the original source as a correction.

I would welcome comments and suggestions for improving these rules by **EG**'s readers. We will try to apply these correction rules in **EG** from now on.

Originals (44)

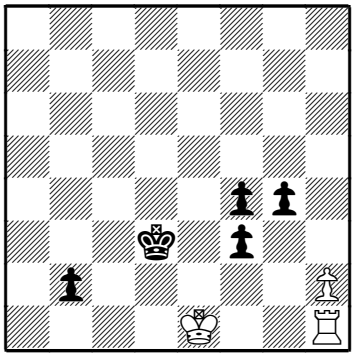
Editor: Ed van de Gevel

"email submissions are preferred."
Judge 2014-2015: Luis Miguel González

Recent troubles with my email made me wonder whether the phrase "email submissions are preferred" is really the best choice. In January I received an email from Peter Krug apparently resending an email with a study for this column. I checked but could not find the earlier email. I responded with an email thanking Peter for his entry. A month later, when clearing my spam filter, I found to my horror a new email from the Peter cancelling his entry since he had not heard anything back... Enough of complaints and let's go to the studies that survived email transmission without problems.

In our first study Geir Østmoe shows us a Vallãdao.

No 19599 G. Tallaksen Østmoe



e1d3 0100.14 3/5 Draw

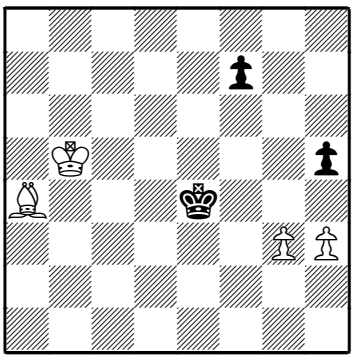
No 19599 Geir Sune Tallaksen Østmoe (Norway) 1.O-O Kc2 2.h4/i gxh3 3.Rf2+ Kb3 4.Rxf3+ Ka2 5.Rf2 Ka1 6.Kh2/ii b1Q 7.Rf1 Kb2 (Qxf1 stalemate) 8.Rxb1+ Kxb1 9.Kxh3 draws.

i) 2.h3? g3 3.h4 f2+ 4.Kg2 b1Q 5.Rxb1 Kxb1 6.h5 Kc2 7.h6 Kd2 8.Kf1 Ke3 9.h7 f3 10.h8Q g2 mate.

ii) 6.Rf1+? b1R 7.Rxb1+ Kxb1 8.Kh2 Kc2 9.Kxh3 Kd3 wins.

Martin Minski shows a study where the black defence dictates which action (g4 or gxh4) White should select to be successful.

No 19600 M. Minski



b5e4 0010.22 4/3 Win

No 19600 Martin Minski (Germany) 1.Bd1/i h4 (f5; Bxh5) 2.Bc2+/ii and now:

— Ke5 3.g4 (gxh4? Kf6;) Kf4 4.Bf5/iii Kg3 5.Be6/iv Kxh3 (fxe6; g5) 6.g5+ Kg3 7.Bxf7 Kf4 8.g6 wins, or:

— Kf3 3.gxh4/v Kf4 4. Kc5 (Kc4, Kc6) Ke5 (f5; Kd-) 5.h5 f5 6.h6 Kf6 7.Bxf5 Kf7 (Kxf5; h7) 8.Bh7 Kf6 9.h4 wins.

i) 1.Bc2+? Kf3 draws, or 1.Kc5? Kf3 2.Kd6 Kxg3 3.Bd7 Kf4 draws.

ii) 2.g4? Kf4 3.Bc2 Kg3 4.Bf5 Kxh3 5.Be6 Kg3 6.g5 Kf4 draws.

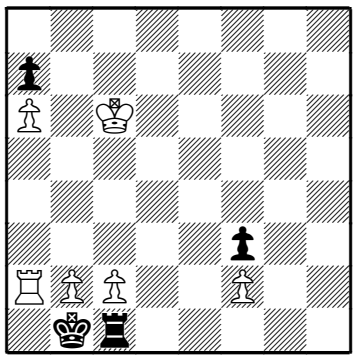
iii) 4.Bb3? f5 draws, or 4.Kc5? Kg3 5.Kd4 Kxh3 6.Bf5 Kg3 7.Ke5 h3 draws.

iv) 5.g5? Kf4 (Kf3) 6.g6 fxg6 draws.

v) 3.g4? Kg3 (Kg2) 4.Bf5 Kxh3 5.Be6 Kg3 6.g5 Kf4 draws.

In the Pavel Arestov's study White must end up on the right side of a mutual zugzwang to conclude with either a winning Q versus R+P endgame or a winning R+P versus R endgame.

No 19601 P. Arestov



c6b1 0400.42 6/4 Win

No 19601 Pavel Arestov (Russia) 1.Ra3/i Rxc2+ 2.Kb7 (Kd5? Rxf2;) Rxb2+ 3.Ka8/ii Rxf2 4.Kxa7 zz Kc1/iii 5.Ka8 (Kb7? Rb2+;) Kb2/iv 6.a7/v Kxa3 (Rh2; Rxf3) 7.Kb8/vi Kb2/vii 8.a8Q Kc1 9.Qd5/viii wins.

i) 1.Ra4? (Ra5?) Rxc2+ 2.Kb7 Rxf2 3.Kxa7 Rxb2 draws.

ii) Thematic try: 3.Kxa7? Rxf2 zz, and 4.Ka8 Ra2 5.Rxa2 Kxa2, or here: 4.Kb6 Rb2+ 5.Ka5 f2 draw.

iii) Kb2 5.Kb6 Kxa3 6.a7 Rb2+ 7.Kc7 Rc2+ 8.Kd7 f2 9.a8Q+ Kb2 10.Qf3 wins.

iv) Rh2 6.Rxf3, or Rf1 6.Ra1+ win.

v) Try: 6.Kb7? Kxa3 7.a7 Kb2 8.a8Q Kc1 9.Qd8 Rb2+ 10.Kc6 Rc2+ 11.Kb5 Rb2+ 12.Kc4 Rc2+ 13.Kb3 Rb2+ 14.Ka3 Rd2 15.Qf6 Rd3+ 16.Kb4 Kd2 draws, or 6.Kb8? Rg2 7.Rxf3 Rg8+ 8.Kb7 Rg7+ 9.Kb6 Rg6+ 10.Kb5 Rg5+ 11.Kc4 Rg4+ 12.Kd5 Rg5+ 13.Kd4 Rg4+ 14.Ke5 Rg7 draws.

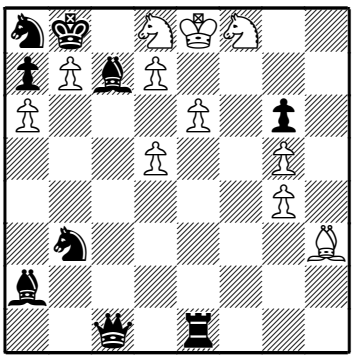
vi) 7.Kb7? Kb2 8.a8Q Kc1 draws.

vii) Rb2+ 8.Kc7 Rc2+ 9.Kd7 f2 10.a8Q+ wins.

viii) But not 9.Qc6+? Kd1 draws, nor 9.Qa1+? Kd2 draws.

Per Olin composed a study to illustrate a point about *dead positions*. To quote Per: "The chess rules say that a game ends immediately when there is a mate, stalemate or dead position; therefore I find it somewhat disturbing, and amusing!, that in endgames a dead position is continued up to stalemate....Perhaps this is a convenient moment for possible discussion; it would be interesting to know what others think in this issue."

No 19602 P. Olin



e8b8 3378.72 11/9 Draw

No 19602 Per Olin (Finland) 1.Sc6+ Qxc6 2.dxc6 Sc5/i 3.d8Q+/ii Bxd8 4.Sd7+/iii Sxd7 5.bxa8Q+ Kxa8 6.Bg2 Bxe6/iv 7.c7+/v Bd5+ 8.Kxd8/vi Bxg2 9.c8Q+ Sb8 10.Qb7+ Bxb7 11.axb7+ draws by a dead position as White would be stalemate after the obligatory capture by the bK. *FIDE Chess rules 5.2b: The game is drawn when a position has arisen in which neither player can checkmate the opponent's king with any series of legal moves. The game is said to end in a 'dead position'. This immediately ends the game, provided that the move producing the position was legal.*

i) Sb6 3.d8Q+ Bxd8 4.Kxd8 Rc1 5.e7 draws.

ii) 3.bxa8Q+? Kxa8 4.e7 Bd5 or 3.e7 Bd5 4.bxa8Q+ Kxa8 5.d8Q+ Bxd8 6.Kxd8 Bxc6 7.Bg2 Bxg2 8.e8Q Rxe8+ and Black wins.

iii) 4.bxa8Q+? Kxa8 5.Kxd8 Sxa6 wins.

iv) Bc7 7.cxd7+ Kb8 8.e7 draws.

v) 7.cxd7+? Bd5+ 8.Kxd8 Bxg2 wins.

vi) 8.Kxd7? Bxc7 9.Bxd5+ Kb8 wins.

To disturb Per even more: in the forty odd years I have been playing OTB chess I have had my fair share of hard-fought battles that ended in K+B versus K or K+S versus K endings. None of them were declared drawn as a dead position and all were ended by an accepted draw offer... I certainly would not like to lose some beautiful stalemates because of a rule that seems to be added to satisfy some lawyers...

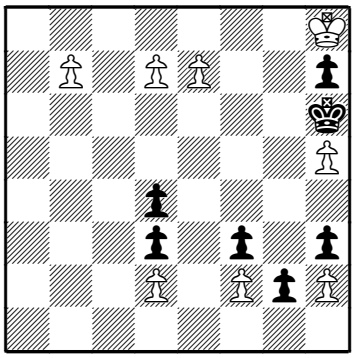
Spotlight (40)

By Jarl Ulrichsen

Contributors: Amatzia Avni (Israel), Marco Campioli (Italy), Gady Costeff (USA), Mario M. García (Argentine), Javier Rodriguez Ibran (Spain), Axel Ornstein (Sweden), Geir Sune Tallaksen Østmoe (Norway), Alain Pallier (France), Harold van der Heijden (The Netherlands).

In the special issue to honour John Roycroft (**EG***178 John Roycroft Special*) Gady Costeff dedicated the following endgame study to the grand old man of endgame studies.

S.1. G. Costeff
EG*178*, 2009



h8h6 0000.76 8/7 BTM, Win

1…g1Q 2.e8S Qg5 3.b8B Qf5 4.Bd6 Qf7 5.d8R, and White wins; cf. **EG***178*#16982 and HHdbIV#75540.

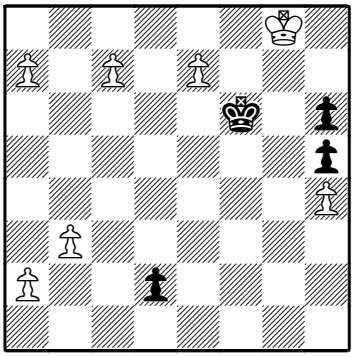
Endgame studies featuring *allumwandlung* are rare, and showing this theme in a pawn study is quite exceptional.

In November 2013 I received an email from Gady in which he showed me a surprising example of the same theme (S.2).

I have not seen the solution, but the introduction is obviously **1…d1Q 2.e8S+ Kg6 3.a8B Qd4 4.c8R**, and White wins.

Gady writes: "I doubt the composer was aware of my study but by shifting the matrix one file to the left he saves 4 (!) pawns, provides an extremely elegant setting and even simplifies the play though the knight promotion now occurs with check. This study is such a vast improvement that is in a different class."

S.2. G. S. Tallaksen Østmoe
Die Schwalbe, October 2013



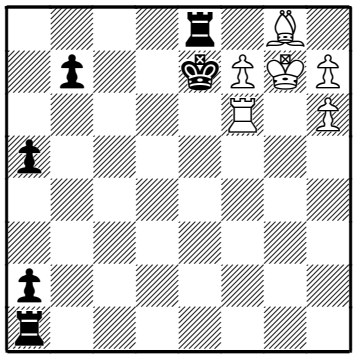
g8h6 0000.63 7/4 BTM, Win

Østmoe is a strong Norwegian IM who published his first endgame studies a few years ago. He has already composed some impressive works and is obviously a coming man among Norwegian composers.

Whenever you see a composition that reminds you of a previous work it is natural to get suspicious and assume that the author has done little more than finding a better setting. Gady does not think of this possibility, but I decided to send an email to Østmoe and ask him if he knew Gady's study. Østmoe told me that he was not aware of it when he composed his version of the idea, but that he had seen it later in HHdbIV. As I know Østmoe personally I am convinced that this claim is true. When I informed Gady about Østmoe's answer he wrote: "I was not worried about authorship, just wished to share my appreciation for his excellent work." I for one appreciate this way of looking at compositions. On the other hand this does not change the verdict that the priority of having realized the idea belongs to Gady, and his study is of course an anticipation of Østmoe's work.

Here is a study that Gady created in his youth.

S.3. G. Costeff
1st place 2nd WCCT, 1981



g7e7 0710.33 BTM, Draw

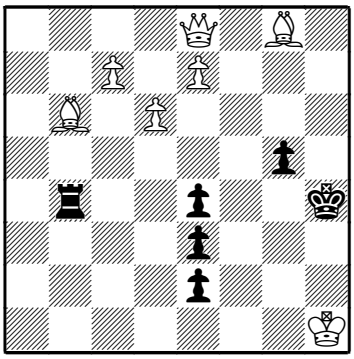
The main line runs: **1…Rg1+ 2.Kh8 Rf8 3.Re6+ Kd8 4.Re5 a4 5.Rd5+ Kc8 6.Rd4 a3 7.Rc4+ Kb8 8.Rc3**, and White draws; cf. **EG***78*#5358 and HHdbIV#49048. As a matter of fact White does not draw because, recently, the composer found that 8…Rg3 wins for Black.

It is not unusual that composers overlook a refutation since they are so absorbed by their ideas that they become blindfolded; however, this was a tourney with many nations taking part, and it is surprising that nobody observed a cook that should not be too difficult to spot.

Fortunately it is easy to find a correction. Gady simply adds a white pawn on f2 and a black pawn on f3 (29xi2013). The f-file pawns preclude 8…Rg3.

Our excellent cook hunter Mario M. García has sent me corrections of two faulty studies by Amatzia Avni. I had planned to publish both, but an email from Amatzia concerning these corrections made me reconsider my decision. Amatzia finds it unnecessary to publish every correction in **EG**. In his view it is sufficient to inform Harold so that he can include them in his next version of HHdb (HH: see editorial). On principle I do agree with Amatzia. There are thousands of positions that need correction, and it would be impossible to publish all of them in **EG**. I prefer corrections of endgame studies that have been reproduced in **EG**. They should be of a good quality and allow me to write something about them. So in spite of Amatzia's comment I think that we should take a look at the following position.

S.4. A. Avni
2nd prize *Shahmat*, 1982



h1h4 1320.34 7/6 Win

1.Qh5+ Kxh5 2.e8Q+ Kh4 3.Qxe4+ Rxe4 4.Ba5 Rf4 5.Be1+ Kh3 6.Be6+ g4 7.Bxg4+ Rxg4 8.c8R Rd4 9.Rg8 Rd1 10.Rg1 wins; cf. **EG***99*#7654 and HHdbIV#50116. In HHdbIV U. Blass and N. Elkies are credited with the cook 5.Bd5 Rf1+ 6.Kh2 g4 7.Be1+ Rxe1 8.d7. The composer gave 8.c8Q Rh1+ 9.Bxh1 e1Q, and in **EG***99* p. 714 we read that White is unable to win this position. This must be a mistake. White wins easily after 10.Qh8+ Kg5 11.Qe5+. Now 11…Kh6 and 11…Kh4 are met by 12.Qf6+ Kh5 13.d7. Black can win the pawn on d7 after 13…Qd2+ 14.Kg3 Qxd7, but will find himself in a hopeless position after 15.Be4 Qc7+ 16.Kg2. If Black tries 14…Qe1+ (instead of 14…Qxd7) the checks will soon take an end. This means that 8.d7 is only another way of showing that 5.Bd5 is a cook [HH: but still this makes Blass & Elkies the first to claim correctly that 5.Bd5 is a cook!]. Mario is also credited with a cook. After 8.c8R Mario's move 8…Rg7 looks strong. It is difficult to see how White can make any progression.

Mario proposes to add a white pawn on h2. This seems to prevent both cooks. If White tries 5.Bd5 then 5…Rf1+ leads to perpetual check as h2 is no longer accessible for the wK. And in the final position the extra pawn on h2 secures the win.

[HH: but the solution should end with 8.c8R "and wins", as after 8…Rd4 many moves win (as White can afford to lose wPd6). Some of the

charm of the composition is lost: 9.Rg8 and 10.Rg1, which were the only winning moves in the original setting. Adding material and losing play is in my view not a successful correction].

In November 2013 Harold sent me an email: "I have some news regarding the version of Réti's study you discussed in **EG***192* p. 110. Recently I chanced on a reproduction in this version, in Jakov Vladimirov's nice book *1000 Prikliuchenyi na Shakhmatnoi Doske* (*1000 Adventures on the Chess Board*), Moscow 2006/7, page 159, diagram 338 (…). There I read that Dawson wrote about this study in *The Chess Amateur*, January 1922, of which I possess photocopies (…)."

Harold adds the following commentaries: "It is stated there that Dawson found the position in *Teplitz-Schönauer (Anzeiger?)* of 30x1921. The rook ending is supposed to be from a game played at Berlin. Of course, at the time, often such stories were told in connection with endgame studies. More interesting is the fact that Adamson, proposed moving the bR to a7 to make it sound (as you did in **EG***192*). Further, the well-known version by Adamson (HHdbIV#08687) is given here in text. I would like to see *Teplitz-Schönauer Anzeiger* of 30x1921. The newspaper is digitally available on-line

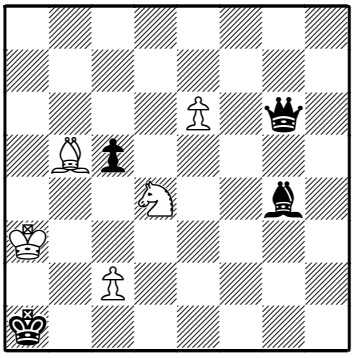
http://anno.onb.ac.at/cgi-content/anno?apm=0&aid=tsa

but only until ii1920... And do not forget the *Deutsch-Österreichische Zeitung* of 11ix1921 (not available on-line, as far as I know). Although much has been written about this study, before I see it in print in its original source, I cannot exclude the possibility that Réti had seen the draw in a Berlin game; this would also explain why he waited so long to publish it under his name in *Kagan's Neueste Schachnachrichten* 1922."

This is exciting and I wonder if one of our German readers would be able to check *Teplitz-Schönauer Anzeiger* of 30.x1921. Who accepts the challenge?

In his article on the Rice MT in **EG***195* Alain Pallier published a correction of one of Kubbel's studies on p. 19. It turns out that a wrong version was printed in the article. The bB should *not* be on c8, but on g4 to prevent 1… Qg3. The former version with the bishop on c8 (*ChessStar* 3xii2011) was cooked by J. Polášek.

S.5. L. Kubbel
Best End Game, Rice MT 1916,
Correction by A. Pallier
Original



a3a1 3041.21 5/4 Draw

1.e7! (1.Sb3+? Kb1 2.Bd3 Bf5 3.Sd2+ Kc1 4.Sb3+ Kd1 5.Sxc5 Bxd3 wins, or 1.Bd3? Bf5! 2.Bxf5 Qf6 3.Sb3+ Kb1 4.Sd2+ Kc1 5.Sb3+ Kd1 6.Bd3 Qe7 wins) **1…Bd7!** (1…cxd4 2.e8Q Qd6+ 3.Kb3 Be6+ 4.c4 Qg3+ and, e.g. 5.Ka4 Kb2 6.Qf8 Qb3+ 7.Ka5 d3 8.Ba4 Qxc4 9.Qf2+ Kc3 10.Qe1+ Kd4 11.Qh4+ and the B v B+P ending that follows is drawn or here 2…Qxc2 3.Qe1+ Bd1 4.Kb4 Kb2 5.Bc4 Qc3+ 6.Qxc3+ dxc3 7.Bd3 draws) and we're back in the solution as given in **EG**195. In short: **2.Bd3** (or 2.Sb3+ Kb1 3.Bd3) **2...Qd6 3.Sb3+ Kb1 4.e8S! Qg3 5.Sd6 Qxd6 6.c4+ Qxd3 stalemate.**

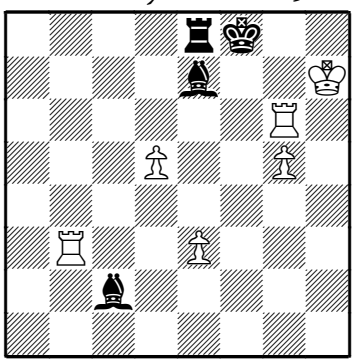
When I saw Alain's version I remembered that I had made a similar attempt some years ago. I even sent my version to Ed van de Gevel for publication, but Mario found a flaw. I do not remember the details, but I also involved Timothy Whitworth in my project. Our readers probably know that Timothy has written an excellent book, mentioned in Alain's article, on Kubbel's endgame studies, so Timothy showed great interest in my efforts to find a sound setting. But it was all in vain. I think that the unfortunate transposition of move 2 and 3 in Alain's version was a major problem in my setting too. I tried to solve it by adding a white and a black pawn on the h-file but, since I do

not like adding material that does not take part in the play, I ultimately left my work unfinished.

In **EG***195* **S.4.** I mentioned an endgame study by H. Rinck that had been cooked by Marco Campioli. I also mentioned two ways of eliminating the second solution proposed by Marco. HH added the comment that in 2012 Mario M. García had proposed to put the wR on d7. Marco has sent me a letter in which he shows that he proposed this correction in 2011. It appeared in Marco's book *Primi premi degli studisti italiani / First prizes of Italian study composers*, Sassuolo 2011. A short review of the book by Alessandro Sanvito can be found in *Schacchi e Scienze Applicate* 30 (2012) p. 57 under the heading "Historical Chess Abstracts". Marco does of course concede that Mario must have found the same correction independently.

Marco has also sent me some corrections. I do not show them here, but I offer an interesting refutation of a supposed cook.

S.6. A. Grin, V. Korolkov
Shakhmaty v SSSR, 1961



h7f8 0560.30 6/4 Win

1.e4 Bxe4 2.Rf3+ Bxf3 3.Rg8+ Kf7 4.Rg7+ Kf8 5.g6 Bxd5 6.Rf7+ Bxf7 7.g7 mate. Someone claimed in 1962 that 1…Bxg5 draws; cf. HHdbIV#32075. A correction appeared a year later in the same journal. The wRb3 was moved to c3 and bBc2 to b1; cf. HHdbIV#32074. I have no idea why 1…Bxg5 was regarded as a refutation, but the new setting indicates that is has something to do with wRb3 being *en prise*. This means that White cannot play 2.Rxg5. Marco points out that White can play 2.Rg8+ Kf7 3.Rg7+ Kf6 4.Rb6+ Ke5 5.Rxg5+ Kxe4 6.Rb4+. This is a 7-piece position so the result can be checked in the Lomonosov tablebase, but it seems to be an easy win for White. I would like to add that there is another refutation of the supposed cook: White can also play 2.Rf3+ Ke7 3.Kg7 and now White is threatening to take the bishop on g5 next move. If Black plays 3…Bh4 then White wins the bB on c2 after 4.Rf7+ Kd8 5.Rd6+ Kc8 6.Rc6+. If 3…Bxe4 then 4.Rf7+ Kd8 5.Rxg5 leads to another 7-piece position that seems to be quite hopeless for Black. I conclude that the original setting was sound.

Axel Ornstein is a strong IM who has won the Swedish championship several times. He has sent me some comments on Spotlight 38 in **EG***194*. Becker corrected two of his flawed studies, but Axel doubts that the corrections are sound. In **P.2.** he cannot find a win after 4…Bg6, and I am inclined to agree with him. White can win the black pawn on a5 after 5.Rg4 Bh5 6.Rg5 Be8 7.Rxa5, but the resulting endgame is a database draw. (Black can of course prolong the loss of the pawn by playing 5…Be8. But 6.Rg8 Bh5 7.Rg5 leads to the same position. So why waste a move?) After 6…Be8 White could try 7.Rg8 Bh5 8.Rb8, but then 8…Kd3 9.Ka6 Kc2 10.Kxa5 b3 is another database draw.

[HH: according to the 7-piece EGTB, the correction of P.2. is sound. The first four white moves given in **EG***194* are unique, and after 4…Bg6, both 5.Rg4 and 5.Rh6 win, e.g. 5.Rg4 Bh5 6.Rg5 Be8 7.Rg8! Bh5 and now 8.Ka6 Kd3 (a4; Kb5) 9.Rg5 Be8 10.Rg3+ Kc2 11.Kxa5 b3 12.Kb4 b2 13.Rg2+ Kc1 14.Kc3 b1S+ 15.Kd3 which still looks like a draw but a 6EGTB win].

In **P.4.** Axel would like to know how the natural move 1.Bb3 is refuted. As **P.2.** and **P.4.** are based on the same idea it is not easy to see why 1.Bc4 wins and 1.Bb3 loses as 1.Bb3 corresponds to 4.Bg6 in **P.2.**

Axel adds that the outcome can be checked in the Lomonosov tablebase and expects that the answer will soon appear. The composer is of course welcome to defend his solutions.

In **EG***194* **P.9.** I showed a correction by Pal Benko. Axel is not convinced that this correction is sound. After 1.Sf3 Kf5 2.Sxh4 Kf4 3.Bd3 he claims that 3…e5 draws. The natural

continuation 4.d5 e4 5.Bc2 Kg3 6.Bxe4 Kxh4 7.Bxh7 leads to a database draw, and I do not see how White can improve his play.

The critical comment on #19282 in **EG***194* Supplement has inspired Javier Rodriguez Ibran to search for a setting in which White cannot win in two ways after 7…Sa6. Javier adds a black pawn on e7 and a black pawn on h5. Now 7…Sa6 gives the desired mate, but Javier prefers to regard 7…Sc6 8.Sd7 Ka6 9.Bxb6 Sb8 10.Sxb8+ Kxb6 11.Sd7+ Ka7 12.Se5 h4 13.Sc6+ K~ 14.Sxe7 h3 5.Sf5 h2 16.Sg3 as the main line. This however is not what the composers wanted to show.

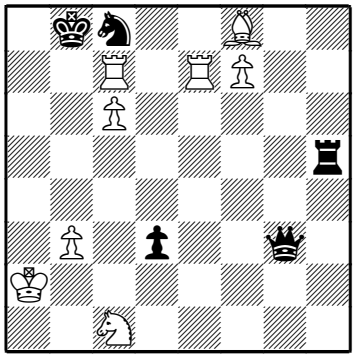
As usual I call for the assistance of our readers to help me in making this column attractive and worth reading.

Study of the Year 2012

The selection of **"The Study of the Year"** is organized by the World Federation for Chess Composition and aimed at introducing a single friendly endgame study to the general public. The study should appeal to chess players of various levels and encourage them to pay more attention to endgame studies. Composers were invited to submit a single study (either their own or by others) that was published (either in a magazine or in an award) during the year 2012.

In all, 24 candidate studies were considered by an international panel of endgame study experts (David Gurgenidze, Oleg Pervakov, Gady Costeff, Ilham Aliev and Harold van der Heijden), who scored the studies independently. The scores (and all studies) can be found here: http://akobiachess.gol.ge/study_2012.html

S.1. Y. Afek
2nd prize Timman 60 JT 2012



a2b8 3514.31 8/5 Win

1. Rb7+ (1.Rxc8+? Kxc8 2.Re8+ Kc7 3.Bd6+ Qxd6 4.f8Q Qxf85.Rxf8 d2 6.Rf1 dxc1Q 7.Rxc1 Ra5+! 8. Kb2 Ra6 draws) **1...Ka8 2.Ra7+ Sxa7 3.Re8+ Sc8 4.Rxc8+ Ka7 5.Bc5+ Rxc5 6.Ra8+!** (6.f8Q? Qg2+ 7.Ka3 Ra5+ 8.Kb4 Qd2+ 9.Kc4 Qxc1+ with perpetual check) **6...Kxa8 7.f8Q+ Qb8 8.Qxc5 d2 9.c7** (Qa5+? Qa7;) **9...dxc1S+!** A new bS is born on the square where his white counterpart was captured... **10.Kb1!** (10. Qxc1? Qxc7! 11.Qxc7) **10...Qc8!** (Qxb3+; Kxc1) **11.Qc6+ Ka7 12.Kxc1 Qh3! 13.c8S+!** and a new wS is born on the square where the bS was captured! (13.c8Q(R)? Qf1+ and stalemate by the black desperado queen; 13.c8B? Qxb3 14.Qc7+ Ka8) **13...Kb8 14.Sb6! Qxb3 15.Qc8+ Ka7 16.Qa8+ Kxb6 17.Qb8+** wins.

This is a study with a mutual Phoenix theme: both the bS and the wS are captured and reborn on the very same squares!

Obituary
Beating the time – Vitaly Kovalenko (23v1947 – 5iii2014)

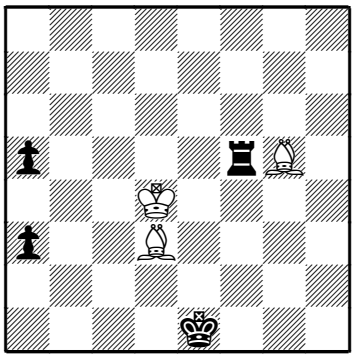
By Yuri Bazlov

The endgame study art has suffered an irreplaceable loss: the famous Russian chess composer Vitaly Kovalenko has died after a sudden heart attack in the seaside town Bolshoi Kamen (Far East region of Russia).

For me to speak about him today in the past tense is incredibly hard, not only because he was my friend; for nearly half a century Vitaly and I were bound by our common passion: chess poetry. We first met in 1965 when we were barely 18. Here is how he recalled our adolescent time in his last manuscript, dedicated to our collaboration, which he sent me by e-mail only a fortnight before he died: "We were still very green and had only learned the basics of chess composition. Communication over the board helped us in acquiring much-needed experience… We could spend all night long thoroughly examining our favourite studies, analysing the most puzzling lines of these works and, of course, preparing and designing new ones".

Yes, all was well. It is fair to say that, in general, in our cooperation I was the one who was truly green. We became enthusiastic about composition almost at the same time when we participated in solving events, and then, thanks to the collection of A. Gurvich, we discovered the wonderful world of the endgame study. However, Vitaly had already expressed himself as an artist and was ready to create serious chess paintings.

B.1. V. Kovalenko
3rd prize *Vecherny Novosibirsk* 1963
Correction: G. Kasparyan 1984

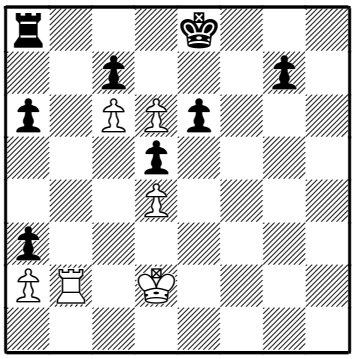


d4e1 0320.02 3/4 Draw

1.Bc1 Rf4+ 2.Kc3! Ra4 3.Bc2 a2 4.Bb2 Ra3+! (4…a1Q 5.Bxa1 Rxa1 6.Kb2! and the bR is trapped!) **5.Bxa3 a1Q+ 6.Bb2! Qa2 7.Bb3! Qb1 8.Bc2! Qa2 9.Bb3!** positional draw with perpetual pursuit of the bQ.

However, for Vitaly the most successful year on the creative area was 1967. In a large creative competition first announced in *Primorsky Krai*, its judge, the international master V. Tyavlovsky, noted that not only the two prize winners came from the Far East but two more got 1st and 2nd honourable mention. The best study:

B.2. V. Kovalenko
1st prize *Tikhookeansky Komsomolets* 1967

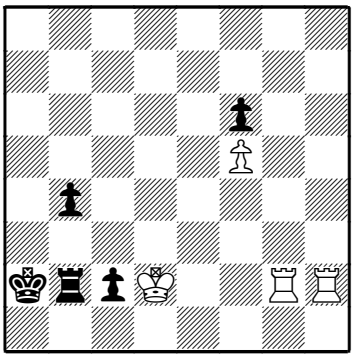


d2e8 0400.46 6/8 Win

1.Rb7 cxd6 2.Rxg7 0-0-0 3.Ra7 e5 4.Kd3 (Ke2) e4+ 5.Ke3 a5 6.Kd2 e3+ 7.Ke2 a4 8.Kd1 e2+ 9.Ke1 wins. Black is in zugzwang and loses a rook.

In the following year, Vitaly convincingly won the prestigious international tourney of the main Soviet youth newspaper *Komsomolskaya Pravda* with at the time had a circulation of several millions. Behind him came leading composers like N. Kralin, A. Bor, Yu. Dorogov, A. Frolovsky, and others.

B.3. V. Kovalenko
1st prize *Komsomolskaya Pravda* 1968



d2a2 0500.13 4/5 Win

1.Kc1 b3 2.Rxc2 Ka1 (if 2…bxc2 then 3.Rxc2 Ka1 4.Rc6 Ra2 5.Rxf6 with a winning rook ending for White) **3.Rce2 Rc2+ 4.Rxc2 b2+ 5.Kd2 b1Q 6.Rh1!** (6.Rc1? Qxc1+ 7.Kxc1 stalemate) **6…Qxh1 7.Rc1+ Qxc1+ 8.Kxc1 Kxa2 9.Kc2** and Black must resign.

Later, our life paths diverged and converged again. After obtaining a degree in engineering, Vitaly moved to the city Bolshoi Kamen, where he worked for more than forty years in senior positions at one of the largest marine dockyards in the Far East. His work, including frequent business trips, and a large family (together with his wife Irina, he raised four children!) left him little time for his favourite hobby, but somehow, miraculously Vitaly found a way to solve this problem. He left behind a huge chess legacy, including several books and more than two dozens articles. Vitaly collected all the published studies of Vitold Yakimchik, among which are also tones not widely known to endgame study friends. He made great efforts to find and obtain the archive of this outstanding Soviet chess composer, but in the end he did not have sufficient funds to finalize his hard work, which I am sure every one of us would look forward to.

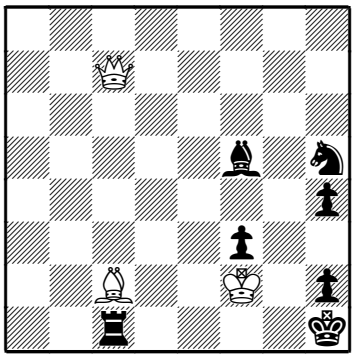
It is almost unbelievable that with such employment, Vitaly published more than 750 studies; only Rinck and Pogosyants did more!

(HH: also Prokes and Gurgenidze). Although studies predominated in his work, he also composed problems with the same passion, and in every genre with the possible exception of fairy chess. These were almost as close to his heart as studies. It is difficult to state the exact figure, but his output of chess problems was certainly in the hundreds.

Vitaly had no particular goal and never wanted to beat anyone: standard production was profound alien to him and he was a master of the material and his imagination and inventiveness were inexhaustible. It is no wonder that more than 80 of his studies were awarded prizes with almost 40 obtaining the highest distinction in Russian and international competitions. He repeatedly won medals in Russian championships as well as performing successfully in the WCCI, in one of which (2007-2009) he appointed judge along with two others. His best works were entered for the *FIDE Album*, which brought him the title of International Master of Chess Composition in 2007.

One of his more recent studies is:

B.4. V. Kovalenko
3rd prize *Shakhmatnaya Kompozitsia* 1996



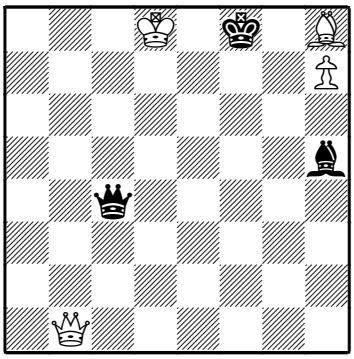
f2h1 1343.03 3/7 Win

1.Be4 Rf1+ 2.Kxf1 Sg3+ 3.Qxg3 Bh3+ 4.Qg2+ (great reply!) **Bxg2+** (fxg2+; Kf2 zz) **5.Kf2 h3 6.Bh7 (Bg6) Bf1 7.Kxf1 f2 8.Be4** mate.

Such studies with forced play featuring sacrifices and counter sacrifices as well mutual zugzwang motifs are also called study tasks. In this work the author managed brilliantly to combine everything to which he had himself selflessly been devoted throughout his unfortunately short life.

Naturally, being a co-author with Vitaly for such a long time, I cannot resist showing a few of our joint studies.

B.5. Y. Bazlov & V. Kovalenko
1st hon. ment. *Krasnoe Znamya* 1971



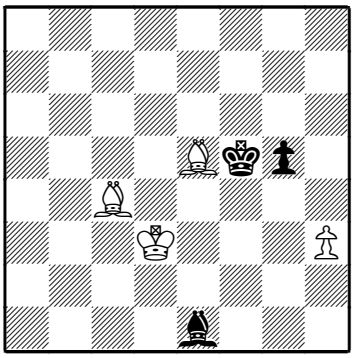
d8f8 4040.10 4/3 Win

At first sight it seems that White should be able to win without much difficulty. For example, 1.Qf5+? Bf7 2.Bf6 and it looks like Black can only resign. But after the surprising 2…Qd4+! 3.Bxd4 there is a stalemate with a pinned bBf7. Strangely, the only way to win is a Q-sac at the first move…

1.Qf1+! Qxf1 2.Bd4! Qg2 (2…Kf7 3.h8Q Kg6 4.Qg7+ Kf5 5.Qf6+ K- 6.Qxf1) **3.h8Q+ Qg8 4.Qf6+! Qf7 5.Qh6+ Kg8 6.Qh8** mate.

Anatoly Kuznetsov was so pleased with this study that he included it in several of his books and articles.

B.6. Y. Bazlov & V. Kovalenko
2nd prize *Shakhmatnaya Moskva* 1971

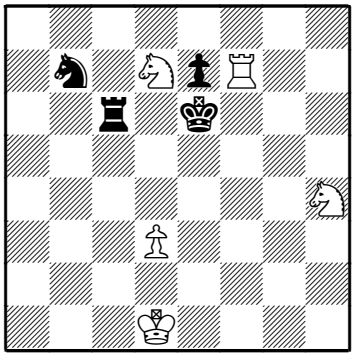


d3f5 0050.11 4/3 Win

1.Bc7! g4 2.Ke2 Bh4 (otherwise 3.h4) **2.Bd3+! Kg5 4.Kf1!** (Black is in zugzwang. Bad is 4.Be4? gxh3 5.Bd8+ Kf4! With a draw) **4… gxh3 5.Bd8+ Kg4 6.Be2+ Kg3 7. Bc7** mate. An ideal mate with two active self-blocks.

During one of our meetings Vitaly showed me a central board position with almost equal material in which White sacrifices a rook and then delivers a beautiful mate by a knight. But it needed an interesting introduction involving play of the black pieces to the 'necessary' squares adjacent to the bK. At the time we considered it impossible to do this but a few years later (in 1986) we succeeded and the study won high distinction in a major international tourney:

B.7. Y. Bazlov & V. Kovalenko
2nd prize Poland Chess Federation 40 AT
1986



d1e6 0405.11 5/4 Win

1.Se5! Rd6! 2.Kd2! Sd8 3.Rf5! Rd5 4.Rf8 Kxe5 5.Sg6+ Kd4 6.Sxe7 Se6! 7.Rf6, and:

— **Rd6 8.Rf5 Sc5 9.Rd5+! Rxd5 10.Sc6** mate, or:

— **Rb5 8.Sc6+! Kd5 9.Rxe6 Rb6! 10.Re5+! Kd6 11.Sa5! Kxe5 12.Sc4+!** and **13.Sxb6** wins.

The second line with lively piece play complements the first line which shows an ideal mate. In one of his books, the famous GM John Nunn calls this one of the best studies of the 20th century, certainly very high praise, but such credit belongs primarily to Vitaly beause he was the one who invented this beautiful idea which we jointly worked out to include the interesting piece battle.

The story of my friend would be incomplete if I did not mention another little-known side of his passion for chess (which he learned at the age of 6). Vitaly was not just good at chess, he was an excellent tournament player. When he still was a student, he made a candidate master norm, winning competitions for the Far Eastern Polytechnic Institute, and also won many chess tournaments. I remember that in August 1968 we both played against Botvinnik in a clock simul that the 6th world champion gave in Vladivostok against ten first-grade youngsters. Only three of them, including Vitaly, achieved a draw.

Despite his constant shortage of time, he somehow still managed to practice composition, as well as coaching and officially leading a team during championships and acting as judge. He also worked with children and taught them about his favourite subject in the junior sport schools. He left a trace in the hearts of Caissa's fans which will be there for many years. Future generations of chess art lovers will learn from his studies, many of which will forever belong to the treasure of chess composition. We will remember him for his outstanding contribution to our art!

(translated from Russian by HH).

Prizewinners explained

The Pawn Endings of Vitaly Kovalenko

By Yochanan Afek

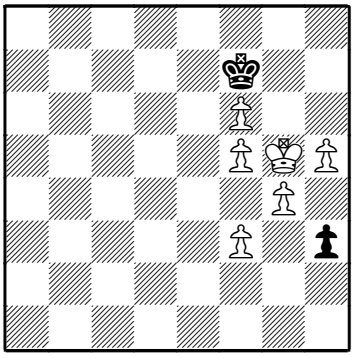
With the death of IM Vitaly Semenovich Kovalenko (23v1947- 5iii2014) the art of the endgame study lost another fine composer of the old classical school. He lived in the remote city of Vladivostok thus it was for us a rare and pleasant opportunity to meet him during the 51st annual composition congress in Jurmala (Latvia) in 2008.

He composed more than 500 player friendly studies (he also composed direct mate problems) and these were published all over the world, starting from 1963 until his last days; he was awarded with a number of prizes and other distinctions. Occasionally he worked together with other composers and his life-long cooperation with his celebrated hometown mate Yuri Bazlov was particularly successful, resulting in some 50 quality co-productions. In 2007 he was awarded the title of International Master for Chess Composition, a well-deserved recognition for a rich 50-year career.

His studies display a wide range of attractive ideas employing a large number of themes and motifs. Nevertheless, during his long career he always had a soft spot for pawn endings. Vitaly Semenovich used various motifs of the pawn ending, such as tempo-play, opposition, excelsior and under-promotion, to name just a few. Nevertheless, I have been personally more interested in those pawn studies that manage to double a basic element in two main variations on different files, ranks or diagonals. Even if they are sometimes not particularly beautiful, I still find them attractive when they create a kind of harmonious echo or, even better, as an echo chameleon. On top of their artistic merits there are also more prosaic reasons to make them special: no matter how simple they are, they hardly ever appear in over the board practice. However, this is just healthy jealousy on the pat of someone who fails to create such wonders himself.

Let us have a look at some examples. The stalemate is a natural and effective motif to start with:

A.1. V. Kovalenko
2nd comm. Magadan 50 JT 1988



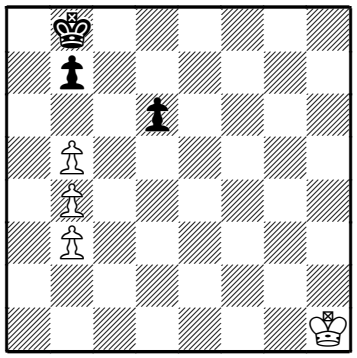
g5f7 0000.51 6/2 Draw

1.h6 h2 2.h7 h1Q 3.f4, and a): **3…Qxh7** stalemate!, or b) **3...Ke8 4.Kg6 Kf8 5.g5!** (5.f7? Qc6+! 6.f6 Qe4+ wins) **5...Qh2 6.f7 Qb2 7.f6 Qb1+ 8.f5 Qh1 9.h8Q+ Qxh8** stalemate!

Even if not the most exciting play it is still a perfect Chameleon Echo: all pieces are "climbing" one rank up to create the new stalemate and doing so change their colour.

The centenary of Nicolay Dmitryevich Grigoriev (1895-1938), the legendary pawn ending specialist, was celebrated in 1995 by a composing tourney. Here is one favourite of mine:

A.2. N. Grigoriev
2nd *Shakhmatny Listok* 1929

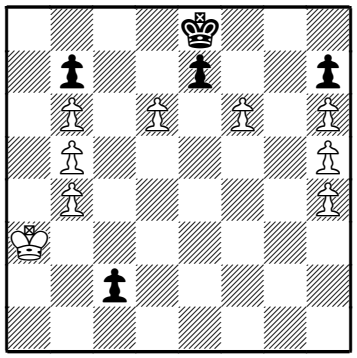


h1b8 0000.32 4/3 Draw

1.Kg2! (1.b6? Kc8 2.Kg2 Kd7 3.b5 Ke6 wins) **1...Kc7 2.Kf3! Kd7** (Kb6; Ke4) **3.Kf4!** (3.Ke4? Ke6 4.Kd4 d5! 5.Ke3 Ke5 wins) **3...Ke6 4.Ke4!**, and now: a) **4...b6 5.Kd4! d5 6.Ke3 (Kc3) Ke5 7.Kd3 d4 8.Kc4! Ke4** stalemate, or b) **4...d5+ 5.Kd4! Kd6! 6.b6! Ke6** (6...Kc6 7.Ke5 Kxb6 8.Kxd5 Kb5 9.Kd6 Kxb4 10.Kc7 b5 11.Kb6 draws) **7.b5! Kd6 8.b4! Ke6 9.Kc5! Ke5** stalemate!

Kovalenko was probably inspired to commemorate the occasion with this entry:

A.3. V. Kovalenko
1st/2nd special prize Grigoriev 100 MT 1995

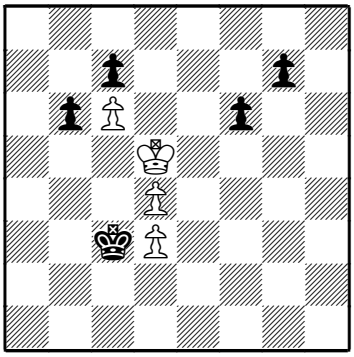


a3e8 0000.84 9/5 Draw

Following the obvious key **1.Kb2** the solution splits into two symmetrical variations: a) **1...exd6 2.Kxc2 Kf7 3.Kd3 Kxf6 4.Ke4** (4.Kc4? Ke5 5.Kd3 Kd5 or 4.Kd4? Ke6 5.Ke4 d5+ 6.Kd4 Kd6 win) **4...Ke6 5.Kd4 d5 6.Kc5 Ke5** stalemate, or b) **1...exf6 2.Kxc2 Kd7 3.Kd3 Kxd6 4.Ke4 Ke6 5.Kf4 f5 6.Kg5 Ke5** stalemate.

It is extremely rare to show an echo built up by just using pawns as the raw material. That is why the rest of the examples already include the promoted queens. Next is the well-trodden skewer shown by Kovalenko (and others) in a pair of symmetrical echoing thematic lines:

A.4. V. Kovalenko
1st hon. ment. Mikhoap 35 JT 2006

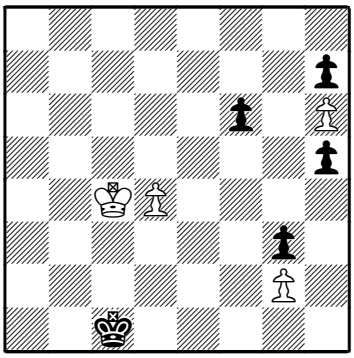


d5c3 0000.34 4/5 Wi

1.Ke6 Kxd4 2.Kd7 with two echo lines: a) **2...b5 3.Kxc7 b4 4.Kd6 b3 5.c7 b2 6.c8Q b1Q 7.Qc5+ Kxd3 8.Qf5+** and **9.Qxb1** wins, or b) **2...f5 3.Kxc7 f4 4.Kxb6 f3 5.c7 f2 6.c8Q f1Q 7.Qc5+ Kxd3 8.Qb5+** and **9.Qxf1** wins.

We conclude with the ultimate chess motif: mate! The highlight of this selection is this co-authored gem:

A.5. Y. Bazlov & V. Kovalenko
1st hon. ment. Mkhedruli 1975



c4c1 0000.34 4/5 Win

1.Kd3 Kd1 2.d5 h4 3.d6 h3 4.d7, and: a) **4...h2 5.d8Q h1Q 6.Qd4** (avoiding the beautiful trap: 6.Qxf6? Ke1 7.Qa1+ Kf2 8.Qxh1 stalemate!) **6... Qf1+ 7.Kc3+ Ke2 8.Qd2** mate, or: b) **4…hxg2 5.d8Q g1Q 6.Qxf6 Ke1 7.Qe5+ Kf2 8.Qe2** mate.

Even if pawn endings were not as prominent in Kovalenko's works as they have been for Grigoriev or Zinar, he still made a significant contribution to this sub-genre. Rest in Peace, Vitaly Semenovich!

Obituary
Alberto Foguelman (13x1923 – 9xii2013)

By José A. Copié

Alberto Foguelman, IM (FIDE), has passed away recently. We will undoubtedly miss this noble person with his love for chess, his sporty chivalry and notable human qualities. His commitment (perhaps we should say his loyalty) to the *Círculo de Ajedrez de Villa del Parque* (*Chess Club of Villa del Parque* in Buenos Aires) was notable. He once confessed that *"… in the fifties and sixties I was often invited to join a variety of chess clubs. But I never wanted to stop being a Villa del Parque chess player, because I just didn't want to switch allegiances …."* I reflected this in the Second Volume of my *Historia del ajedrez argentino (History of Argentine Chess)*. This attitude characterized him, because he always made it a personal priority to promote the development of neighbourhood chess clubs. He did so by selflessly playing simultaneous chess matches or speaking to amateurs. Along with other pioneers back in the fifties and sixties, when he reached his top performance in high competition, he sought to democratize chess playing. His valour and intellectual honesty led to a lack of recognition among local decision makers. Despite that, he continued to struggle to heighten the art of Caissa, in favour if a democratic practice that would not only extol the achievements of this country in its golden age, but also see to it that the opportunities were available to all, even for those in the furthest reaches of the country. And that's why he earned the respect and love of those who could interpret the dreams and utopias of this gentleman who fought for us at the chessboard and throughout his life.

This notable chess player reached extraordinary heights in the national chess arena, becoming one of our most outstanding chess players. Not without a touch of irony, he would say: *"… I was certainly not a child prodigy* (Let us not forget he was born in 1923)*; from 1958 to 1965 I made significant progress and was entitled to consider myself among the best ten chess players in the country. But I should mention a particular circumstance: I was a contemporary of an exceptional group of players: Panno, Najdorf, Julio Bolbochán, Rossetto, Guimard, Raúl Sanguineti, Pilnik, Eliskases… it was hard to stand out …"*

Although I've known Foguelman for more than fifty years, our friendship began to flourish when we would meet at the International Friends Day celebrations organized year after year by the great composer and engineer Oscar J. Carlsson (1924-2011). Others at these encounters were Prof. Zoilo R. Caputto, Luis M. Parenti (1904-2000) and Gaspar D. Soria (1917-2006). We began exchanging points of view regarding my magazine *Finales… y Temas,* and even composed jointly some Studies. I believe our last chess activities took place last year when we sent a pair of Studies to compete in the 5th international tourney *Zhigulovskie Zori,* that took place in Russia, and in *Sinfonie Scacchistiche* 2013-2014, organized in Italy by local composers. These activities led him to correspond frequently with me. I actually have his last letter dated August 25, 2013 where among other things he shared his views on a new Study we were composing together.

I personally met maestro *Alberto Foguelman* during a simultaneous chess match he played along Eduardo Scanavino in Buenos Aires. This was on May 26, 1962; that same year, and for the second time in his career, my friend earned second place in the Argentine chess championship, whereby he represented the country at the Varna Olympics that took place in that Bulgarian city between September and October of that year, with a spectacular 83.3%

score, without losing a single game; Argentina thus earned third place among 37 countries, after the Soviet Union and Yugoslavia. He was the only Argentine not to lose a single game at these Olympics. I learned to appreciate the power of his game and his sporty gentlemanliness on more than one occasion. I followed his career quite closely, which shined from 1955 to 1965.

Foguelman was born in the city of Buenos Aires, but was raised in the city of Mercedes till he reached his 20th birthday. His older brother taught him to play chess when he was 6 years old and when he turned 13 he played at an open tournament there. He was a self-taught chess player, having never taken classes with a teacher. As a top chess player he participated in 13 Argentine championships where he twice earned second place. He also participated in two FIDE Olympics and in various significant master tournaments.

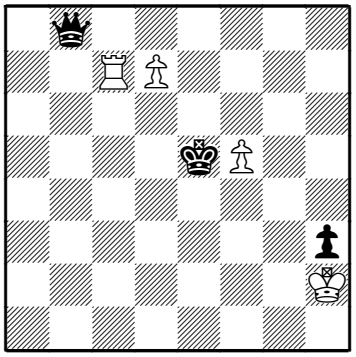
Alberto Foguelman authored three chess books edited by himself: *"Ajedrez de lujo,"* Buenos Aires, 1978, *"Damas Cazadas,"* Buenos Aires, 1988 and in 2007 his third and last book, a brief treatise entitled *"Selección de sus finales artísticos (período 1984-2007),"* a work containing a selection of 42 studies of his own.

He slowly left active practice, mainly for health reasons, and began to compose endgame studies in the early 1980s, his first composition being dated 1984. He displays a high concept of beauty in chess; he differentiates the spectacular, which is often understood as brilliance, from subtlety, which he prefers as being essentially pure. He values a mistake insofar as it enables materializing beauty in a chess match. This implicit or underlying praise towards an error is motivated and justified if it breaks the absolute balance of forces in dispute, thus unleashing the harmonic process of "putting together" a work of art. Here, he definitely

privileges, above all, an elaborate positional web where manoeuvres are subordinated to a global plan and not to a combination of isolated manoeuvres regardless of how spectacular they may be. Undoubtedly, beauty will be proportional to the mistake, to its quality. These ideas certainly come to the surface in Foguelman when he composes, insofar as he endows his works not only with his broad experience as an active chess player, but also with the finesse he brings to the art of chess playing".

Following, we present a brief selection of Foguelman's studies, composed in his later years, but we will not bid him farewell because he will always be with us, through his games, his studies, his works and, above all, through the most dignifying example of a life conveyed to peers and to future generations.

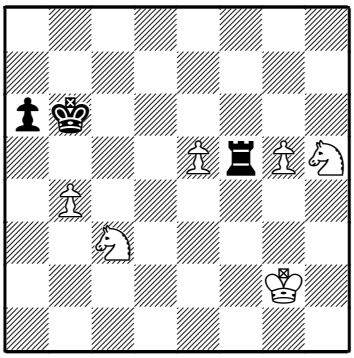
C.1. A. Foguelman
Phénix 1991



h2e5 3100.21 4/3 Draw

1.Rc8 (Rc5+? Kd4+;) **1…Qb7 2.Rc5+** (Re8+? Kf4;) **2…Kf4 3.Rc4+ Kxf5 4.Rc5+ Kg6** (Ke6; d8S+) **5.Rg5+ Kxg5 6.d8Q+** draws.

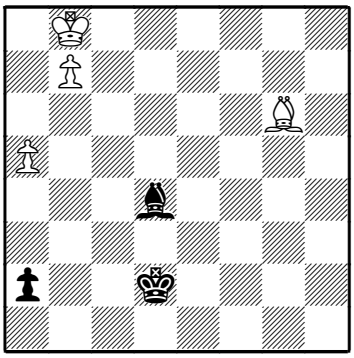
C.2. A. Foguelman
Finales y Temas 2007



g2b6 0302.31 6/3 Win

1.Se4 Rxe5 2.g6 (2.Kf3? Rxg5 3.Sxg5 a5 draws) **2...Re7** (Rxe4 3.Sf6 Re2+ 4.Kg3 Rd2 5.g7 Rd8 6.Sd7+ Kb5 7.Sf8 Rd3+ 8.Kf2 Rd2+ 9.Kf3 wins) **3.Sc3** (3.Sd6? Re6 4.g7 Rg6+ 5.Kf3 Kc6 draws) **3...Rd7** (Re6; Sf6) **4.g7 Rxg7+ 5.Sxg7 a5 6.b5** wins.

C.3. A. Foguelman
3rd hon. ment. Moscow Ty 2005



b8d2 0040.21 4/3 Draw

1.Ka8 Be5 2.a6 a1Q 3.a7 Qa5 (Kc3 4.Bd3 Kd4 5.b8Q Bxb8 6.Kxb8 draws) **4.Bd3** (Thematic try: 4.Bf5? Kc3 5.Bc8 Kd4 6.b8Q Bxb8 7.Kxb8 Qb6+ 8.Bb7 Qd8+ 9.Bc8 Kc5 10.a8Q Qd6+ 11.Kb7 Qb6 mate) **4…Kc3** (Bb8 5.Ba6 Qxa6 6.Kxb8 Qd6+ 7.Kc8 draws, but not 7.Ka8? Qd5 8.Kb8 Qd8 mate) **5.Ba6** (5.Be4? Bb8 6.Kxb8 Qd8 mate; 5.Bf5? Kd4 6.b8Q Bxb8 7.Kxb8 Qb6+ 8.Ka8 Qc7 wins) **5...Qd5** (Qxa6 6.b8Q Bxb8 7.Kxb8 draws) **6.Bc4** (6.Bf1? Bd4 7.Bh3 Kb4 8.Be6 Qh1 9.Kb8 Qh8+ 10.Bc8 Kb5 11.a8Q Qh2 (Qe5) mate) **6...Qh1 7.Bd5 Qxd5** stalemate.

Obituary
Hamlet Gehamovich Amiryan
(11xi1934 – 1x2013)

By Karen Sumbatyan

My friend and colleague Hamlet[1] **(1)** Amiryan passed away at Sochi Airport while returning to Yerevan, Armenia's capital, after a break and therapy. His heart… Some years ago he had had a cruel infarct. Armenia has lost its second (after Henrikh Kasparyan) prominent study composer, full of original ideas which could be realized in the future by young ambitious Armenian Didukhs, Pervakovs and Vysokosovs (where are you, guys?)

He was born into a typical family of Yerevan intellectuals: his father was a lawyer and his mother a teacher of Armenian language and literature. Hamlet studied polytechnics, became a planning engineer and worked all his life in various research institutes. Apart from chess, which was evidently his real passion, Amiryan was very strong at table tennis and in that even achieved the second rank of Soviet Master of Sports!

The happiness of Hamlet's life, as he used to say, was his family. He was a careful father for his two daughters and as grandfather for his two grandsons, already Muscovites, who came to Yerevan for long vacations. His elder daughter, Anush, says that the principal subject of their father's lessons was honesty. He often played with her and her sister in different games including, of course, chess but he but never insisted that they studied because he always respected their right to choose their own way (as a result, both girls chose the medical profession and are working in Moscow). Nothing could really bother the head of an Armenian family, but if you have two little children something can happen, can't it? Anush remembers how the whole family was trying to find the chess pieces which were suddenly missing, and how Hamlet was upset to see the destroyed position on his chessboard…

It is really impossible to say how many studies Amiryan composed. At the end of his life he had time to publish his selected works (over 400 studies and some problems), but I'm sure that the content of his numerous and famous scrap books is much richer. When, once in Yerevan, I was showing him some new Russian studies, Hamlet used to say "I've got the same thing" and after checking his scrap books he found it! This heritage should certainly be studied and corrected.

Hamlet Amiryan and the PC is a special topic. He composed all of his life without the assistance of computer programs. And that explains why the publication of a new composition by Amiryan was a real gala day for Russian and **EG** "study killers". Did he really care? I don't think so. All the incorrect studies took their worthy place in his personal Album.

We met for the first time during the summer of 1984: I will never forget that day. I gathered

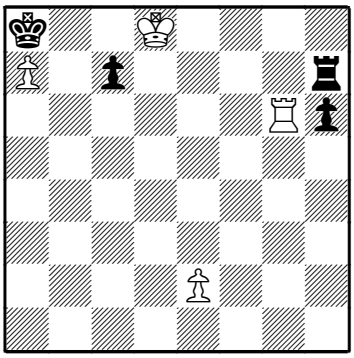
(1) Hamlet – of course, from Shakespeare. Foreign names are very popular to my compatriots who never miss the opportunity to show that they belong to European civilization. That's why Armenians usually thank by saying *merci* instead of the much longer local *shno-ra-ka-lu-tsun*, and you can easy meet a Napoleon or a Medea in an up-country Armenian village. Our great poetess Silva Kaputikyan explained in one of her famous rhymes that Armenians love the name of Hamlet because his *"to be or not to be"* became the main question of our people who survived in spite of awful historical circumstances. OK, but what about poor Ophelia? A lot of Armenian girls have this name and it's really hard to understand the intention of their parents and let's not forgive some Armenian Laertes's (as I remember, the destiny of Ophelia's brother wasn't happy either but this name also sounds good); what about them? I guess that my grandparents didn't admire Shakespeare. That's why they named my uncles Alexandre and Romain in honour of Alexandre Dumas and Romain Rolland and my mother Jeanna – in honour of Jeanne d'Arc.

up all my courage before visiting the Yerevan Chess Club in order to see Henrikh Kasparyan who was teaching young chessplayers there. To my surprise, Henrikh Moiseevich knew my first studies and we talked a lot about life and studies. He contacted somebody by phone and within an hour I had the opportunity to meet other Armenian composers who were invited to a cup of coffee with "a prominent visitor from Moscow". Kasparyan was the Mount Everest there and it was easy to sense the large common respect for him. Hamlet was really happy to live at the same time and place with Henrikh the Great; he collected all of his books and always asked his opinion.

Henrikh Kasparyan, Serguei Varov, Hamlet Amiryan… Who will replace them in my Armenia?

(The author is grateful to Anush Amiryan for the information presented)

S.1. H. Amiryan
2nd prize 3rd Birnov MT 1977, correction

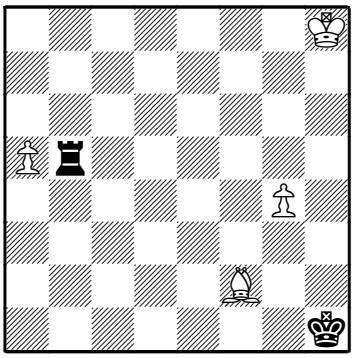


d8a8 0400.22 4/4 Win

1.e4 h5 2.e5 h4 3.e6 h3 4.e7 h2 5.Rh6 Rxh6 6.e8Q h1Q 7.Kxc7+ Kxa7 8.Qa4+ Ra6 9.Qd4+ Ka8 10.Qd8+ Ka7 11.Qb8 mate.

Hamlet's "visiting card": a laconic introduction leads to the real point. I remember Tolya Kuznetsov showing this study, making no comment on 5.Rh6!!, but that move really doesn't need it. Unbelievable.

S.2. H. Amiryan
special prize Herbstman-100 MT 2001



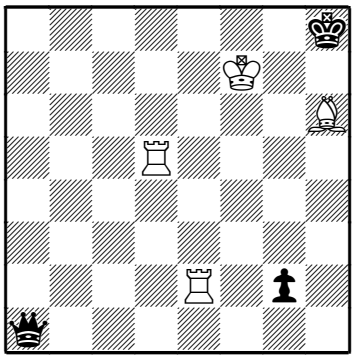
h8h1 0310.20 4/2 Win

1.a6 (Bb6? Rg5;) **1...Rb8+** (Ra5; a7) **2.Kh7! Kg2 3.a7** (3.g5? Kxf2 4.g6 Rb3 5.g7 Rh3+; 3.Bc5? Ra8 4.a7 Kf3) **3...Ra8 4.Bb6!** (Thematic try: 4.Bc5? Kf3 5.g5 Ke4 6.g6 Kd5 7.g7 Kc6 zz 8.Be7 Kb6! 9.Kh6 Rg8! 10.a8Q Rxa8 11.Bf8 Ra1 draws) **4...Kf3 5.g5 Ke4 6.g6 Kd5 7.g7 Kc6 8.Bc5! zz Kb7 9.Bf8** wins.

This is my favourite Hamlet study: OK, now we can find the "computer zz", but what harmonic play, and what a fine refutation of the thematic try! Of course, the correct move 4.Bb6 is less paradoxical than 5.Bc5 with the wB is running

away as far as possible. I tried to do it vice versa several times, but without success.

S.3. H. Amiryan
2nd hon. ment. *Shakhmaty Riga* 1984

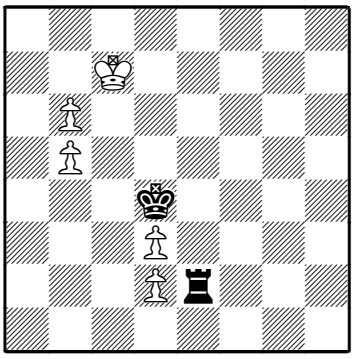


f7h8 3210.01 4/3 Win

1.Rh5 Qa7+ 2.Re7 Qa2+ 3.Re6 Qa7+ 4.Kg6 Qh7+ 5.Kf6 g1Q 6.Re8+ Qgg8 7.Bg7 mate.

Amiryan loved different final pictures with mates and stalemates. This colourful study is very characteristic of his work.

S.4. H. Amiryan
Zadachy i Etyudi 2009



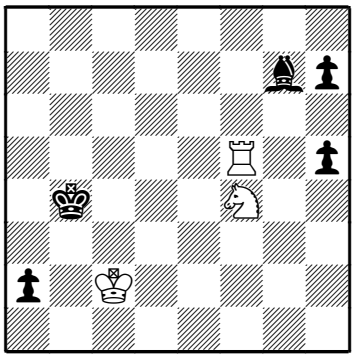
c7d4 0300.40 5/2 Win

1.b7 Re7+ 2.Kb6 Re8 3.Ka7 Kc5 4.b6 Kc6 5.d4! Rd8 6.b8Q Rxb8 7.d5+! Kb5 8.Kxb8 Kxb6 9.d4! wins.

Witty, and very useful for Armenian schoolboys. I know that they now have two obligatory chess lessons per week. Why not publish a school textbook with Amiryan's *children* studies?

From left to right: Sergey Kasparyan, Ashot Egiazaryan, Aleksandr Manvelyan, Albert Grigoryan and Hamlet Amiryan.

S.5. H. Amiryan
8th prize Korolkov 100 MT 2008

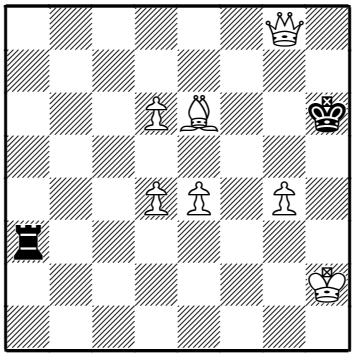


c2b4 0131.03 3/4 Win

1.Sd3+ Ka2 2.Sb2+ Kb4 3.Rf4+ Kb5 4.Rf1 Kb4 5.Ra1! Ka3 6.Rh1 Kb4 7.Rh4+ Kb5 8.Rxh5+ Kb4 9.Rh4+ Kb5 10.Rh1 Kb4 11.Ra1! Ka3 12.Rg1! Kb4 13.Rg4+ Kb5 14.Rg5+ Kb4 15.Sd3+ Kc4 16.Rc5+ Kd4 17.Ra5 wins.

A fine systematic manoeuvre based on the move Ra1!

S.6. H. Amiryan
Original

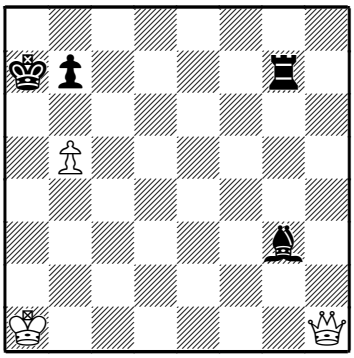


h2h6 1310.40 7/2 BTM, Win

1...Rh3+ 2.Kg2 Rg3+ 3.Kf2 Rf3+ 4.Ke2 Re3+ 5.Kd2 Rd3+ 6.Kc2 Rc3+ 7.Kb2 Rb3+ 8.Ka1! Rb1+ 9.Ka2 Rb2+ 10.Ka3 Rb3+ 11.Ka4 Rb4+ 12.Ka5 Rb5+ 13.Ka6 Rb6+ 14.Ka7 Rb7+ 15.Ka8 Ra7+ 16.Kb8 Rb7+ 17.Kc8 Rc7+ 18.Kd8 Rd7+ 19.Ke8 Re7+ 20.Kf8 Re8+ 21.Kf7 Re7+ 22.Kf6 Rf7+ 23.Ke5 Rf5+ 24.gxf5! wins.

This was Amiryan's contribution to the *rabid rook* theme; I like the wK's manoeuvre on the eighth move.

S.7. H. Amiryan
4th/5th prize *Shakhmatnaya Kompozitsia* 1993



a1a7 1330.11 3/4 Win

1.b6+ Ka8! 2.Qd5! Rg6! 3.Qd8+ Bb8 4.Qd4! Be5! 5.Qxe5 Rxb6 6.Qh8+! Ka7 7.Qd4 Ka6 8.Qa4 mate.

And, finally, Amiryan's best… unsound study. His beautiful idea is destroyed by the beautiful cook 4… Ba7!! (found by Jürgen Fleck and reported in **EG**124). Unfortunately, the problem is not just in the introduction. Could this study be corrected? (HH: There are more problems here: White can win by 2.Qh8+ Bb8 and now not 3.Qxg7 stalemate as intended, but the mysteriously looking move 3.Qh5! In the main line, on the 3rd move, there is a similar winning move with 3.Qc5. White will eventually check on a5 and a7, forcing the bK to c8, and then on a8, forcing the bB to b8. A sample line is: 3.Qc5 Bd6 4.Qa5+ Kb8 5.Qd5 Ka8 6.Qe4 Rg8 7.Qa4+ Kb8 8.Qa7+ Kc8 9.Qa8+ Bb8 10.Qa4! and Black cannot keep the position, e.g. Rd8!? 11.Qg4+ Rd7 12.Qc4+ Kd8 13.Qg8+).

History

Study tourneys from the past - Catalonia (1914-1916)

By Alain Pallier

2014 is a crucial year for Catalonia: a self-determination referendum is announced for November (except if the crisis in Spain makes its postponement necessary). Why in 2014? Three centuries ago, in September 1714, Barcelona surrendered to the Bourbon army: it was the end of the War of the Spanish Succession (1701-1714) bringing the Habsburgs and their allies into conflict with the Bourbons. It was also the end of the first Catalan autonomy (Generalitat de Catalunya). Today, 11 September is the National Day of Catalonia.

By chance, exactly one century ago, the first study tourney organised in Spain was a Barcelona initiative. It was followed by a second one, in 1915-1916.

So far, study tourneys had mainly been the business of countries of Western and Central Europe, or of Scandinavia (with the notable exception of the Australian *Melbourne Leader* tourney in 1903-1905). In southern Europe, especially in Spain, there was a strong tradition of problem tourneys. The country had some leading composers, with problemists like Valentin Marin (1872-1936) – in Catalan Valentí Marín i Llovet – and José Paluzie y Lucena (1860-1938) – in Catalan Josep Paluzie i Lucena. There had been no study composer until in 1900 the Frenchman Henri Rinck moved to Catalonia, near its capital Barcelona, for professional reasons.

The first of these tourneys was announced in chess magazines (e.g. the *Deutsche Schachzeitung*, February 1914) and in *Stadium* no. 66 (April 30, 1914), a magazine published in Barcelona between 1911 and 1930 and devoted to sports, with a short-lived chess column. Its closing date was 15th May 1914. A tourney for two-movers was announced at the same time. Both were organized on the occasion of the first chess championship of Catalonia (25th January to 12th April 1914). The judge of the study section, Esteban (Esteve in Catalan) Puig y Puig, was among the participants. In 1913, he had won the Barcelona championship.

The name of Puig y Puig is now well known to our readers if they can recall the articles about the *La Stratégie* 1912-1914 tourney (see **EG***192-194*). The Spanish cook hunter had just fought a tough battle lasting for months with the organizing committee of that tourney trying to have Holm's study eliminated from the award to give priority to the study of his friend, Henri Rinck. Some weeks later, he exploded in anger in *Stadium* (no. 69, 30th June 1914, pp. 546-7 – remember that the final award had been published on 5th May 1914). He wrote that the tourney had ended with full triumph for Rinck but that the final result (Rinck's study, first-ranked in the award, but with a second prize) was contrary to the rules of the tourney. He also insisted on the presence of flawed studies by Kleindinst, De Villeneuve-Esclapon and Karstedt (see **EG***194*) and concluded with a damning statement about Marcel Lamare that does not need to be translated from Spanish: the cause of all that was the "manifiesta incompetencia del Director del Torneo". With this new tourney, Puig y Puig had his hands free to act as he pleased.

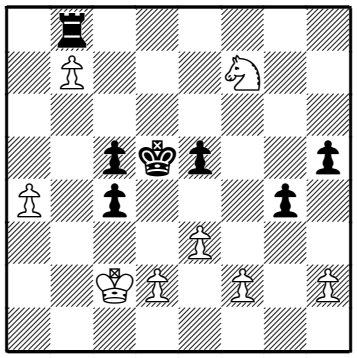
There is some vagueness in the naming of the tourney. Caputto rightfully writes in *El Arte des Estudio de Ajedrez*, Vol. 3, p. 52): "Campeonat 1914 (Barcelona)". Also Kasparyan is correct (*Domination*, Vol. 1 and 2) stating (in Russian): "Konkurs v Barcelone". The tourney was linked by its organizers to the first chess championship of Catalonia; but for several authors (Bondarenko, T.R. Dawson, C.E.C. Tattersall), named it the "Barcelona Chess Club Tourney". But *El Club de Ajedrez Barcelona* was

founded some years later, in September 1921. Even worse, Frédéric Lazard, in his 1929 collection, seems to have forgotten that he had sent his entry to Spain and gives the… *Chess Amateur* as the source for his prizewinning study!

The award was published by Thomas R. Dawson in his column of the *Chess Amateur*, in November 1914. Puig y Puig had received 18 entries from 9 composers (one remained anonymous). Participation was just satisfying: of course Henri Rinck was present. Maybe the outbreak of WWI explains why composers gave priority to other concerns. Tattersall, in the 1915-16 *Year Book*, was choosy and wrote: "We give five of the successful studies, and, of course, they are of great merit, but still the work as a whole cannot be considered to be as good as one expects in a competition of this magnitude".

1st prize: H. Rinck (France)
2nd prize: L.B. Zalkind (Russia)
3rd prize: F. Lazard (France)
4th prize (equal): H. Rinck (France)
4th prize (equal): L.B. Zalkind (Russia)
1st honourable mention: W. Queckenstedt (Germany)
2nd honourable mention: H. Keidanz (USA)

P.1. H.Rinck
1st prize Barcelona ty 1914



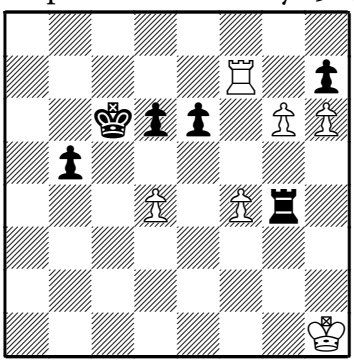
c2d5 0310.65 8/7 Win

1.a5 Rxb7 (Kc6 2.a6 Kb6 3.Sxe5 Kxa6 4.Sd7 Rxb7 5.Sxc5+ wins) **2.e4+ Kxd4 3.Sd8 Rb5** (3… Rb3 (Rd7, Rh7) 4.Se6+ Kxe4 5.Sxc5+ (Sxg5+) win) **4.a6 c3** (Rb6 5.a7 Ra6 6.Se6+ Kxe4 7.Sxc5+, or Kxe4 5.Kb7 Rb4 (Rb6) 6.a7 Ra4 (Ra6) 7.Sxc5+ win) **5.dxc3+ Kc4** (Ke4 6.Sb7 Rb6 7.a7 Ra6 8.Sxc5+ wins) **6.Sb7 (Sf7) Rb6 7.a7 Ra6 8.a8Q+ (Sd6+)** wins.

Dawson commented on this study as follows: "the domination of the Rook's cross (14 squares) in an economical way by ONE SINGLE KNIGHT was realised in a masterful way and for the first time".

The second prize was won by Lazar Borisovich Zalkind (1886-1945), a young Russian composer of problems and studies, who had begun a successful career some years ago (I will devote an article to him later this year). Some months earlier, none of his entries had been rewarded in the *La Stratégie* tourney, but here, like Rinck, he submitted two studies and both of them were prizewinners:

P.2. L.B. Zalkind
2nd prize Barcelona ty 1914

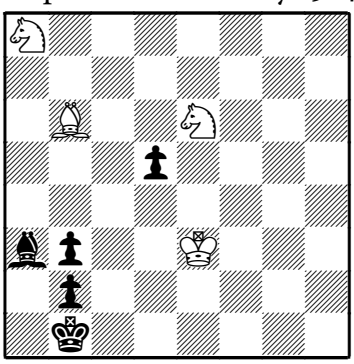


h1c6 0400.44 6/6 Win

1.g7 Rg6 2.d5+ Kxd5 (exd5; f5) **3.f5 exf5 4.Rf6**! (Now some sources give 4…Rg3 as the main line, with 5.Rf8 b4 6.g8Q+ Rxg8 7.Rxg8 b3 8.Rg7 Kc4 9.Kxh7, but there are duals: 5.Kh2 and 5.Rxf5+, found by Jarl Ulrichsen. In fact, Zalkind's solution simply ran **4…Rxf6 5.g8Q** wins.

Frenchman Frédéric Lazard, once more time, mounted on the podium.

P.3. F. Lazard
3rd prize Barcelona ty 1914



e3b1 0042.03 4/5 Draw

1.Bd4 Kc2 2.Bxb2 Bxb2 3.Sb6! Bc1+ 4.Ke2 5.Sa4! and the mate threat allows White to save the day.

The second tourney in Catalonia was announced in 1915, in main chess magazines but also in *Stadium* (30th October 1915), two weeks after the announcement of a problem tourney for two-movers. The judges were two Spanish amateurs, don Juan Clusella and don Leopoldo de la Fuente (M. Clusella had invented a new problem theme for the two-movers tourney). These events are known as the *Sala Imperio* tourneys: it was the name of a performance hall (for theatrical plays and film projections), located in Diputacio Street, not far from the Plaça de Catalunya, and was in operation from 1909 to 1918. Its coffee room was attended by amateur chess players and by problem *aficionados* since solving contests were organized there. It was also the venue of the first Catalan chess championship the previous year as well as of the Barcelona championships in 1910 and 1912. The closing date was 1st April 1916 with the results to be published one month later. Each participant could submit a maximum of 3 studies. Three money prizes (50, 30 and 20 pesetas) were available.

Tattersall, in the same *Yearbook*, found that the *Sala Imperio* tourney was "unexpectedly interesting". At least it was a tourney requiring studies with queen against two rooks. Tattersall did not stress this novelty: the *Sala Imperio* tourney was the first thematic tourney ever: with this kind of imposed material, it was *de facto* a domination theme tourney for win studies, even if draw studies were not forbidden. In his long career, Rinck composed ten studies with this kind of material (GBR classes 3200.00 or 1600.00), eight of which are win studies. In the 1920s there were some other tourneys with imposed material such as *Sydsvenska Dagbladet Snällposten* 1924 and 1925 or *Basler Nachrichten* 1924, all dominated by Rinck. It was not until 1931 that the first fully thematic (and specific) tourney for studies only but with a problem theme took place. However, the *Chess Amateur* 1923-1924 composition tourney, for asymmetric problems (i.e. problems with a symmetrical position but an asymmetric solution), had a study section. Three endgame study composers participated: H. Adamson, T.R. Dawson and the specialist of *asymmetry*, Wolfgang Pauly – apparently his only foray into the field of study.

The award was published in May 1916 in *La Stratégie* which is why some authors, such as Kasparyan in 'Domination', give *La Stratégie* 1916 as the source. As usual, Rinck did not miss the date. His three entries won all three prizes (and the 100 pesetas), a perfect score. Only two other composers were rewarded: the Russian Lazar Zalkind again, with the second honourable mention, and the Frenchman Anatole Mouterde (1874-1942) with 1st and 3rd honourable mention.

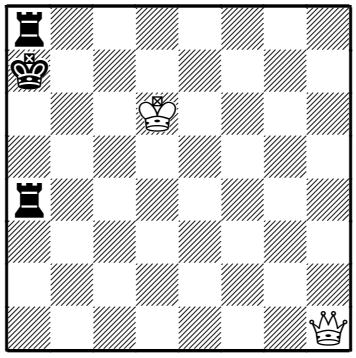
Mouterde is one those minor composers for which one has ambiguous feelings : he began composing in the 1910's and sent his first studies to *La Stratégie* for the 1912-14 tourney but to no avail. However, he quickly obtained some good results, with a prize and a mention in the 1914-15 *Sydsvenska Dagbladet Snällposten* tourney. Another notable success was his second prize in the 1916-17 *Chess Amateur* tourney but he was less successful in the post-war years and it seems that he lost his inspiration. Rinck had a notable influence on him: Mouterde also tried to 'exhaust' a material balance by composing a series of studies but his attempts were not fully convincing. His analytical skills and his talent were clearly inferior. Mouterde simply could not rival Rinck. For instance, when he published a batch of 30 studies, with BSS versus R, in the *Schweizeirische Schachzeitung* (*Revue Suisse d'Echecs*) of April 1921, no less than 16 of these 30 were seriously flawed (with duals, second solutions, cook and busts). Another series with heavy pieces (win studies, with level material, QR vs QR, in La *Stratégie*, in November 1922 and January 1923) gave results which were no better: only 6 out of 15 were sound. After 1924, Mouterde gave up composing.

Mouterde was an industrialist and belonged to a wealthy family from the Lyon bourgeoisie. He had other interests: before his composing period, he had written and published three

collections of poems: *Les Mouettes Lyonnaises* (1907), *Chrysalide et Papillon* (1907) and *Les Bonnes Pensées* (1908). After WWI, he wrote another book, *Théâtre de guerre,* which was published in 1919. In a letter to Marcel Lamare, he compares chess composition with poetry. He also wrote articles about chess, mainly in *La Stratégie*. As a player, little is known about him but he did take part in the 1925 French Championship (subsidiary tournament). His death was announced after WWII.

Below, I give two of the prize-winners by Rinck together with the honourable mentions:

P.4. H. Rinck
1st/2nd prize *Sala Imperio* 1915-1916

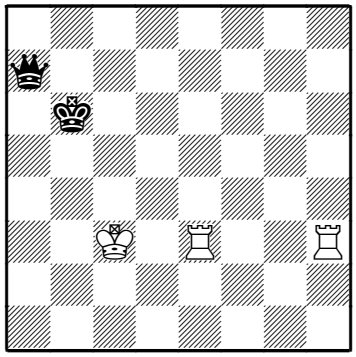


d6a7 1600.00 2/3 Win

1.Qh7+ Ka6 2.Qd3+ Ka7 3.Qb5 (3.Kc7? Rb8! 4.Qe3+ Ka8 draws) **3…Rf4 4.Qa5+ Kb7 5.Qd5+ Kb8 6.Qe5 Raa4 7.Kd7**+ wins.

In his 1918 collection, Rinck rotated the position (Kf5, Qa1; Kg8, Rd8, Rh8) so that Black's forces are on the 8th rank. Several losses of time are possible but anyway the wQ must go to d5 square and set a battery with Qe5 next move.

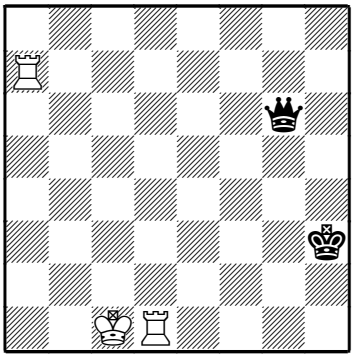
P.5. H. Rinck
3rd prize *Sala Imperio* 1915-1916



c3b6 3200.00 3/2 Win

1.Re6+ Kb5 2.Re5+ Ka4 3.Re4+ Ka3 4.Kc4+ the first battery. **4…Ka4 5.Kd5+** the second battery. **5…Kb5 6.Rb3+ Ka5 7.Ra3+** wins. Simple and effective!

P.6. A. Mouterde
1st hon. ment. *Sala Imperio* 1915-1916

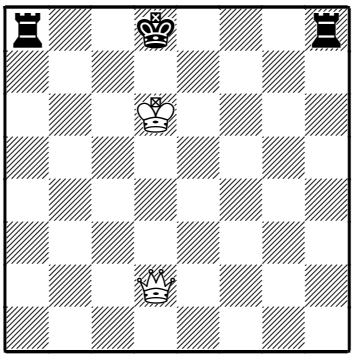


c1h3 3200.00 3/2 Win

Mouterde's solution runs: **1.Ra3+ Kg2 2.Rd2+ Kf1 3.Ra1! Ke1 4.Rh2 Qf6 5.Kc2+** (but here there is 5.Kb1! found by HH, **EG***147*, 2003) **5…Qxa1 6.Rh1+** wins.

But the study can be saved if we amend the solution with a different third black move: **3… Qf6 4.Kb1! Qc3 5.Ka2+!** wins, but not 5.Rc2? Qb3+. Of course, this was not Mouterde's idea… [HH: and hence not a valid correction].

P.7. A. Mouterde
3rd hon. ment. *Sala Imperio* 1915-1916



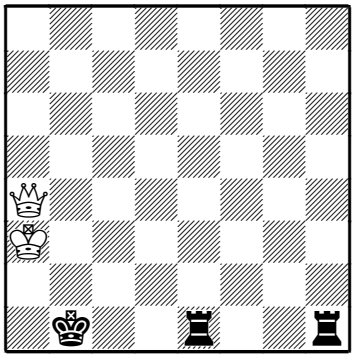
d6d8 1600.00 2/3 Win

1.Qd4! Rh7 2.Qf6+ Ke8 3.Qg6+ Rf7 4.Qg8+ Rf8 5.Qe6+ Kd8 and **6.Qd7 mate** (the shortest win, but 6.Qe7+ Kc8 7.Qc7 mate and 6.Qd5 Rb8 7.Qa5+Ke8 8.Qh5+ Kd8 9.Qd5 etc. also win).

Alas, 2.Kc6+ is a second solution: 2…Ke8 3.Qe4+ Re7 4.Qg6+ Kf8 5.Qf6+ Rf7 6.Qh8+ and 7.Qxa8 (M. Campioli, *EBUR* 1999). And, in the main line, 4.Qe4+, winning bRa8, is obvious!

Thanks to the examination of the mottoes, we understand that Zalkind entered threes compositions ('A', 'B' and 'C'): here is the study that was considered as the best one by the judges:

P.8. L. Zalkind
2nd hon. mention *Sala Imperio* 1915-1916



a3b1 1600.00 2/3 Win

1.Qb3+ (1.Qb4+ ? Kc2 2.Qc4+ Kd2 draws) **1...Kc1 2.Qc3+ Kd1 3.Qd3+ Kc1 4.Kb3 Rh2 5.Qc3+ Kd1 6.Qa1+** and White wins.

Several years passed before any other tourneys were organized by Catalan newspapers: in 1929, *La Nau* and in 1935 *L'Opinio.* Of course, Puig y Puig was involved in both. Today, unfortunately, in Catalonia (and more broadly in Spain), study tourneys seem not to be ongoing stories…

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Digitized issues of the magazine *Stadium* can be found here: bnc.cat/digital/arca

Special thanks to Dominique Thimognier (who runs the excellent website: heritageechecsfra.free.fr) and to Etienne Cornil for sending the relevant pages of *la Stratégie* (yes, there are still many missing awards in my collection!). Thanks also to Joaquim Travesset i Barba, to Harold van der Heijden for reminding me of the 1923-1924 Asymmetry tourney (*Chess Amateur*) and to Martin Minski for sending information about that tourney.

Computer News

EGTB news

By Emil Vlasák

Lomonosov tables

Technical info

In **EG***189* and **EG***192* we introduced the Lomonosov tables – the first publicly accessible 7-piece EGTBs. The ChessOK company now provides 525 endings with 4+3 pieces plus 350 endings with 5+2 pieces, occupying 140 Terabytes of disc space. The endings with 6+1 pieces are omitted; those were generated, but their importance is negligible and they would need more expensive Terabytes.

To access the Lomonosov tables you need the Aquarium 2014 software with a legitimate licence number. There are packages with the world-best engine *Houdini 4* (57 € for the standard and 86 € for the professional version), but also the cheap standard Aquarium 2014, priced at 28 € is sufficient. Access is granted until the end of 2014. By the way, my Aquarium 2012 access should have finished in 2013 but in February 2014 it was still working.

In addition, from February 12th 2014 onwards, legitimate users of Aquarium and ChessAssistant (another ChessOK product) have an alternative web-browser-based access. The interface has been slightly improved but you still cannot test duals automatically.

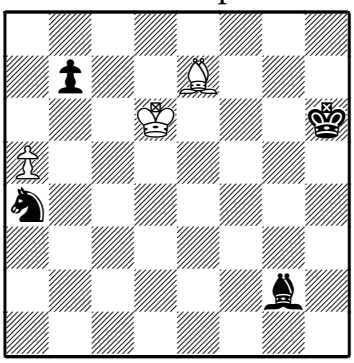
The leading company ChessBase unfortunately does not seem to work with the 7-piece EGTB at all.

En passant bug removed

In December 2013 I discovered a fatal en passant bug in the Lomonosov tables.

In V1 Lomonosov says: Black mates in 55: 1... b5 2. Ke5 Bb7 3. Bd6 Kg6 4. Bb4 Kf7 5. Kd4 Bg2 6.Bd2 Ke7 7. Bb4+ Kd7 8. Kd3 Kc6 9. Kc2 Be4+ 10. Kb3 Sc5+ 11. Kc3 Sd3. But after 2.axb6 it is an easy draw. It was quite a shock for me; should all the Terabytes be re-generated again?

V1) Emil Vlasák
a side-line from an unpublished study



d6h6 0043.11 3/4, BTM wins

Victor Zakharov from the Lomonosov team reacted almost immediately: fortunately, the problem was not in the files but only in the interface and it even proved possible to correct the bug on the server side without any need for users to update Aquarium.

It was also officially confirmed that Lomonosov bases (like Nalimov ones) don't support castling. If you enter a position with castling rights you get the response "no info".

Examples from praxis

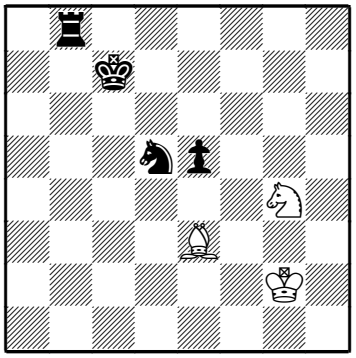
As is usual in EGTB articles, this part is not too cheery for composers and analysts.

(V2) **1.Bf2! Kd6 2.Sxe5 Kxe5 3.Bg3+ Sf4+ 4.Kf3 Rb4 5.Kg4** positional draw No.1, **1...Sf4+ 2.Kf3 Sg6 3.Sxe5 Sxe5+ 4.Ke4 Kd6 5.Bg3 Rb5 6.Kf5** positional draw No.2 or **4...Sf7 5.Bg3+ Sd6+ 6.Kd5 Rb6 7.Ke6** positional draw No. 3.

Surely it must have taken a lot of time to synthesize three echo Villeneuve-Esclapon positions in such a nice economic way? However, at first sight Black is too strong here and therefore the study is a clear candidate for Lomonosov checking. Yuri and David, I am very sorry, but Black wins after **1…Sf4+ 2.Kf3** and now **2…Rb3+ 3.Ke4 Sd3**, for example **4.Be3 Rb4+ 5.Kf5 Kd6 6.Bh6** The point is 6.Sxe5? Rb5! **6...**

Rb1 7.Se3 7.Bg7 Rf1+ 8.Ke4 Rf4+. **7...Re1 8.Bf8+ Kc6 9.Bh6 Rh1 10.Bg5 Rh3 11.Sc4 Rh5 12.Se3** 12.Kg4 Rh2 13.Kf5 Kd5 14.Se3+ Kd4. **12...Kc5 13.Kg4 Rh2 14.Kf3 Kd4** (**EG**#19459).

V2) Yuri Bazlov
1st prize Gurgenidze 60 JT 2013



g2c7 0314.01 3/4 Draw?

The prominent EGTB user John Nunn used the Lomonosov tables to check the endings in the cult chess book "Theory of Rook Endings" by Levenfish and Smyslov from 1957. John writes in *ICGA Journal*: *The point of checking this book against the tablebases is not to gleefully point out mistakes by noted experts, since errors are inevitable when writing ambitious chess books, but to discover new and interesting ideas. If two high-calibre endgame specialists missed something, then it is likely to be an idea which is both subtle and counter-intuitive, and therefore a valuable addition to endgame understanding.*

The R+2P vs R+P section contains roughly 60 positions and 7 positions (a little over 10%) have the wrong result. I will give four examples from Nunn's text.

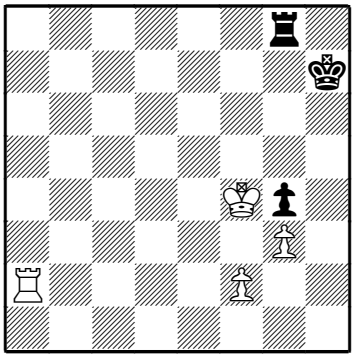
(V3) L&S first checked a similar position shifted one rank higher in which White easily wins by zugzwang. In V3 Black has a more space and the authors could not find the win. But there again is a zugzwang: **1.Ra5 Kh6! 2.Ra6+!!** The only move not seen by L&S. **2... Kh7 3.Rf6 Rg7 4.Rf5** Transferring the move to Black. The triangulating move 4.Ke5 is also possible. **4...Kh6 5.Rf8 Kh7 6.Kf5** zugzwang: **6...Rg6 7.Rh8+** [HH: HHdbIV#10433 has most of this line as the solution, so someone must have found this earlier].

(V4) L&S evaluate V4 as a draw after **1... e3 2.g4!! fxg4+ 3.Kg3 Re2 4.Re8 Re1 5.Re5+ Kf6 6.Re8 Kf5 7.Re7** positional draw. But after the paradoxical **2...Kf4! 3.Rxf5+ Ke4 4.Rf1 e2 5.Re1 Kf3 6.Kh4 Kf2 7.Rb1 e1Q 8.Rxe1 Kxe1 9.g5 Rg2** Black wins.

(V5) According to L&S, Black to move loses: **1...Ke5 2.Kb2 Rg3 3.Rb4 Kd5 4.a5.** But **3...f5! 4.Rb5+ Kd4 5.gxf5 Rf3** surprisingly is a positional draw, for example **6.a5 Kc4 7.Re5 Rf2+!** 7...Kd4 8.a6! Kxe5 9.a7. **8.Ka3 Rf3+ 9.Ka4 Rf1.**

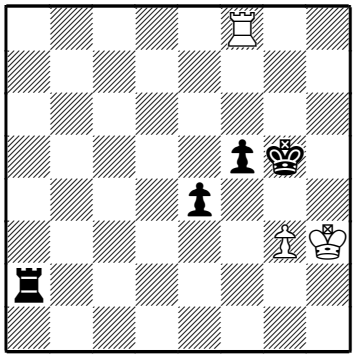
John Nunn missed here an interesting mystery: in addition to the computer move 3...f5! there are even two "human" defending plans which are sufficient to draw: **3... Rg2+! 3.Kc1 Kd5** winning an important tempo and **3... Rg2+! 3.Kc1 Rg1+** with perpetual motifs, for example **4.Kd2 Rg2+ 5.Ke3 Rg3+ 6.Kf2 Ra3**. Yes, John was excited with this nice defence but why did the two endgame specialists not examine such obvious ideas?

V3) Levenfish and Smyslov
1957



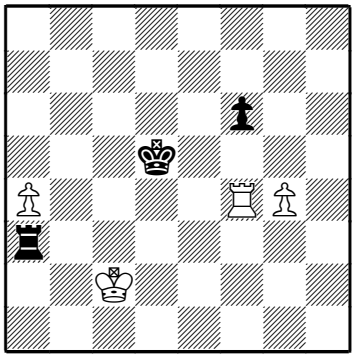
f4h7 0400.21 4/3 Draw?

V4) Lyskov - Seleznev
Moscow 1957



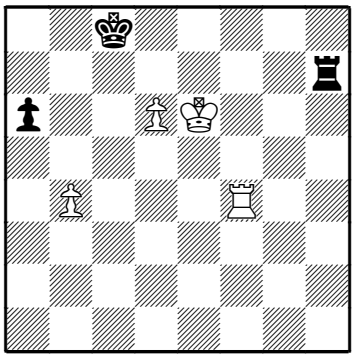
h3g5 0400.12 BTM Draw?

V5) Levenfish and Smyslov
1957



c2d5 0400.21 BTM
White wins?

V6) Levenfish and Smyslov
1957



e6c8 0400.21 BTM, Draw?

V6 is a more complicated case. L&S announced a draw after **1...Rh6+ 2.Rf6 Rh8 3.Rf7 Rh6+ 4.Kd5 Rh1 5.Ra7 Rd1+ 6.Kc5 Rc1+ 7.Kb6 Rb1 8.Rc7+ Kd8 9.Rc4 Ra1 10.Kc6 Rb1 11.Rh4 Rc1+ 12.Kb6 Ra1.** But there is **5.Kc6!! Rc1+ 6.Kb6 Rb1 7.d7+!!** A nice move! **7...Kd8 8.Rf4 Ra1** 8...Kxd7 9.Kxa6 Kc6 10.b5+ Kc7 11.Rf7+ Kb8 12.Kb6 Kc8 13.Rf8+ Kd7 14.Rb8. **9.Kc6 Rc1+ 10.Kb7 Ra1 11.Rf6!!** Here do you see the point of 7.d7. **11...Rb1** 11...Kxd7 12.Rxa6 Rb1 13.Rb6 Rb2 14.b5 Rb1 15.Ka7. **12.Rb6 Kxd7 13.Kxa6 Kc8** 13...Kc7 14.Rb7+ Kc8 15.b5. **14.Ka7 Ra1+ 15.Ra6 Rb1 16.Rc6+ Kd7 17.Rc4 Kd6 18.Kb6.**

Let me add another interesting finding. To discover these bugs in the L&S book you don't need the Lomonosov tables at all. My good friend *Houdini 4* is able to find all key moves – several ones immediately (2...Kf4! in V4) and another (5.Kc6! with 7.d7! in V6) in minutes.

Syzygy tablebases

Why not Nalimov?

We have the classic ***Nalimov*** tablebases. They have been tested by many people for a long time, are widely supported by engines, and the 6-piece EGTBs are available both online and off-line. Do we need a new format?

A standard user can download and use the Nalimov files free of charge but developers are in a slightly more complicated situation. If you intend to distribute a new chess engine or chess GUI with the Nalimov access code, you will need permission from both Eugene Nalimov and Andrew Kadatch and they are not easy to contact.

Gaviota and other

That's why many new engines (include *Houdini 3*) are using ***Gaviota*** bases instead, which were generated by Miguel A. Ballicora, Spain. In addition, the Ippolit family of engines have their own tablebase format named ***Robbobases***, created by Roberto Pescatore.

Bitbase concept

In addition, a ***bitbase*** concept was invented. The bitbases for every position contain only an evaluation and not the metrics (length to the mate, conversion, etc...). Therefore bitbases are relatively very small and fit on an SSD or even in RAM and as a result are unbeatable in access speed.

Bitbases are excellent for analysing non-EGTB positions. The engine calculates lines and has very quick access for a perfect evaluation of EGTB-positions during calculation.

But after an EGTB-position appears on the board, bitbases suddenly are helpless. Obviously they can still suggest moves not spoiling the win, but without metrics it is impossible to find a working winning way. The game usually falls in infinite cycles.

Hence bitbases are only an add-in to classic tablebases needing to download and manage other engine-specific files. Several examples: Shredderbases, Scorpio bitbases, Robbo Triplebases.

Metrics and 50-move-rule

Nalimov uses a DTM metric i.e. with every winning position Depth-To-Mate information is stored. As a mate is the ultimate goal in chess, it seems to be the most logical choice. But DTM metric cannot take the 50-move rule into account. There are probably rare winning positions that cannot be won in a correspondence game when using Nalimov.

Introduction to Syzygy

Ronald de Man (alias Syzygy) is a Dutch mathematician, computer scientist, chess

programmer (Sjaak engine) and an important person in the Linux world. Ronald took lessons from all "great predecessors" and developed his own tablebase format. Here is a short list of Syzygy advantages:

(1) The generator is released under the ***GNU General Public License*** Version 2 so the probing code is released without restrictions.

(2) The probing code is ***thread-safe***. It speeds up parallel access of deep engines. Nalimov never considered such a problem.

(3) Syzygy uses the ***DTZ metrics***. DTZ is for Depth To Zeroing move. Zeroing move (a pawn move or a capture) resets the 50-move-rule counter, so this rule can be taken to account.

(4) The bitbase concept is integrated. For every constellation there are two files – WDL (Win-Draw-Loss) and DTZ (Distance-To-Zero). The WDL file is an enhanced bitbase file – unlike the predecessors it returns 5 different results: win with 50-move rule, win, draw, loss and loss with 50-move rule.

(5) The compression of Syzygy files is fantastic:

Syzygy	WDL	DTZ	Nalimov
5-piece	378 MB	561 MB	7 GB
6-piece	68.3 GB	81.9 GB	1.2 TB

To achieve such a result Ronald didn't use any of the several available general compression algorithms but developed his own specially for this purpose.

He used a lot of tricks to save disc space. There are many cases when the information stored is of the "don't-care" type, for example positions with a winning/drawing capture or illegal positions. Ronald didn't use zeroes here but tuned the values to get the best compression. For similar reason he also tuned the pieces order. And, finally, the DTZ information leads to a better compression, too.

The DTZ play

If you have an EGTB-position on the board, the DTZ-optimal play – although leading to the goal – is often very unnatural. Therefore, the author suggests letting the engine search for the winning moves until they decrease the DTZ and only if they don't decrease, the engine has to switch to DTZ-optimal play.

Syzygy praxis

Joshua Shriver generated the 5+6-piece EGTB using an i7-3770 machine with 32G RAM. The time needed was about 14 days plus 4 days for verification. The download link is now available also for 6 pieces.

The initial tests were done using a specially adapted *Stockfish* engine but that is not necessary anymore; Houdini 4 supports Syzygy bases and as a consequence also the *Fritz 14* GUI does.

However, several start-up problems were encountered, the most serious seemingly the DTZ indication which is not intuitively comparable with Nalimov DTM. One of my future columns will probably be devoted to practical examples and tests using Syzygy.

Links

http://chessok.com/?page_id=28570 ChessOK Lomonosov tables

http://tb7.chessok.com/ Lomonosov web based access

http://rybkaforum.net/cgi-bin/rybkaforum/topic_show.pl?pid=494867#pid494867 Lomonosov ep bug

John Nunn, Discoveries in R+2P VS R+P Endings, *ICGA Journal*, 36, September 2013.

http://www.tomshardware.co.uk/forum/49019-13-source-code Nalimov licence

https://sites.google.com/site/gaviotachessengine/Home Gaviota

http://ippolit.wikispaces.com/RobboBases Robobase

https://chessprogramming.wikispaces.com/Endgame+Tablebases EGTB metrics

http://chessprogramming.wikispaces.com/Ronald+de+Man#Syzygy%20Bases Syzygy bases

http://www.talkchess.com/forum/viewtopic.php?topic_view=threads&p=514491&t=47681 Syzygy compression tricks

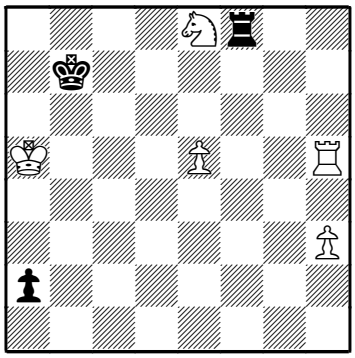
http://tablebase.sesse.net/syzygy Syzygy direct download include 6-piece.

Gia Nadareishvili MT 2013

This theme tourney attracted 23 studies by 16 composers. The prescribed theme was: "Positional draw of rook and knight or bishop against queen and rook. No pawns allowed in the final position". The judge, Iuri Akobia (Georgia), was somewhat disappointed at the low number of submissions, which he explains that "it must have been difficult to find new schemes for such a theme". Unfortunately, he included no less than 17 studies in the award; c.f. "I must admit that in this award some studies are included with 'not very nice' developments of known schemes".

Remarkably, three composers independently came up with the same original final position based on zugzwang. They were all ranked first prize.

No 19603 R. Becker
prize



a5b7 0401.21 5/3 Draw

No 19603 Richard Becker (USA). 1.Rh7+ Kb8/i 2.Kb6 a1Q 3.Rb7+ Kc8 4.Sd6+ Kd8 5.e6 Qb1+ 6.Kc6/ii Qc2+ 7.Kb6 Qb3+ 8.Kc6 Qf3+ 9.Kb6 Qe3+ 10.Kc6 Qxe6 11.Rh7 zz Re8 12.Rf7/iii zz, and:

— Qxh3 13.Sb7+ Kc8 14.Sd6+ Kd8 (Kb8; Sxe8) 15.Sb7+ 1st positional draw, or:

— Rh8 13.Rb7 zz, with:

– Qxh3 14.Sf7+ Kc8 (Ke8; Sxh8) 15.Sd6+ Kd8 16.Sf7 2nd positional draw, or:

– Rg8 14.Ra7 zz Qxh3 15.Sf7+ Ke8 16.Sd6+ Kd8 17.Sf7+ 3rd positional draw.

i) Ka8 2.Sc7+ Kb8 3.Sa6+ Kc8 4.Rc7+ Kd8 5.Rc1, or Kc6 2.Rc7+ Kd5 3.Sf6+/iv Rxf6 4.Rc1 Rf8 5.Ra1 draws.

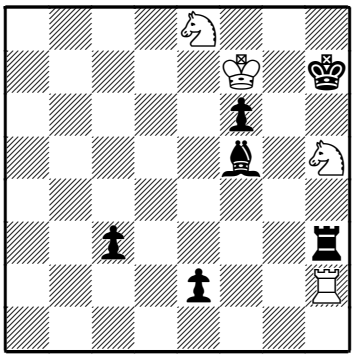
ii) 6.Ka6? Qa2+ 7.Kb6 Qxe6 8.Kc6 Qxh3 wins.

iii) Thematic try: 12.Ra7? (Rc7?) Rg8 zz 13.Rb7 Rh8 14.Ra7/v Qxh3 15.Sf7+ Ke8 16.Sxh8 Qe6+, or here 13.Rh7 Rf8 zz 14.Ra7 Qxh3 wins.

iv) 3.Rc1? Rxe8 4.Ra1 Kc4 wins.

v) 14.Rf7 Qxh3 15.Sb7+ Kc8 16.Sd6+ Kb8 17.Rb7+ Ka8 wins.

No 19604 G. Costeff
prize



f7h7 0432.03 4/6 Draw

No 19604 Gady Costeff (Israel/USA). 1.Rg2/i Kh6/ii 2.Shg7 Be4/iii 3.Rxe2 c2 4.Re1/iv Rh1/v 5.Rxe4 c1Q 6.Rg4/vi Qb1 7.Sf5+ Qxf5 8.Sxf6 zz Rh2/v 9.Rg8 zz Rh1/vi 10.Rg4 Rh2 11.Rg8 positional draw.

i) White must avoid the ending rook and bishop against two knights, which is a theoretical loss, e.g. 1.Rxe2? Bg6+ 2.Kxf6 c2 3.Rxc2 Bxc2, or 1.Sexf6+? Kh6 2.Rxe2 Bg6+ 3.Ke6 c2 4.Re1 Rd3 5.Rc1 Rd1 6.Rxc2 Bxc2, or 1.Shxf6+? Kh6 2.Rxe2 Bg6+ 3.Ke6 c2 4.Re1 Rb3 5.Rh1+ Kg5 6.Rg1+ Kf4 7.Sd5+ Kf3 8.Rf1+ Kg3 9.Sf4 Rb1 10.Se2+ Kg2 11.Rc1 Kf2 12.Rxc2.

ii) Be6+ 2.Kxe6 e1Q+ 3.Kf7 Qxe8+ 4.Kxe8 Rxh5 5.Kf7 Rh3 6.Kxf6 draws.

iii) Bd3 3.Sd6 Re3 4.Sdf5+ Bxf5 5.Sxf5+ Kh5 6.Kxf6 Re6+ 7.Kxe6 e1Q+ 8.Kf6 Qc1 9.Rg3 c2 10.Sg7+ Kh4 11.Sf5+ Kh5 12.Sg7+ positional draw.

iv) Thematic try: 4.Rxe4? c1Q 5.Rg4 Qb1 6.Sf5+/vii Qxf5 7.Sxf6 Rh1 zz 8.Rg8 Qb1 (Qc2, Qd3) wins.

v) Rb3 e.g. 5.Sd6/xi Bg6+ 6.Kxf6 Rb1 7.Sdf5+ Kh7 8.Re7 c1Q 9.Se6+ Kh8 10.Kxg6 Qg1+ 11.Kf6

Rb8 12.Sh6 Qf1+ 13.Kg6 Qd3+ 14.Kf6 Qf3+ 15.Kg6 Qg3+ 16.Kf6 Qh4+ 17.Kg6 Qxe7 18.Sf7+ Kg8 19.Sh6+ Kh8 20.Sf7+ perpetual check.

vi) 6.Sxf6? Qc7+ 7.Re7 Qc4+ 8.Re6 Kg5 wins.

v) Qb1 9.Sg8+ Kh7 10.Sf6+ Kh6 11.Sg8+ perpetual check.

vi) Qc2 10.Sg4+ Kh5 11.Sxh2, or Rh4 10.Rg1 (Rg2).

vii) 6.Se6 Qb7+ 7.S8c7 Kh5 wins.

"With the manoeuvre 4.Rh1! White arrives on the correct side of the mutual zugzwang".

No 19605 Oleg Pervakov (Russia). 1.Sg3+ Kd2 2.Rd8+ Kc2 3.Rc8+ Kb2 4.Rb8+ Kc3 5.Rc8+/i Kb2 6.Rb8+ Kc2 7.Rc8+ Kd1 8.Rd8+ Ke1 9.Re8+ Kf2 10.Rf8+ Ke3 11.Re8+ Kf3 12.Rf8+ Ke3 13.Re8+ Kf4 14.Se2+ Kf3/ii 15.Sd4+ Kf4 16.Se2+ Kf3 17.Sd4+ Kf2 18.Re2+/vii Kf1 19.Rxa2 g1Q 20.Sf3, with:

— Qg8 21.Sh2+ Ke1 22.Sf3+ Kf1 23.Sh2+ Kg1 24.Sf3+ positional draw, or:

— Qe3 21.Kg3 Rc8 22.Ra1+ Rc1 23.Ra2 Re1 24.Rb2/iii Rd1 25.Ra2, and now:

– Qb6 26.Sh2+ Kg1 27.Sf3+ Kf1 28.Sh2+ Ke1 29.Sf3 positional draw, or here:

– Rb1 26.Rh2 zz Ra1/iv 27.Rd2 zz Rb1 28.Rh2 positional draw.

i) 5.Se2+? Kd2 6.Rb2+ Rc2 7.Rxa2 Rxa2 wins.

ii) Kf5 15.Ra8 Rc2 16.Kxg2 Rxe2+ 17.Kf3 draws.

iii) Thematic try: 24.Rh2? Rb1 zz 25.Rd2 Ra1 zz 26.Rh2 Qa7 wins. 24.Rd2? Ra1 zz.

iv) Qb6 27.Sd2+ Ke1 28.Sxb1 Qb8+ 29.Kh3 draws.

No 19606 Pavel Arestov (Russia). 1.Bc2+ Kg8 2.Rf8+ Kxg7 3.Rf7+ Kg8/i 4.Bh7+ Kh8 5.Bxb1 g1Q 6.Bxd6, and:

— Rxb1 7.Rf8+ Kh7 8.Rf7+ Kg6 9.Rf6+ Kg5 10.Rf5+ Kg4 11.Rf4+ Kh3 12.Rf3+ Kh4/vi 13.Rf4+ Kh5 14.Rf5+ positional draw, or:

— Qxb1/ii 7.Be5+ Kg8 8.Rg7+ Kf8 9.Rf7+ Ke8 10.Re7+ Kd8 11.Rd7+ Kc8 12.Rc7+ Kd8 13.Rd7+ positional draw.

i) Kh6 4.Rh7+ Kg5 5.Rg7+ Kh6 6.Rh7+ Kg5 7.Rg7+ Kh5 8.Bf2 R1b2 9.Bd1+ Kh6 10.Rxg2 draws.

ii) Qg4+ 7.Bf5 Qc4+ 8.Kf6, and Rb8 9.Rh7+ Kg8 10.Bxb8, or here: Qd4+ 9.Be5 Rb6+ 10.Be6 draws.

No 19607 Luis Gonzalez (Spain). 1.d7+/i Kf7 2.Bg6+/ii Kf8/iii 3.Rf5+ Sf6 4.Rxf6+ Kg7 5.Rf7+ Kg8 6.Rf2 Qxh4/iv 7.Bf7+ Kf8 8.Bb4+ Rxb4 9.d8Q+ Qxd8 10.Bc4+ Kg7 11.Rg2+ Kh6 12.Rh2+ Kg5 13.Rg2+ Kh4 14.Rh2+ Kg3 15.Rg2+ Kf3 16.Rf2+ Ke3 17.Re2+ Kf4 18.Rf2+ positional draw.

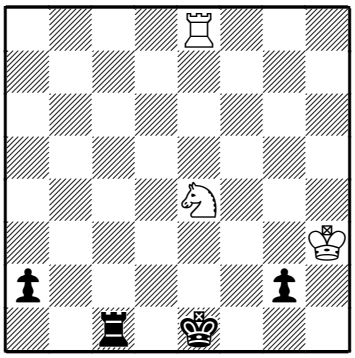
i) 1.Re5+? Kf7 2.Rf5+ Sf6 3.Sf3 Qg3+ 4.Kf1 Rxd6 5.Be1 Qh3+ 6.Kf2 Ke7 7.Re5+ Re6 8.Bb4+ Kd7 9.Bf5 Sg4+ 10.Bxg4 Qxg4, or 1.Rxg8+? Kf7 2.Rg2 Rxh4 3.d7 Rg4 4.d8S+ Kf6 5.Rxg4 Qxg4+ win.

ii) 2.Rg2? Se7 3.Be1 Rxd7 4.Rg3 Qe6 5.Bb3 Sd5 wins.

iii) Kf6 3.Rf5+ Ke6 4.Sf3 Rg4+ 5.Kf2 Rg2+ 6.Ke3 Qh6+ 7.Kd3 Qxg6 8.d8Q Qxf5+ 9.Ke3 Qc5+ 10.Qd4 Qxd4+ 11.Sxd4+ draws.

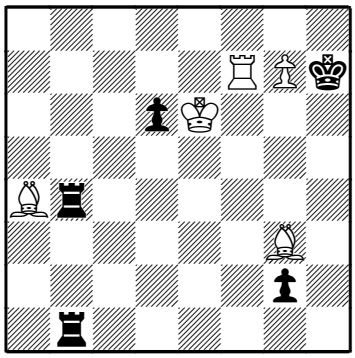
iv) Qg4+ 7.Kf1 Qd1+ 8.Be1 Rxh4 9.Bc2 Qxd7 10.Bb3+ Kg7 11.Rf7+ draws.

No 19605 O. Pervakov
prize



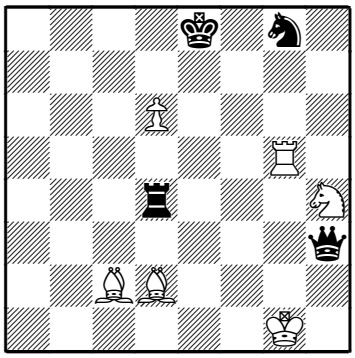
h3e1 0401.02 3/4 Draw

No 19606 P. Arestov
honourable mention



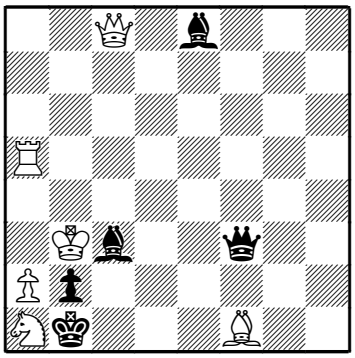
e6h7 0720.12 5/5 Draw

No 19607 L. Gonzalez
honourable mention



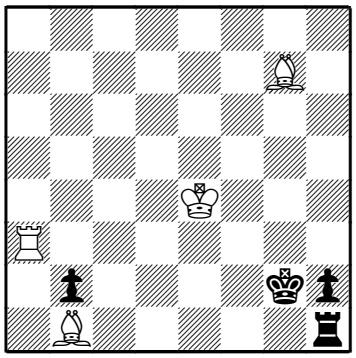
g1e8 3424.10 6/4 Draw

No 19608 V. Kovalenko
honourable mention



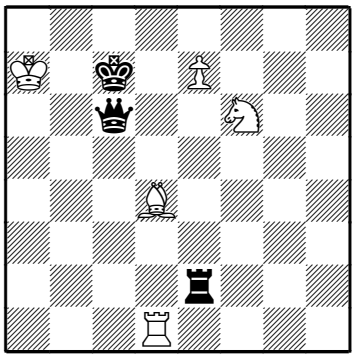
b3b1 4171.11 6/5 Draw

No 19609 O. Pervakov
honourable mention



e4g2 0420.02 4/4 Draw

No 19610 V. Samilo
honourable mention



a7c7 3411.10 5/3 Draw

No 19608 Vitaly Kovalenko (Russia). 1.Qf5+ Qxf5 2.Rxf5 Ba4+/i 3.Kxa4 bxa1Q 4.Bd3+ Kxa2/ii 5.Rf2+ (Rf1? Be1;) Bb2 6.Rf1 Bc1 7.Rf2+ Bb2 8.Rf1 positional draw.

i) bxa1Q 3.Bd3+ Kc1 4.Rf1+ Kd2 5.Rxa1 draws.

ii) Kb2 5.Rb5+ Bb4 6.Rxb4+ Kc3 7.Bb1 draws.

No 19609 Oleg Pervakov (Russia). 1.Kf4, and:

— Rf1+ 2.Kg4, and now:
  – h1Q 3.Be4+ Kf2 4.Bd4+ Ke2 5.Re3+ Kd2 6.Rd3+ Ke2 7.Re3+, 1st positional draw, or here:
  – Rxb1 3.Rh3/i h1Q 4.Rxh1 Kxh1 5.Kh3 Kg1 6.Kg3 Kf1 7.Kf3 Ke1 8.Ke3 Kd1 9.Kd3 Kc1 10.Bh6+ Kd1 11.Bg7 (Kc3? Ke1;) Kc1 12.Bh6+, 2nd positional draw, or here:
  – Rg1 3.Be4+ Kf1+ 4.Kh3 h1Q+ 5.Bxh1 Rxh1+ 6.Kg3 Rg1+ 7.Kh2 Rg2+ 8.Kh1 Rxg7 (b1Q; Ra1) 9.Rf3+ Ke1 10.Rb3 draws, or:

— Rxb1 2.Rg3+ Kf2 3.Rh3/ii Rf1 4.Rxh2+/iii Ke1+ 5.Ke3 b1Q 6.Bb2/iv Rg1 (Qd1; Bc3+) 7.Re2+ Kf1 8.Rf2+ Ke1 9.Re2+ Kd1 10.Rd2+, 3rd positional draw.

i) 3.Rg3+? Kf2 4.Bd4+ Ke2 5.Rg2+ Kd3 6.Rxh2 Kxd4 wins.

ii) 3.Rf3+? Ke2 4.Re3+ Kd2 5.Bc3+ Kc2 wins.

iii) 4.Bxb2? Kg2+ 5.Kg4 Rf4+ 6.Kxf4 Kxh3 wins.

iv) 6.Bc3+? Kd1, and: 7.Rd2+ Kc1 or here: 7.Bb2 Re1+ wins.

No 19610 Vladimir Samilo (Ukraine). 1.Be5+/i Rxe5 2.e8S+ Kc8 (Rxe8; Sd5+) 3.Sd6+ Kc7 4.Sde8+ Rxe8 5.Sd5+ Kc8 6.Sb6+ Kc7 7.Sd5+ positional draw.

i) 1.e8S+? Rxe8 2.Sxe8+ Kc8 3.Sd6+ Qxd6 wins.

No 19611 Anatoly Skripnik (Russia). 1.Rg8+ Kh6 2.h8Q+ Bxh8 3.Rxh8+ Kg7 4.Sd4/i Qxd4 5.Rg2+/ii Kxh8 6.Bb2 Rh7+ 7.Kg3 Rg7+ 8.Kh3 (Kh2? Rxg2+), and:

— Rh7+ 9.Kg3 Rg7+ 10.Kh3 positional draw, or:

— Qd3+ 9.Kh2 Qh7+ 10.Kg1 Qb1+ 11.Kh2 positional draw.

i) 4.Rh4? Qe3+ 5.Kh2 Qe5+ 6.Kg2 Qg5+ 7.Kh3 Rd3+ wins.

ii) 5.Rb3? Kxh8 6.Bb2 Rh7+ 7.Kg2 Rg7+ wins.

No 19612 Yochanan Afek (Israel/the Netherlands). 1.Sxb3+/i axb3 2.Sxc2+/ii bxc2 3.c8Q c1Q 4.Qxc3+ Qxc3 5.Bf6 Ra8+ 6.Kg7 Ra7+ 7.Kh8 Ra8+ 8.Kg7 Ra7+ 9.Kh8 positional draw.

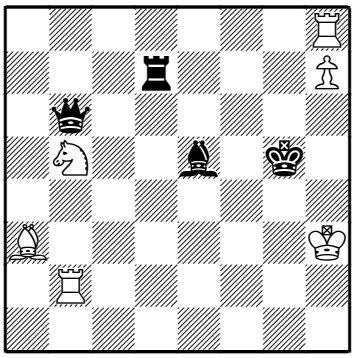
i) 1.Sxc2+? bxc2 2.c8Q c1Q wins.

ii) 2.c8Q? c1Q 3.Kg8 Rg7+ wins.

"Not difficult, but a clear work by the famous master!".

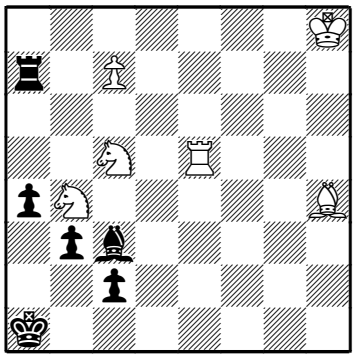
No 19613 Pavel Arestov (Russia). 1.h8Q Qh3+ 2.Kd6 Qg3+ 3.f4/i Qxf4+ 4.Qe5+ Qxe5+ 5.Kxe5 Rxa7 6.Rxh5 Ra5+/ii 7.Rd5 Rxd5+ 8.Kxd5 a2/iii 9.Ke4 a1Q/iv 10.Rh2+ Ke1 11.Sf3+ Kf1 12.Sd2+ Kg1 (Rxd2; Rh1+) 13.Sf3+ Kf1 14.Sd2+ positional draw.

No 19611 A. Skripnik
honourable mention



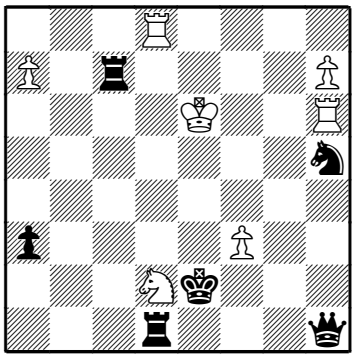
h3g5 3541.10 6/4 Draw

No 19612 Y. Afek
special prize



h8a1 0442.13 6/6 Draw

No 19613 P. Arestov
special prize



e6e2 3804.31 7/6 Draw

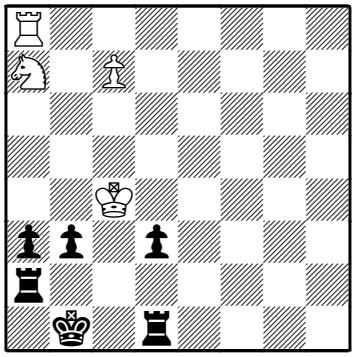
i) Thematic try: 3.Qe5+? Qxe5+ 4.Kxe5 Rxa7 5.Rxh5 Ra5+ 6.Rd5 Rxd5+ 7.Kxd5 a2 8.Ke4 a1Q 9.Rh2+ Ke1 and 10.Sf3+ is not possible.

ii) a2 7.Rh2+ Ke3 8.Sc4+ draws.

iii) Rxd2+ 9.Kc4 a2 10.Ra5 draws.

iv) Rxd2 10.Rh1 Rb2 11.Kd4 Kd2 12.Kc4 Rb1 13.Rh2+ draws.

No 19614 O. Pervakov
special prize



c4b1 0701.13 4/6 Draw

No 19614 Oleg Pervakov (Russia). 1.c8Q/i, and:

— Rc1+ 2.Kxb3 Rxc8 3.Rxc8 Rc2 4.Rxc2 dxc2 5.Sb5 c1Q 6.Sxa3+ Ka1 7.Sc2+ Kb1 8.Sa3 1st positional draw, or:

— Rc2+ 2.Kxb3 Rxc8 3.Sxc8/ii Rc1 4.Sb6/iii d2 5.Rd8 a2 6.Rxd2 a1Q 7.Sa4 Rc8 8.Rd1+ Rc1 9.Rd2 5th positional draw Qh8 10.Rb2+ Ka1 11.Ra2+ Kb1 12.Rb2+ 6th positional draw.

i) 1.Sb5? Rc1+ 2.Kxd3 b2 3.c8Q Rxc8 4.Rxc8 Ka1 5.Sc3 b1Q+ 6.Sxb1 Kxb1, or 1.Kxb3? d2 2.c8Q Rf1 win.

ii) Thematic try 3.Rxc8? Rc1/iv 4.Rb8/v a2 5.Ka3+ Ka1 6.Sb5 d2 7.Sd4 Rc3+/vi wins.

iii) Thematic try: 4.Sa7? a2, but not d2? 5.Rd8 a2 6.Rxd2 a1Q 7.Sb5 Rc8 8.Rd1+ Rc1 9.Rd2 4th positional draw.

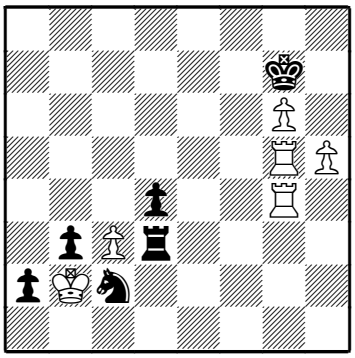
iv) But not: a2? 4.Sb5 a1Q 5.Sc3+ Kc1 6.Se4+ Kb1 7.Sc3+ 2nd positional draw.

v) 4.Rxc1+ Kxc1 5.Sb5 a2 6.Kxa2 d2 7.Sc3 Kc2 8.Sd5 Kd3 wins.

vi) d1Q? 8.Sb3+ Kb1 9.Sd4+ Ka1 10.Sb3+ 3rd positional draw (echo of 2nd positional draw).

"Also the special commendations by, respectively, Jasik and Minerva have the same final position, but this study is better". Only the positional draws no. 4-6 are thematic.

No 19615 V. Kalashnikov
special honourable mention



b2g7 0503.33 6/6 Draw

No 19615 Valery Kalashnikov (Russia). 1.Ra5/i a1Q+ 2.Rxa1 dxc3+ 3.Kxb3 Sxa1+ 4.Ka2, and:

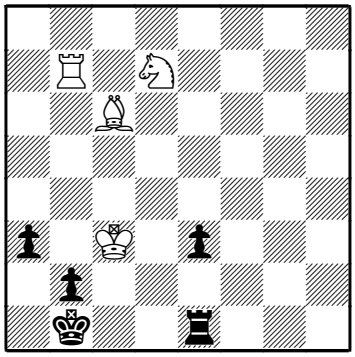
— Rd2+ 5.Kxa1 Rd1+ 6.Ka2 c2 7.h6+ Kxh6/ii 8.g7 Ra1+ 9.Kb3 c1Q 10.g8S+ Kh5 11.Sf6+ Kh6 12.Sg8+ Kh7 13.Sf6+ Kh6 14.Sg8+ positional draw, or:

— c2 5.h6+ Kxh6 6.g7 Ra3+ 7.Kb2 Rb3+ 8.Ka2 c1Q 9.g8S+ Kh5 10.Sf6+ Kh6 11.Sg8+ Kh5 12.Sf6+ positional draw (not thematic).

i) Thematic try: 1.Rg1? a1Q+ 2.Rxa1 dxc3+ 3.Kxb3 Sxa1+ 4.Ka2 c2 5.h6+ Kxh6 wins. 1.h6+? Kxh6 2.Ra5 a1Q+ 3.Rxa1 dxc3+ 4.Kxb3 Sxa1+ 5.Ka2 Kg7 wins.

ii) Kf6 8.h7, and c1Q 9.h8Q+ Kf5 10.Qh5+, or here: Ra1+ 9.Kb3 c1Q 10.h8Q+ Kf5 11.Qh5+ draw.

No 19616 A. Jasik
special commendation



c3b1 0411.03 4/5 Draw

No 19616 Andrzej Jasik (Poland). 1.Be4+ Ka1 (Kc1; Sc5) 2.Ra7/i Rc1+/ii 3.Kb3 b1Q+ 4.Bxb1 Kxb1/iii 5.Sb6 e2 6.Re7 a2 7.Rxe2/iv a1Q 8.Sa4 Rc6 9.Re1+ Rc1 10.Re2 positional draw Qd4 (Qh8) 11.Rb2+ Ka1 12.Ra2+ Kb1 13.Rb2+ positional draw.

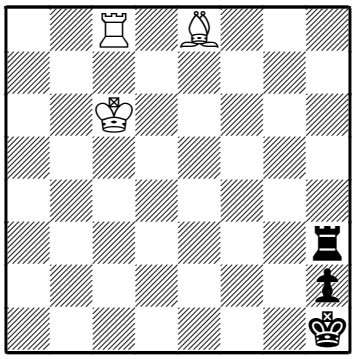
i) 2.Se5? Rc1+ 3.Kd3 Rc5 4.Sd7 Rc7 5.Rxc7 b1Q+ wins.

ii) a2 3.Sc5 Rc1+ 4.Kb3.

iii) Rxb1+ 5.Kc3 Ka2 6.Kd3.

iv) 7.Sa4? e1Q 8.Rxe1 a1S+ wins.

No 19617 E. Minerva
special commendation



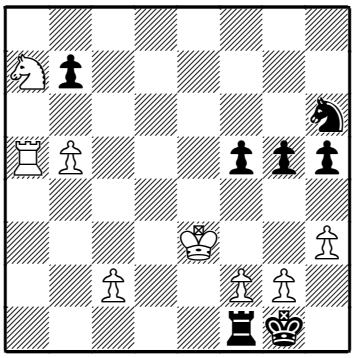
c6h1 0410.01 3/3 BTM, Draw

No 19617 Enzo Minerva (Italy). 1...Kg2 2.Kb7/i Rb3+ 3.Kc7 h1Q 4.Bc6+ Rf3 5.Rf8 Qh7+ 6.Kb6/ii Qb1+ 7.Kc7 Qh7+ 8.Kb6 positional draw.

i) 2.Kc7? Rh6 3.Bc6+ Rxc6+ 4.Kxc6 h1Q wins.

ii) 6.Kb8? Qh6 7.Bxf3+ Kf2 8.Rf7 Qd6+ 9.Kb7 Qb4+ 10.Kc8 Qc4+ wins.

No 19618 P. Panaiotov
special commendation



e3g1 0404.54 8/7 Draw

No 19618 Petromir Panaiotov (Bulgaria). 1.c4 Kxg2 2.c5 g4 3.c6/i bxc6 4.hxg4/ii Sxg4+ 5.Kf4 cxb5 6.Sxb5 h4 7.Sd6/iii h3 8.Sxf5 h2 9.Sh4+ Kxf2 10.Ra2+ Kg1+ 11.Kxg4 h1Q 12.Kg3 Rf8/iv 13.Ra1+ Rf1 14.Ra2 positional draw.

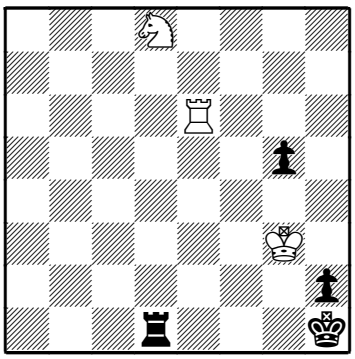
i) 3.hxg4? Sxg4+ 4.Kf4 h4 5.c6 h3 wins.

ii) 4.bxc6? gxh3 5.c7 h2 6.c8Q Re1+ wins.

iii) 7.Sd4? Rxf2+ 8.Kg5 Se3 9.Re5 Sc4 10.Rd5 h3 11.Sxf5 Rxf5+ wins.

iv) Rb1 13.Sf3+ Qxf3+ 14.Kxf3, or Qd5 13.Rg2+ Kh1 14.Rh2+ Kg1 15.Rg2+ Qxg2+ 16.Sxg2 draw.

No 19619 V. Tarasiuk
special commendation



g3h1 0401.02 3/4 Draw

No 19619 Vladislav Tarasiuk (Ukraine). 1.Re2 Rg1+ 2.Kh3/i g4+ 3.Kh4 g3 4.Se6 g2 5.Sf4 Rf1 6.Sxg2 Kg1 7.Kg3 h1Q 8.Sh4 Rf8 (Rd7, Rf6) 9.Re1+ Rf1 10.Re2 positional draw.

i) 2.Kf3? g4+ 3.Kf4 g3 4.Se6 g2 wins.

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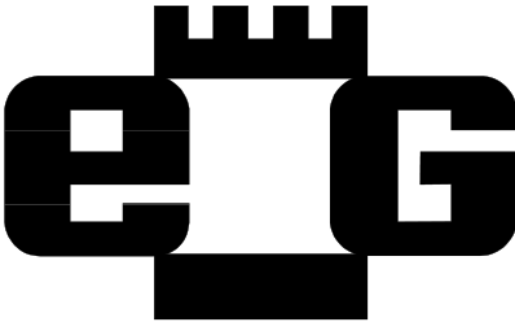


No. 196 — Vol. XX — April 2014
Supplement

Awards

1st Azerbaijan Chess Composition Cup 2013

The Azerbaijan Chess Federation organized this first national chess composition tourney in 6 genres including studies. Elmar Abdullayev was appointed as tourney director, and Ilham Aliev judged the endgame study section. The tourney attracted compositions from 20 composers, including 6 studies.

No 19620 Samir Badalov (Azerbaijan). 1.Kb4/i g6/ii 2.Kc4 h6 3.Kd4 g5/iii 4.h5 g4/iv 5.Ke4 (Ke3) Kxc5 6.Kf4 Kxb6 7.Kxg4 Kc5 8.Kf5, and:

— Kd6 9.Kg6 Ke7 10.Kxh6 Kf6 11.Kh7 b5 12.h6 Kf7 13.Kh8 b4 14.h7 b3 stalemate, or:

— b5 9.Kg6 b4 10.Kxh6 b3 11.Kg7 b2 12.h6 b1Q 13.h7 draws.

i) 1.Kc4? g6 2.Kd4 h6 3.Kc4 g5, and 4.hxg5 hxg5 5.Kd4 g4 6.Ke4 Kxc5 7.Kf4 Kxb6 8.Kxg4 Kc5 wins, or 4.h5 g4 5.Kd4 g3 6.Ke3 Kxc5 7.Kf3 Kxb6 8.Kxg3 Kc5 9.Kf4 b5 10.Kf5 b4 11.Kg6 b3 12.Kxh6 b2 13.Kg7 b1Q wins.

ii) Kd5 2.Kb5 g6 3.c6 bxc6+ 4.Ka6.

iii) Kb5 4.Kd5 g5 5.hxg5 hxg5 6.Kd6 g4 7.c6 g3 8.cxb7 g2 9.b8Q.

iv) Kb5 5.Kd5 g4 6.Kd6 (or 6.Ke4 Kxc5 7.Kf4 similar to main line) g3 7.c6 g2 8.c7 g1Q 9.c8Q Qxb6+ 10.Ke5 Qc5+ 11.Qxc5+ Kxc5 12.Kf5 b5 13.Kg6 b4 14.Kxh6 Kc4 15.Kg7 b3 16.h6 b2 17.h7 draws.

No 19621 Araz Almammadov (Azerbijan). 1.Sf6+ Kh4 2.Se6 a2 3.Sd4 a1Q 4.Sf3+ Kh3 5.Sxg5+ Kh2 6.Sf3+ Kh1 7.Se4 Qa7+ 8.Kg3 Qb8+ 9.Kh3 Qc8+ 10.Kg3 Qc7+ 11.Kh3 Qd7+ 12.Kg3 Qg7+ 13.Kf2 Qg2+ 14.Ke3 Qg7/i 15.Kf2 Qa7+ 16.Kg3 draws.

i) Qxc2 15.Sg3+ Kg2 16.Se1+ and 17.Sxc2.

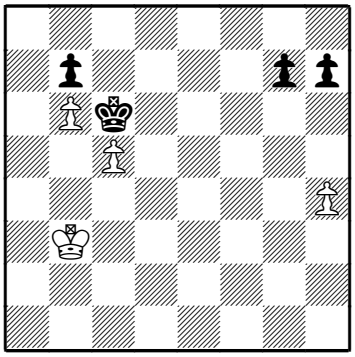
Judge: compare Peronace 1955 (HHdbIV #27834).

No 19622 Asger Rzayev (Azerbaijan). 1.Kc3 Kb7 2.Kd4 Kc6 3.f4 f5 (hxg4; f5) 4.gxf5 (gxh5) gxf5 5.Ke5 Kc5 6.Kxf5 Kxc4 7.Ke5/i b5 8.axb5 (f5? bxa4;) axb5 9.f5 b4 10.f6 b3 11.f7 b2 12.f8Q b1Q 13.Qc8+ (Qf7+? Kc3;) Kd3/ii 14.Qf5+ Ke3 15.Qxb1 wins.

i) 7.Ke6? b5 8.axb5 axb5 9.f5 b4 10.f6 b3 11.f7 b2 12.f8Q b1Q, and 13.Qc8+ Kd4, or here: 13.Qf4+ Kc3. 7.Kg5? b5 8.axb5 axb5 9.f5 b4 draw.

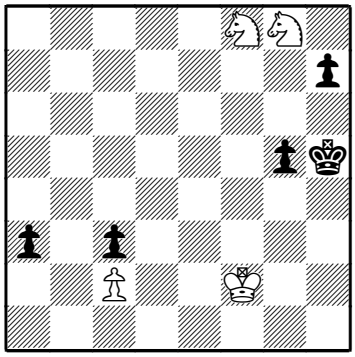
ii) Kb3 14.Qb7+ Kc2 15.Qxb1+ Kxb1 16.Kf5 wins.

No 19620 S. Badalov +
1st place



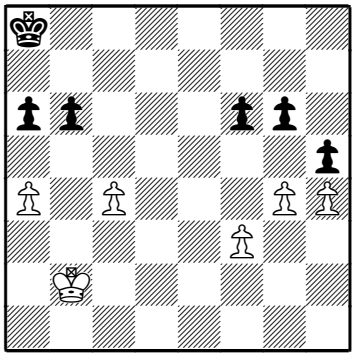
b3c6 0000.33 4/4 Draw

No 19621 A. Almammadov
2nd place



f2h5 0002.14 4/5 Draw

No 19622 A. Rzayev
3rd place

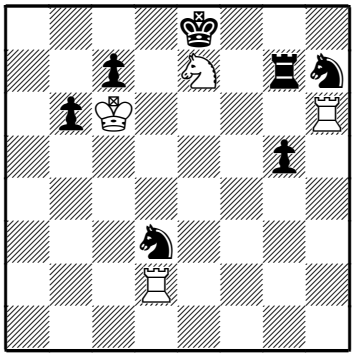


b2a8 0000.55 6/6 Win

2nd Azerbaijan Study Tourney 2013

This was one of the composition tourneys organized during the 2013 meeting of the WFCC in Batumi, Georgia. It consisted of two sections – the first attracted no less than 85 studies by 16 composers from 11 countries. The second section, for originals, was judged by Ilham Aliev.

No 19623 M. Muradov & M. Garcia
prize



c6e8 0507.03 4/7 Win

No 19623 Muradkhan Muradov (Azerbaijan) & Marui Garcia (Argentina). 1.Sf5, with:

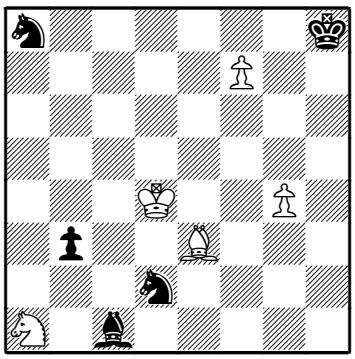
— Rg6+ 2.Rxg6 Se5+ 3.Kxc7 Sxg6 4.Rd7 Sf6 5.Sd6+ Kf8 6.Rf7+ Kg8 7.Rxf6 wins, or:

— Rd7 2.Re2+ Kd8 3.Rhe6 Sb4+ 4.Kb5/i Rd5+ 5.Kxb4 Rxf5 6.Re8+ Kd7 7.R8e7+ wins.

i) 4.Kb7? c5+ 5.Kxb6 Sf6 draws.

"This shows a win of bS in two lines, but it unfortunately lacks clarity".

No 19624 A. Skripnik
honourable mention



d4h8 0047.21 5/5 BTM, Draw

No 19624 Anatoly Skripnik (Russia). 1...Kg7 2.f8Q+/i Kxf8 3.Sxb3 Sxb3+/ii 4.Kd3 Ba3 5.Kc4 Sa5+ 6.Kb5 Sb7 7.Kc6 Sd8+/iii 8.Kd7 Be7/iv 9.g5 Sb7 10.g6/v Sc5+/vi 11.Kc6 Se6 12.Kd7 Sc5+ 13.Kc6 Sa6 14.Kb7 S8c7 15.Bf4 (Bb6? Bd6;) Bd8 (Sd6; Bh6+) 16.Bxc7 Sxc7 17.Kc8 Se6 18.Kd7 draws.

i) 2.Sxb3? Sxb3+ 3.Kd3 Ba3 4.Kc4 Sa5+ 5.Kb5 Sb7 6.Kc6 Sd8+ 7.Kd7 Sxf7 8.Ke6 Bd6 wins.

ii) Bb2+ 4.Kd3 Sxb3 5.Kc2 draws.

iii) Sa5+ 8.Kb5 Sb7 9.Kc6 positional draw.

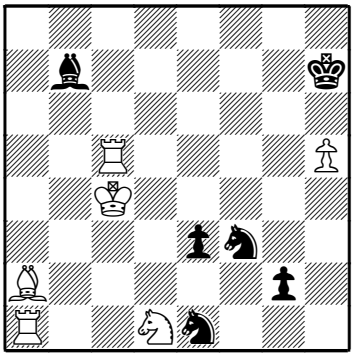
iv) Sf7 9.Kc6 Sd8+ 10.Kd7 Bd6 (Sd8+; Kd7) 10.Bc5 Bxc5 11.Kxc5 Sg5 12.Kc6 draws.

v) 10.Kc6? Sa5+ 11.Kb5 Bd8 wins.

vi) Bb4 (Sa5; Bh6+) 11.Kc6 Sa5+ 12.Kb5 Bc3 13.Bc5+ Kg7 14.Bb4 draws.

"The introduction is not OK".

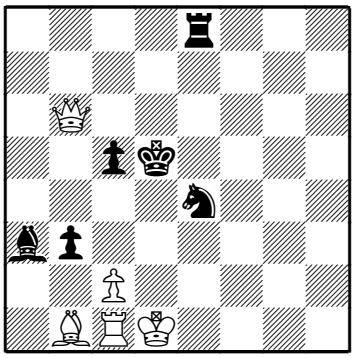
No 19625 P. Krug,
honourable mention



c4h7 0247.12 6/6 Draw

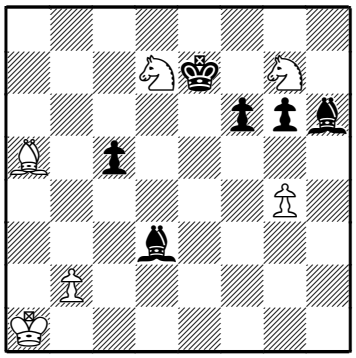
No 19625 Peter Krug (Austria). 1.Bb1+ Kh8 2.h6 g1Q 3.Ra8+ Bxa8 4.Rc8+ Qg8+ 5.Rxg8+ Kxg8 6.Ba2 Sc2 7.Sxe3 Sxe3+ 8.Kd3+ Sd5 9.Ke4 Sg5+ 10.Ke5 Sf7+ 11.Kd4 Sf6 12.h7+ Sxh7 13.Bd5 draws.

No 19626
M. Campioli
commendation



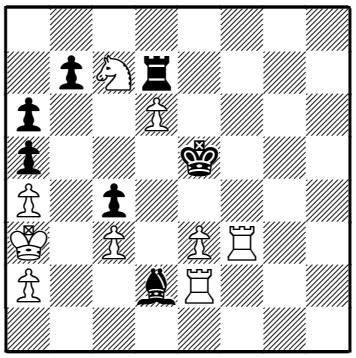
d1d5 1443.12 5/6 BTM, Draw

No 19627 M. Muradov
& M. Campioli
commendation



a1e7 0072.23 6/6 Win

No 19628 M. Muradov
& P. Krug
commendation



a3e5 0531.54 9/7 BTM, Win

No 19626 Marco Campioli (Italy). 1...Sc3+ 2.Kd2 Bxc1+ 3.Kxc1 b2+ 4.Qxb2 (Kxb2? Sa4+;) Kd4 5.Qb7/i Re1+ 6.Kb2 Rxb1+ 7.Ka3 Rxb7 stalemate.

i) 5.Qa1? Re2 6.Kb2 Re1.

"This is reversal of a study by Asaba & Sarychev (HHdbIV#48173)".

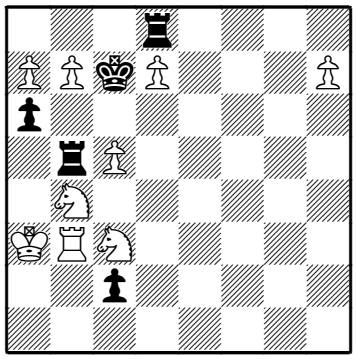
No 19627 Muradkhan Muradov (Azerbijan) & Marco Campioli (Italy). 1.Se6 (Sxc5? Bc4;) Be3 2.Sexc5 (Sdxc5? Bc4;) Bb5 3.Bb6 Bf4 4.Sf8 Kxf8 5.Se6+ Ke7 6.Sxf4 wins.

No 19628 Muradkhan Muradov (Azerbaijan) & Peter Krug (Austria). 1...Bc1+ 2.Rb2 Kxd6 3.Sa8 Rd8 4.Sb6 Bxb2+ 5.Kxb2 Kc5 6.Rf8 Rd2+ 7.Kc1 Rd3 8.Sa8 Rxc3+ 9.Kd2 Rd3+ 10.Ke2 Ra3 11.Rc8+ Kb4 12.Sb6 wins.

Probleemblad 2009-2010

Yochanan Afek judged this informal tourney. "It was evidently not the best period of the column as reflected by the large number of weak or clearly anticipated ideas". The award appeared in *Probleemblad* vii-ix 2013, with the usual 3 month confirmation time".

No 19629 M. Hlinka & L. Kekely
prize



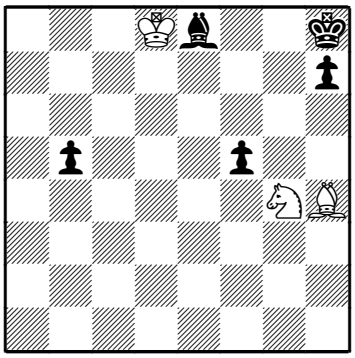
a3c7 0702.52 9/5 BTM, Draw

No 19629 Michal Hlinka & L'ubos Kekely (Slovakia). 1...c1Q+ 2.Ka4 Qa1+ 3.Ra3 Ra5+ 4.Kxa5 Qxa3+ 5.Sa4 Kxb7 6.c6+ Kc7/i 7.Sxa6+ Kxc6 8.h8Q Rxh8 9.d8S+ Rxd8 10.a8Q+ Rxa8 stalemate.

i) 7.h8Q? Rxh8 8.d8Q+ Rxd8 9.Sxa6+ Kd6 10.Sb8 Rh8 11.a8Q Rh5+ 12.Kb6 Qb4+ 13.Ka7 Qxa4+ 14.Sa6 Qd4+ wins.

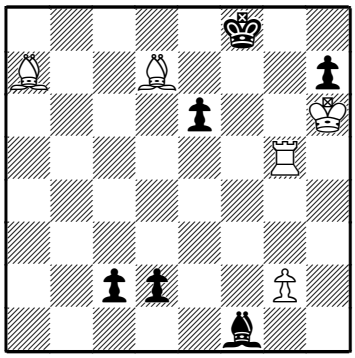
"This has a somewhat messy introduction with mutual blows as well as multiple promotions and underpromotions leading to a crystal clear ideal stalemate. This final picturesque double pinning image defuses the violence and retains some genuine aesthetics. The authors sent a study with the same stalemate elsewhere".

No 19630
I. Vandecasteele
1st honourable mention



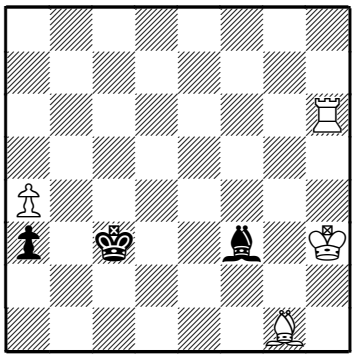
d8h8 0041.03 3/5 Win

No 19631 V. Kichigin
& M. van Essen
2nd honourable mention



h6f8 0150.14 5/6 Win

No 19632
I. Vandecasteele
1st commendation



h3c3 0140.11 4/3 BTM, Win

No 19630 Ignace Vandecasteele (Belgium). 1.Bf6+ Kg8 2.Sh6+ Kf8 3.Be7+ Kg7 4.Sxf5+ Kg6 5.Sh4+ Kf7 6.Sf3 h6 7.Bb4 h5 8.Be7 h4/i 9.Sg5+ Kg6 10.Kxe8 Kf5 11.Sf3 h3 12.Sh2 Kf4 13.Bd6+ Ke3 14.Kd7 Kd3 15.Kc6 wins.

i) b4 9.Sg5+ Kg6 10.Kxe8 b3 11.Sf3 b2 12.Sd2 Kf5 13.Kd7 Kf4 14.Bf6 b1Q 15.Sxb1 Kg3 16.Sc3 h4 17.Sd5 h3 18.Be5+ Kg2 19.Se3+ Kf3 20.Sf1 Kg2 21.Sh2 wins.

"This is a dynamic and pleasing example of domination featuring familiar motifs".

No 19631 Victor Kichigin (Russia) & Martin van Essen (the Netherlands). 1.Bc5+ Kf7 2.Rg8 (Rg4? Bd3;) Kf6 3.Bd6 Kf5 4.Rg4 Kxg4 5.Bxe6+ Kh4 6.g3 mate.

"The quiet echo sacrifices 2.Rg8! and 4.Rg4! are the highlights of this lovely more-mover".

No 19632 Ignace Vandecasteele (Belgium). 1...a2 2.Rh4/i Be4 3.Bh2/ii Bf5+ 4.Kg2 Be4+ 5.Kf2/iii Kd4 6.Rh5 Bf5 7.Rxf5 a1Q 8.Be5+ Ke4 9.Bxa1 Kxf5 10.a5 wins.

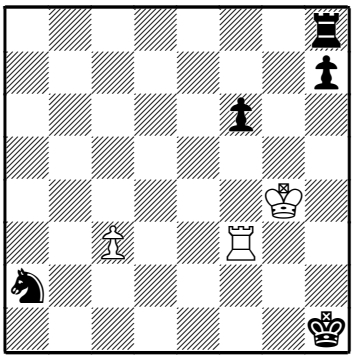
i) 2.Rd6? Bd5 3.Rxd5 a1Q 4.Bd4+ Kc4 5.Bxa1 Kxd5, or 2.Bh2? Kd4 3.Re6 a1Q 4.Be5+ Kd5 5.Bxa1 Kxe6 draw.

ii) 3.Rxe4? a1Q 4.Bd4+ Kd3 5.Bxa1 Kxe4 draws.

iii) 5.Rxe4? a1Q 6.Be5+ Kd3 7.Re3+ (Bxa1 Kxe4;) Kxe3 8.Bxa1 Ke4 draws.

"A capture-delay provides the essential tempo for winning the eventual pawn ending. This attractive mini systematic manoeuvre is a correction of the author's HHdbIV#74988".

No 19633 R. Becker
2nd commendation



g4h1 0403.12 3/5 Draw

No 19633 Richard Becker (USA). 1.Rf1+/i Kg2 2.Rxf6 Sxc3 3.Rf7 Se2 4.Kh4 zz h6 5.Rf6 Rh7 6.Rg6+ Kf2 7.Rf6+ Ke3 8.Re6+ Kd2 9.Rd6+ Kc2 10.Rc6+ Kd3 11.Rd6+ Kc4 12.Rf6/ii Kd4 13.Rf8 Ke3 14.Re8+ Kf2 15.Rf8+ Ke3 16.Re8+ Kf3 17.Rf8+ Sf4 18.Rf7 Rh8 19.Rf8 Rh7 20.Rf7 Rxf7 stalemate.

i) 1.Rxf6? Sxc3 2.Rf7 Se4 3.Kh4 Kg2 zz 4.Rf4 Sd6 5.Rf6 Rd8 wins.

ii) 12.Ra6? Kd5 13.Ra5+ Ke4 14.Ra4+ Sd4 wins.

"This shows reciprocal zugzwangs resulting in stalemate. The distinction is for the precise trendy discovery rather than for its artistic merits".

Probleemblad 2011-2012

Siegfried Hornecker (Germany) judged this informal tourney and was saddened by the low quality of the studies. Klaus Rubin assisted in checking for soundness and anticipation. After this pre-selection, ten studies of unpleasant quality remained.

The award appeared in *Probleemblad* vii-ix2013 with a three month confirmation time.

No 19634 Yochanan Afek (Israel/the Netherlands). 1.Rb7+, and:

— Ka6 2.Bb5+ Qxb5 3.Sb4+ Ka5 4.Sc6+ Ka4 (Ka6; Ra7 mate) 5.Ra7+ Kb3 6.Sd4+ wins.

— Ka8 2.Rb4 Qf7+ 3.Bd7 Qxa2 4.Bc6+ Ka7 5.Rb7+ Ka6 6.Bb5+ Ka5 7.Ra7+ and 8.Rxa2 wins.

"This 6-piece ending with its two variations is the best of all the studies in this tourney. Both variations lead to winning the bQ for two minor pieces, along with the silent move 2.Rb4 after 1…Ka8. Unfortunately, the play is very forced and without other points".

HH: this study was composed for the Tata Steel solving event (and solver friendly!).

No 19635 Andrzej Jasik (Poland). 1.h8Q/i Rxh8 2.Sxh8+ Kh7 3.g6+ Kg8 4.Bh4/ii Sg5 5.Bxg5 hxg5 6.d7 d1Q/iii 7.f7+/iv Kf8 8.d8Q+ Qxd8 stalemate.

i) 1.h8S+? Kh5 2.Sxd8 d1Q 3.fxg7 Qa1+ 4.Ke6 Sxg5+ 5.Kd5 Qxg7 wins.

ii) 4.f7+? Kf8 5.Bh4 Sg5 6.Bxg5 hxg5 7.d7 d1R wins, but not d1Q? 8.d8Q+ Qxd8 stalemate.

iii) d1R 7.Sf7 Rxd7 8.fxg7 draws.

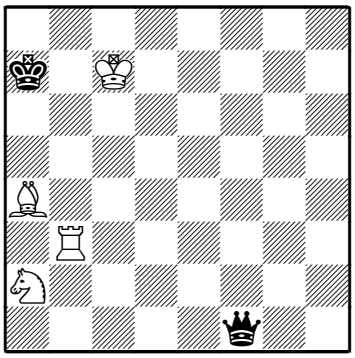
iv) 7.d8Q+? Qxd8 8.f7+ Kxh8 wins.

"The solution is not very interesting and leads to a stalemate. However, there are two tries with minor promotions (1.h8S? 4.f7+? … 6…d1R!). 4.Bh4 nicely avoids that pitfall".

No 19636 Gerhard Josten (Germany). 1.Se6+ Ke5 2.Sc5 d2 3.Kc2 Ra2+ 4.Kd1 Kd4 5.Se6+ Kc3 6.Sd5+ Kc4 7.Sb6+ Kb5 8.Sc8 b3 9.Sd6+ Kb4 10.Se4 Ra1+ 11.Kxd2 b2 12.Sc3 Rc1 13.Sc7 Kb3 14.S7b5 Rf1 15.Sd4+ Kc4 16.Sde2 Kb3 17.Sd4+ draws.

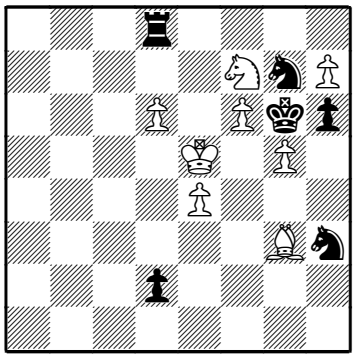
"I do not see much artistic content in this study, although the knight manoeuvres are interesting. The special commendation is awarded for its contribution to endgame theory".

No 19634 Y. Afek
1st commendation



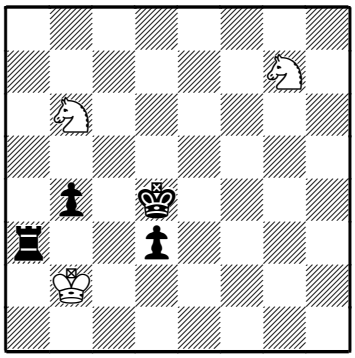
c7a7 3111.00 4/2 Win

No 19635 A. Jasik
2nd commendation



e5g6 0317.52 8/6 Draw

No 19636 G. Josten
3rd commendation



b2d4 0302.02 3/4 Draw

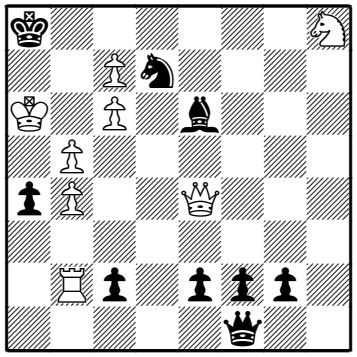
Hillel and Yoel Aloni 75 JT 2013

34 studies by 17 composers from 13 countries took part in this thematic tourney. The theme was: "a win-study is required, created by just one change in the initial position. More than two phases are allowed, but a zero-position is forbidden". Yochanan Afek initiated and organized the tourney, Amatzia Avni was tourney director and HH was consulted for anticipation vetting.

The twin brothers judged the tourney and wrote: "Excluding one outstanding work, the rest of the submitted studies were a bit disappointing. After careful consideration and necessary investigations, we decided that only 6 studies met the criteria which justify inclusion in the award".

The (final?) award appeared in *Variantim* no.61 xii2013.

No 19637 M. Campioli
1st prize



a6a8 4134.45 8/9 BTM. I, Draw: Diagram,
II: Sh8 to d1, Draw,
III: Sh8 to b1, Win

No 19637 Marco Campioli (Italy).

I: 1...Sc5+ 2.bxc5 e1Q 3.Qh4 Bc8+ 4.Kb6 Qa5+ 5.Kxa5 c1Q 6.Qd8 Qfe1+ 7.Kb6 Qe6 8.Rb4 Qa1/i 9.Sg6/ii f1Q 10.Sf4 Qg4/iii 11.Se6 Qxe6 12.Rxa4+/iv Qxa4 13.Qxc8+ Qxc8 stalemate.

II: 1...Sc5+ 2.bxc5 e1Q 3.Se3/v Qxe3 4.Qxe3 Qc4 5.Rxc2/vi Bc8+ 6.Kb6 Qxb5+/vii 7.Kxb5 f1Q+ 8.Rc4 Qb1+ 9.Rb4 Qf1+ 10.Rc4 Ka7 11.Qc3 Ba6+ 12.Kxa4 Qd1+ 13.Ka3 g1Q 14.c8S+ Ka8 15.Sb6+ Ka7 16.Sc8+ perpetual check.

III: 1...Sc5+ 2.bxc5 e1Q 3.Qxa4/viii Qc4 4.Qxc4 c1Q 5.Qd4/ix Bc8+ 6.Kb6 Qa5+ 7.Kxa5 f1Q 8.Kb6 Qfc4 9.Rxg2 Qa3 10.Sxa3 Qxd4 11.Rg8 Qh8 12.Rd8 wins.

i) Qc2 9.Qh4 Qeb3 10.Rxb3 Qxb3 11.Qxf2 a3 12.Qf8 Qh3 13.Sf7 g1Q 14.Sd6 a2 15.Sxc8 Qf5 16.Qxf5 a1Q 17.Qf8 draws.

ii) 9.Sf7? f1Q 10.Sd6 g1Q 11.Sxc8 Qxc5+ wins.

iii) Qxc6+ 11.Kxc6 Qf3+ 12.Sd5 Qxd5+ 13.Kxd5 Qa2+ 14.Rc4 draws.

iv) 12.Qxc8+? Qxc8 13.Rxa4+ Qa6+ wins.

v) 3.Qxc2? g1Q 4.Kb6 Qg4 wins.

vi) 5.Qd2? Bc8+ 6.Kb6 Qxc5+ 7.Kxc5 c1Q+ wins.

vii) Qxc2 7.Qd4 f1Q 8.Qxa4+ Qxa4 stalemate.

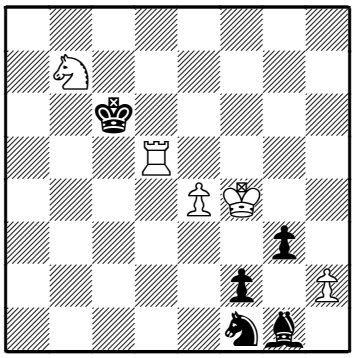
viii) 3.Qd4 (Qf4, Qh4)? Bc8+ 4.Kb6 Qa5+ 5.Kxa5 cxb1Q wins.

ix) 5.Qh4? Bc8+ 6.Kb6 Qxc5+ 7.Kxc5 Qe5+ 8.Kb6 Qe3+ wins.

"In this study (which resembles 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.cxd7+) which forces Black to defend energetically, starting with a knight sacrifice. As play continues, black promotions emerge, some lines ending by sacrificing the new queens to open up the position. On his ninth move White employs a new factor: 9.Sg6! ('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 bS sacrifice on the very first move, paving the path to force stalemate – a first in a series. In the second phase, the wS 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 14th move, a promoted phoenix-like wS reappears, forcing a perpetual check! The composer

could have been contented with these twins, but he made a third phase: Once again, the wS 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 wS! The study reminds us the grand composing style of Gady Costeff...".

No 19638 J. Mikitovics
1st honourable mention



f4c6 0134.22 5/5 Draw. I: Diagram,
II: Kc6 to a4

No 19638 János Mikitovics (Hungary).

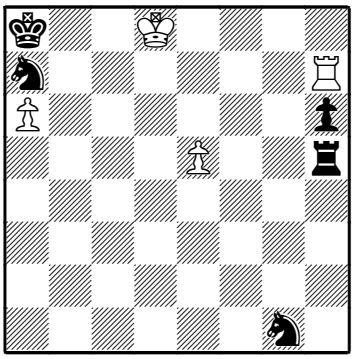
I: 1.Sa5+ Kc7 2.hxg3 Sd2 3.Rc5+ Kb6 4.Rc1 Kxa5 5.g4 f1Q+ 6.Rxf1 Sxf1 7.g5 Sd2 8.e5 Sc4 9.Ke4 Bh2 10.e6 Sd6+ 11.Kd5 Kb6 12.e7 Kc7 13.g6 Kd7 14.g7 Se8 15.g8S draws.

II: 1.Sc5+/i Ka3 2.Rd3+ Kb4 3.Rxg3 Kxc5 4.Rc3+ Kd4 5.Rc1 Se3 6.Kf3 f1Q+ 7.Rxf1 Sxf1 8.Kg2 draws.

i) Thematic try: 1.Ra5+? Kb3 2.hxg3 Se3 3.Sc5+ Kc3 4.Ra1 Kb2 5.Sd3+ Kxa1 6.Sxf2 Bxf2 7.g4 Sc4 8.e5 Bd4 9.Ke4 Bb2 10.e6 Sd6+ 11.Kd5 Sc8 12.g5 Bc1 13.g6 Se7+ 14.Ke5 Bb2+ wins.

"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 wR manoeuvers to prevent promotion and the white monarch forces a draw by double-threatening two pieces".

No 19639 P. Krug
2nd honourable mention



d8a8 0406.21 4/5 Draw. I: Diagram,
II: Sg1 to b1,
III: Sg1 to f1

No 19639 Peter Krug (Austria).

I: 1.Kc7/i Rxe5 2.Rh8+ Sc8 3.Rxh6 Re8 4.Rh5/ii Se2/iii 5.Kd7 Rf8 6.Re5 Sd4 7.Re8 draws.

II: 1.Kc7/iv Rxe5 2.Rh8+ Sc8 3.Rxh6 Re8 4.Kd7/v Rf8 5.Rc6 Kb8 6.a7+ Sxa7 7.Rb6+ draws.

III: 1.Kd7/vi Sb5 2.e6 Se3 3.e7 Rd5+ 4.Kc6 Sd4+ 5.Kc7 Se6+ 6.Kc6/vii draws.

i) 1.Kd7? Sb5 2.e6 Sf3 3.e7 Se5+ 4.Ke6 Sc7+, or 1.e6? Rd5+ 2.Kc7 Sb5+ 3.Kc8 Sd6+ 4.Kd7 Sf5+ 5.Ke8 Sf3 win.

ii) 4.Rh4? Se2 5.Rb4 Sa7 wins.

iii) Ka7 5.Rb5 Sf3 6.Rb7+ Kxa6 7.Rb8 draws.

iv) 1.Kd7? Sb5 2.e6 Rd5+ 3.Kc6 S1c3 4.e7 Sd4+ 5.Kc7 Scb5+ 6.Kc8 Sa7+ 7.Kc7 Se6+ 8.Kb6 Rb5 mate.

v) Thematic try: 4.Rh3? Sd2 5.Rd3 Sc4 6.Rd8 Re7+ 7.Kxc8 Sb6 mate.

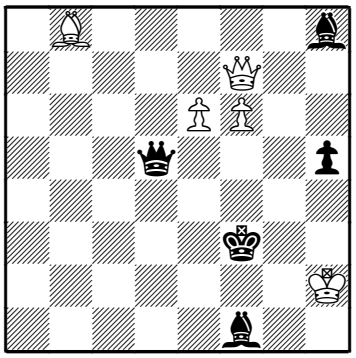
vi) Thematic try: 1.Kc7? Rxe5 2.Rh8+ Sc8 3.Rxh6 Re8 4.Rh4 Ka7 5.Rb4 Se3 6.Rb7+ Kxa6 7.Rb8 Sd5+ wins.

vii) 6.Kc8? Sc4 7.e8Q Sb6 mate.

"Black's material advantage is enough to ensure victory. White will rely on his passed e-pawn and threats on the back rank, but an immediate pawn push 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 Sb1 turns out to be a vital aid for delivering mate to the wK, 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".

No 19640 P. Arestov
3rd honourable mention



h2f3 4070.21 5/5 Draw. I: Diagram,
II: Bb8 to a7

No 19640 Pavel Arestov (Russia). 1.Qg6/i Qd2+ 2.Kh1/ii Bg2+ 3.Kh2 Bf1+ 4.Kh1 Qg2+ 5.Qxg2+ Bxg2+ 6.Kg1 (Kh2? Bxf6;) Bxf6 7.e7/iii Bxe7 8.Bd6 Bd8 9.Bc7 Bf6 10.Be5 Bg5 11.Bf4 Bh4 12.Bg3 Be7 13.Bd6 Bxd6 stalemate.

II: 1.Qg6/iv Qa2+ 2.Kh1/v Bg2+ 3.Kh2 Bf1+ 4.Kh1 Qg2+ 5.Qxg2+ Bxg2+ 6.Kh2 (Kg1? Bxf6;) Bxf6 7.e7/vi Bxe7 8.Bc5 Bd8 9.Bb6 Bf6 10.Bd4 Bg5 11.Be3 Bh4 12.Bf2 Be7 13.Bc5 Bxc5 stalemate.

i) 1.Qg8? Qd2+ 2.Kh1 Qe1 wins.

ii) 2.Kg1? Qf2+ 3.Kh1 Bg2+ 4.Kh2 Qh4+ 5.Kg1 Qe1+ wins.

iii) 7.Bd6? Bh3 8.e7 Bd7 wins.

iv) 1.Qg8? Qd2+, and: 2.Kg1 Bc4 3.Qg6 Qe1+ 4.Kh2 Qe5+ 5.Kg1 Qa1+ 6.Kh2 Qa2+ 7.Kh1 Bd5 wins, or here: 2.Kh1 Bg2+ 3.Kh2 Qf4+ 4.Kg1 Qc1+ 5.Kh2 Qh1 mate.

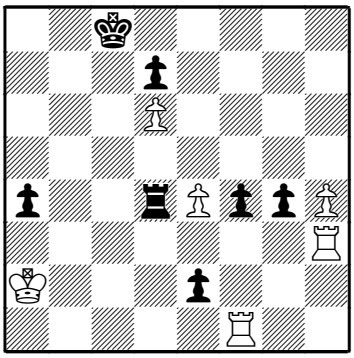
v) 2.Kg1? Qxa7+ 3.Kxf1 Qf2 mate.

vi) 7.Bc5? Bf1 8.e7 Bb5

"Black's immediate threat of mate in two (1... Qd2+ / Qa2+) dictates energetic introductory play which ends in the exchange of queens, the loss of wPf6 and an ending ostensibly lost for White.

Only the strained position of the wK makes it possible for his bishop to enforce a classic stalemate. There is an interesting symmetry between the two phases, as the wB "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 wK. 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".

No 19641 M. Campioli
1st commendation



a2c8 0500.35 6/7 Draw. I: Diagram,
II: Rh3 to d1,
III: Rf1 to g1

No 19641 Marco Campioli (Italy)

I: 1.Rc3+/i Kd8 2.Rxf4 Rd2+ 3.Ka3 Rxd6 4.Re3/ii Rd3+ 5.Rxd3 e1Q 6.Rxg4 Qc1+ 7.Kb4 Qb1+ 8.Kc4/iii Qc2+ 9.Kd4 a3 10.Rg8+ draws.

II: 1.Rc1+ Kb7 2.Rxf4/iv Rd2+/v 3.Ka3 Rd1 4.Rc7+ Kb6 5.Rf8 Ra1+ 6.Kb2 e1Q 7.Rb8+ Ka6 8.Ra8+ Kb5 9.Rb8+ draws.

III: 1.Rc3+/vi Kd8 2.e5/vii Ke8 3.h5 Rd2+ 4.Ka3 Rd1 5.Rc1 Rxg1 6.Rxg1 f3 7.h6 f2 8.h7 fxg1Q 9.h8Q+ Kf7 10.Qf6+ draws.

i) 1.Rc1+? Kd8 2.Rhh1 f3 3.h5 Rxd6 4.h6 Rxh6 wins.

ii) 4.Rf8+? Ke7 5.Re3 Rd3+ 6.Rxd3 e1Q wins.

iii) 8.Kc3? a3 9.Rg8+ Kc7 10.Ra8 a2 wins.

iv) 2.Rfe1? f3 3.h5 Rxe4 4.h6 f2 5.h7 fxe1Q 6.Rxe1 Re8 7.Ka3 Rh8 wins.

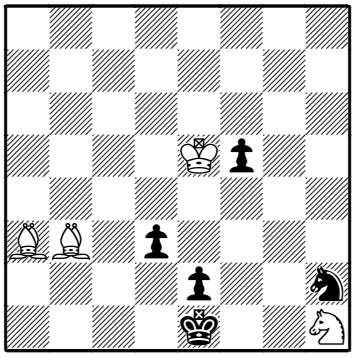
v) Rd1 3.Rc7+ Kb6 4.Rf8 Rd2+ 5.Ka3 e1Q 6.Rb8+ draws.

vi) 1.Rhh1? f3 2.h5 (e5 f2;) Rxd6 3.h6 Rxh6 wins.

vii) 2.h5? Rxd6 3.Re1 f3 4.Rc2 f2, or 2.Rc2? f3 3.Re1 Rxe4 win.

"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 in promoting a queen, yet White manages to save himself with correct counterplay".

No 19642 J. Mikitovics
2nd commendation



e5e1 0024.03 4/5 Win. I: Diagram, II: wSa3

No 19642 János Mikitovics (Hungary).

I: 1.Kf4/i d2 2.Bb4 Sg4 3.Bc2/ii Sf6 4.Kf3 Sg4 5.Ba4 Se5+ 6.Kg2 Sd3 7.Ba5/iii Sf4+ 8.Kf3 Se6 9.Bb4 f4 10.Kg2 Sg5 11.Sf2 f3+ 12.Kg3 Kf1 13.Bb5 Se4+ 14.Kxf3 d1Q 15.Sxd1 wins.

II: 1.Sg3 Sg4+ 2.Kf4/i Kf2 3.Sxe2 dxe2 4.Sc2 Se3 5.Sb4 Sd5+ 6.Bxd5 e1Q 7.Sd3+ Ke2 8.Sxe1 wins.

i) Thematic try: 1.Bb4+? Kf1 2.Sg3+ Kf2 draws.

ii) 3.Kxf5? Sf2 4.Sg3 Sd3 draws.

iii) Thematic try: 7.Bc3? Sb2 8.Bb5 Kd1 9.Sf2+ Kc2 draws.

iv) 12.Kg1? Sh3+ 13.Sxh3 f2+ 14.Sxf2 stalemate.

v) 2.Kd4? Kf2 3.Sxe2 dxe2 4.Sc2 f4 5.Be6 Se3 wins.

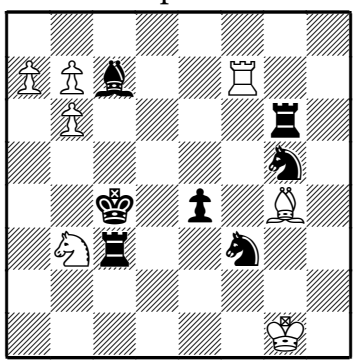
"White's slight material plus is in itself insufficient to ensure victory, therefore, the activation of the white monarch is essential. White calculates the way forward with utmost care, effectively implementing the pin-effect of the bishop pair. In phase B, play is utterly different, because of a switch between a wB and wS. 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 a pin option by a bishop pair, here White must seek salvation based on manoeuvers by his knight pair to stop the black promotion threats".

16th Ukraine Team Championship 2013

L'ubos Kekely (Slovakia) judged this theme tourney. The theme was: "At least one double-pin stalemate (pieces, not pawns). Triple pin stalemates are not allowed". HH wonders whether four pin stalemates would…

Siegfried Hornecker (Germany) was consulted for anticipation vetting, and the judge also considered remarks made by the competing teams.

No 19643 E. Eilazyan
1st place



g1c4 0747.31 7/7 Draw

No 19643 Eduard Eilazyan (Donetsk region). 1.Kf1/i Sh2+/ii 2.Ke2/iii Re3+ 3.Kxe3/iv Bxb6+ 4.Kf4/v Bxa7 5.Sd2+/vi Kc3 6.Sxe4+ Sxe4 7.Bf5 Rf6 8.Rc7+ Kd4 9.b8Q Bxb8 stalemate.

i) The wK is in check in the initial position. Other K-moves fail: 1.Kh1? Rh6+ 2.Kg2 Rc2+ 3.Kf1 Rh1+. 1.Kf2? Bxb6+. 1.Kg2? Rc2+ 2.Kf1 Sh2+ 3.Ke1 Sgf3+ 4.Rxf3 Sxf3+ 5.Kd1 Kxb3 6.b8Q Rd6 mate.

ii) Bxb6 2.b8Q Kxb3 3.Bxf3 exf3 4.Qxb6+ Rxb6 5.a8Q Sxf7 6.Qd5+ Kc2 7.Qxf7 draws.

iii) 2.Ke1? Sgf3+ 3.Rxf3 Sxf3+ 4.Kf1 Sh2+ 5.Ke1 Bg3+ 6.Ke2 Kxb3 7.b8Q Sxg4 and mates, e.g. 8.Qxg3 Rxg3 9.a8Q Re3+ 10.Kd2 Rd6+ 11.Kc1 Re1 mate.

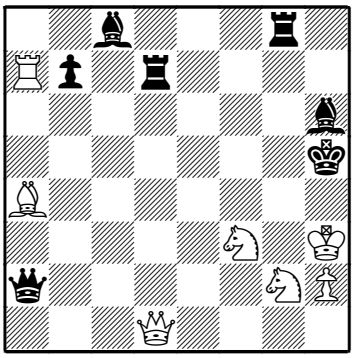
iv) 3.Kd2? Sxg4 4.Sd4 Rd3+ 5.Kc1 Be5 6.Rc7+ Kxd4 7.b8Q Ke3 8.a8Q Rh6 9.Qd8 Sf3 10.Rc4 Rh1+ 11.Kc2 Se1+ 12.Kc1 Sg2+ 13.Kc2 Ke2 14.Qxe4+ S4e3+ 15.Qxe3+ Sxe3 mate.

v) 4.Ke2? Bxa7 5.Sd2+ Kd5 wins, e.g. 6.Bf5 Rg8 7.Rd7+ Kc6 8.Sc4 Rf8 9.Se5+ Kc5 10.Bg6 Bb8 11.Rc7+ Bxc7 12.Sd7+ Kd4 13.Sxf8 Shf3 14.Sd7 Se5 15.Sf8 Sxg6 16.Sxg6 Se6 17.Se7 Sf4+.

vi) 5.Sa5+? Kb4 6.Sc6+ Rxc6 7.Kxg5 Sxg4 8.Kxg4 Re6 wins.

"Black successfully destroys the dangerous b6 and a7 pawns and controls the promotion square of wPb7 with a rook sac. The study ends in a beautiful mid board double pin stalemate. During creation of the stalemate web all the pieces moved. Delicious!".

No 19644 E. Eilazyan
2nd place



h3h5 4772.11 7/7 Draw

No 19644 Eduard Eilazyan (Donetsk region). 1.Sd4+ Kg5 2.Qc1+ Kg6 3.Sh4+ Kh7 4.Bc2+ Kh8 5.Qxh6+ Rh7+ 6.Bf5 Bxf5+/i 7.Sdxf5 Qb2/ii 8.Rxb7 Qc3+/iii 9.Se3 Qc8+ 10.Sef5, and:

— Rxh6 11.Rh7+ Rxh7 (Kxh7) stalemate, or:

— Qc3+ 11.Se3 Rxh6 12.Rh7+ Rxh7 (Kxh7) stalemate.

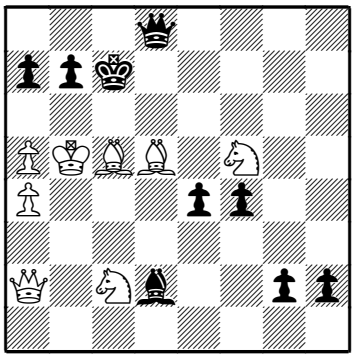
i) Qf7 7.Qf4 Qd5 8.Qf2 Rf8 9.Qf4, and now: Bxf5+ 10.Sxf5 Qd3+ 11.Kg2 Rg7+ 12.Kf2 Qc2+ 13.Kf3 Qd1+ 14.Kf2 Qg1+ 15.Ke2 Re7+ 16.Sxe7 Rxf4 17.Seg6+ Kg7 18.Rxb7+ Rf7 19.Rxf7+ Kxf7 20.Se5+ Kf6 21.Shf3, or here: Qc5 10.Kg4 Rg7+ 11.Kh5 Bxf5 12.Sdxf5 Rfg8 13.Rxb7 Rxb7 14.Sg6+ Rxg6 15.Kxg6 draws.

ii) Qxa7 8.Qf6+ Rgg7 9.Qf8+ Rg8 10.Qf6+, or Qb3+ 8.Qe3 Qxe3+ 9.Sxe3 draw.

iii) 9.Qe3? Rxh4+ 10.Kxh4 Qf6+ 11.Kh3 Qxf5+ 12.Kh4 Qg4+ mate.

"This is very good work with several study elements: white and black batteries, perpetual check, positional draw, and with two ideal stalemates involving two pins".

No 19645 V. Tarasiuk
3rd place



b5c7 4052.26 8/9 Draw

No 19645 Vladislav Tarasiuk (Kharkov region). 1.Bd6+ Qxd6 2.Qc4+ Kb8 3.Sxd6 a6+ 4.Kb6 g1Q+ 5.Sd4 Qxd4+ 6.Qxd4 Be3 7.Sxe4 h1Q 8.Sc5, and:

— Qh6+ 9.Be6 Bxd4 stalemate, or:

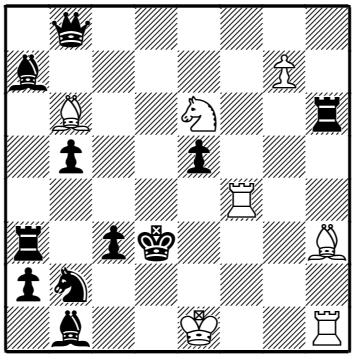
— Qb1+ 9.Bb3 with:

– Bxd4 stalemate, or here:

– Qg6+ 10.Be6 Bxd4 stalemate.

"This shows black counterplay with a phoenix queen; it has three ideal double-pin stalemates".

No 19646 V. Tarasiuk
4th place



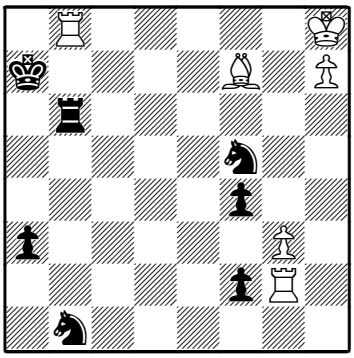
e1d3 3884.14 7/11 Draw

No 19646 Vladislav Tarasiuk (Kharkov region). 1.g8Q/i Qxg8 2.Bf5+ e4 3.Bxe4+ Kc4 4.Bg2+ Kb3 5.Sc5+ Kc2 6.Rf2+ Kc1 7.O-O Sd1 8.Sd3+ Bxd3 9.Be3+ Bxe3 10.Rxd1+ Kxd1 stalemate.

i) Thematic try: 1.Bf5+? e4 2.Bxe4+ Kc4 3.g8Q Kb4 (Qxg8? Bg2+;) 4.Bd5+ Sc4 wins.

"The promotion to queen is the only correct first move! The point is 4.Bg2+! anticipating castling. The study would have been ranked higher had it not had a large number of static pieces".

No 19647 V. Tarasiuk
5th place



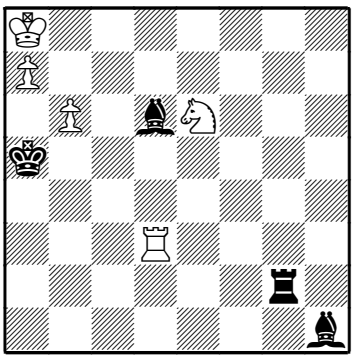
h8a7 0516.23 6/7 Draw

No 19647 Vladislav Tarasiuk (Kharkov region). 1.Ra8+/i Kxa8 2.Rxf2 Rb8+ 3.Bg8 fxg3 4.Rxf5 g2 5.Ra5+ Kb7 6.Rg5 a2 7.Rxg2 a1Q+ 8.Rg7+ K- stalemate.

i) Thematic try: 1.Rxf2? Rxb8+ 2.Bg8 fxg3 3.Rxf5 g2 4.Rg5 a2 5.Rxg2 a1Q+ 6.Rg7+ Rb7, avoiding 6….K- stalemate.

"This has a sympathetic key and an unexpected beautiful check 5.Ra5+! but with a known stalemate".

No 19648 S. Borodavkin
& O. Shalygin
6th place

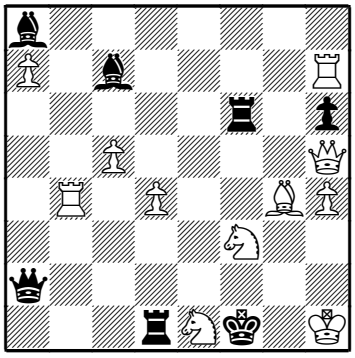


a8a5 0461.20 5/4 Draw

No 19648 Sergey Borodavkin & Oleg Shalygin (Dnepropetrovsk region). 1.Rd5+ Ka6 2.b7 Rg8+ 3.Sd8 Rxd8+ (Bxd5; stalemate) 4.b8S+ Bxb8 (Rxb8; b8S+) 5.axb8S+ Kb6 stalemate.

"This has a short solution with two phoenix S promotions on one square. Three stalemates, normal, model and ideal, but the solution is somewhat schematic".

No 19649 I. Maly
7th/8th place

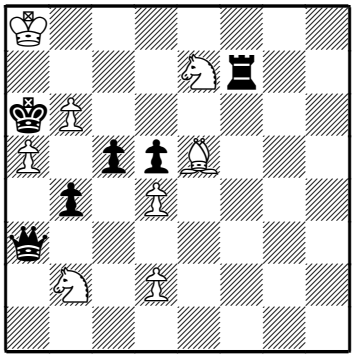


h1f1 4872.41 11/7 Draw

No 19649 Ivan Maly (Cherkas region). 1.Bh3+ Kf2 2.c6 Bxc6/i 3.d5 Bxd5 4.Qxd5 Qxd5 5.Rb2+ Kg3 6.Rg2+ Kxh3 7.Sg1+ Kxh4 8.a8Q Qxa8 9.Rxh6+ Rxh6 10.Sef3+ Qxf3 (Kh5; Rg5 mate) stalemate.

i) Rxe1+ 3.Sxe1 Bxc6+ 4.d5 Bxd5+ 5.Qxd5 Qxd5+ 6.Bg2.

No 19650 S. Borodavkin
7th/8th place

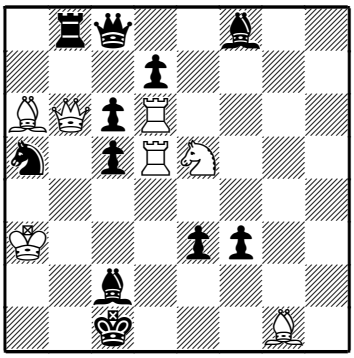


a8a6 3312.43 8/6 Draw

No 19650 Sergey Borodavkin (Dnepropetrovsk region). 1.b7 Rf8+ 2.Sc8 Qxa5 3.b8S+/i Kb5+ 4.Sa7+ Kb6 5.dxc5+ Kxc5 6.d4+ Kb6 7.Sa4+ Qxa4 8.Bc7+ Kxc7 stalemate.

i) 3.b8Q? Rxc8 4.Qxc8+ Kb6+ 5.Kb8 Qa7 mate.

No 19651 I. Maly
9th/11th place

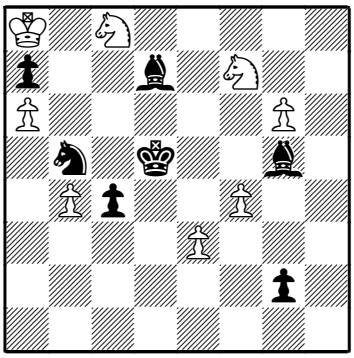


a3c1 4584.05 7/11 BTM, Draw

No 19651 Ivan Maly (Cherkas region). 1... Sc4+/i 2.Sxc4 f2 3.Bxf2 exf2 4.Rd1+ Bxd1 5.Qxc5 Qxa6+ 6.Sa5+ Bc2 7.Qe3+ Kb1 8.Qe1+ fxe1Q stalemate.

i) Sb3 2.Qa5 Sd2 3.Rxd2 Rb3+ 4.Ka2 draws.

No 19652 V. Pogorelov
9th/11th place

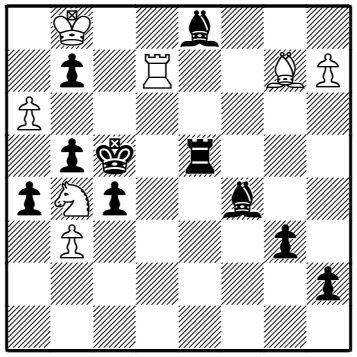


a8d5 0065.53 8/7 Draw

No 19652 Vladimir Pogorelov (Poltav region). 1.g7 g1Q/i 2.g8Q Bc6+ 3.Kb8 Bxf4+ 4.Se5+ Qxg8 5.e4+ Kxe4 (Ke5) stalemate.

i) Bc6+ 2.Kb8 Bxf4+ 3.exf4 g1Q 4.Sg5 Kd4 5.g8Q.

No 19653 S. Borodavkin
9th/11th place



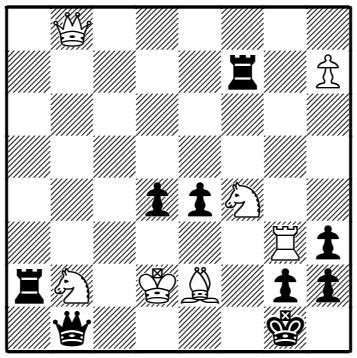
b8c5 0471.36 7/10 Draw

No 19653 Sergey Borodavkin (Dnepropetrovsk region). 1.Bf8+/i Kb6 2.Rxb7+ Ka5 3.h8Q Rh5+ 4.Ka8 Rxh8 5.Sc6+ Bxc6/ii 6.b4+ Kxa6 stalemate.

i) 1.Rc7+? Kxb4 2.h8Q Rc5 3.Bf8 Bxc7+ 4.Kxb7 Bc6+ 5.Kxc7 h1Q wins.

ii) Kxa6 6.Sb4+ Ka5 7.Ra7+ Kb6 8.Rb7+ Ka5 9.Ra7+ perpetual check.

No 19654 V. Bychek
12th place



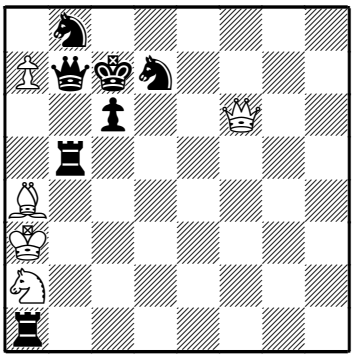
d2g1 4712.15 7/9 Draw

No 19654 Vladislav Bychek (Zaporozh region). 1.Rxg2+, and:

— hxg2 2.Sh3+ Kh1 3.Sf2+ Rxf2 4.Qxh2+ Kxh2 5.h8Q+ Kg1 (Kg3) 6.Qh2+ Kxh2 stalemate, or:

— Kh1 2.Rxh2+ Kxh2 3.Sxh3+ Kg2 4.Qg8+ perpetual check.

No 19655 V. Bychek
13th place



a3c7 4617.11 5/7 Draw

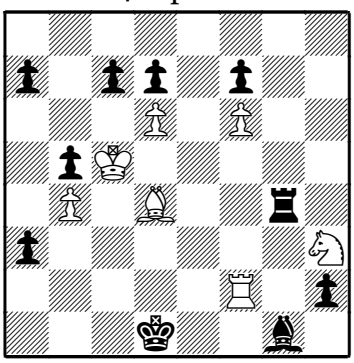
No 19655 Vladislav Bychek (Zaporozh region). 1.a8S+, and:

— Qxa8 2.Qd8+ Kb7/i 3.Qb6+ Kc8 4.Qc7+ Kxc7 stalemate, or:

— Kc8 2.Qh8+ Sf8 3.Qxf8+ Kd7 4.Qf7+ Kd6 5.Qf6+ Kd5 6.Qf5+ Kd4 7.Qf4+ Kd3 8.Qf3+ Kd2 9.Qf2+ perpetual check.

i) Kd6 3.Qe7+ Kd5 4.Qe5+ Kc4 5.Qd4+ Kxd4 stalemate, was (more or less) presented as another main line, but White has alternative draws here.

No 19656 V. Pogorelov
14th place



c5d1 0441.37 7/10 Draw

No 19656 Vladimir Pogorelov (Poltav region). 1.dxc7 h1Q 2.c8Q Qxh3 3.Qxd7 Rg5+/i 4.Be5+ Qxd7 stalemate.

i) Bxf2 4.Be3+ Ke2 5.Qd2+ Kf3 6.Qxf2+ Ke4 7.Qc2+ Ke5 8.Qc3+ Kf5 9.Qd3+ Re4 10.Qd7+ Re6 11.Qd3+ draws.

Zhigulyevskye zori 2013

The endgame study section of the 5th international tourney of *Zhigulyevskye zori* was judged by Viktor Razumenko. 34 studies by 17 composers participated.

No 19657 Victor Aberman (USA) & I. Matdinov (Russia). 1.Bd5 Rd4/i 2.e7+ Rxd5+ 3.Ke6 Re5+/ii 4.Kxe5 Kf7 5.Sc4/iii Kxe7/iv 6.Sb6 Kd8 (a5; Sc8+) 7.Ba5 Kc7 8.Kd5 Kb8 9.Kd6 Ra8 10.Sd7+ Kc8 (Ka7; Bb6 mate) 11.Bc7 b5 12.Kc6 Ra7 13.Sb6 mate.

i) b6+ 2.Kd6 Rd4 3.Sc6 wins.

ii) Ra8 4.Kxd5 Kf7 5.Kd6 b5 6.Sc6 Ke8 7.Kc7 Kf7 8.Kd7 wins.

iii) Thematic try: 5.Bb4? b5 6.Sc6 Rd7 7.Bd6 b4 8.Bxb4 a5 9.Bd6 a4 10.Kd5 Ke8 11.Ke6 a3 12.Sb4 a2 13.Sxa2 Rxe7+ 14.Bxe7 stalemate. A study-within-a-study!

iv) b5 6.Sd6+ Kxe7 7.Sc8+ and 8.Sxa7 wins.

"This is in fact two studies in one, a surprising discovery by the composers! We see non-standard play – either White achieves the win by a non-standard attack, or Black reaches a draw by a non-standard defence. The judge has nothing to add, but to say "congratulations!".

No 19658 Michal Hlinka & L'ubos Kekely (Slovakia). 1.Bb6+/i Kxd7 2.axb7 Rh4+ 3.c4/ii Rcxc4+/iii 4.Kb5 Sc3+/iv 5.Ka6 (Ka5? Ra4; mate) Ra4+ 6.Ba5 Rxh6+ 7.f6/v Rxf6+/vi 8.Sb6+/vii Kc7 9.d6+ Rxd6 10.b8Q+ (b8B+) Kxb8 stalemate.

i) 1.axb7? Ra2+ 2.Kb5 Rb2+ 3.Kc6 Rxh6+ 4.d6 Sxf2 5.Sc7 Sd3 6.Se6+ Rxe6 7.fxe6 Se5+ 8.Kd5 Rb5+ 9.Ke4 Sc6 wins.

ii) 3.Kb5? Rb2+ 4.Ka6 Ra2+ 5.Ba5 Rxh6+ 6.Sb6+ Kc7 wins.

iii) Ra2+ 4.Kb5 Rb2+ 5.Ka6 Ra2+ 6.Kb5 draws.

iv) Ra4 5.Ba5 Ra3 6.Sb6+ Kc7 7.Sc4+ Rxa5+ 8.Sxa5 Rxh6 9.Kc5 Se3 10.d6+ Rxd6 11.b8Q+.

v) 7.d6? Rxd6+ 8.Sb6+ Kc7 wins.

vi) Rxa5+ 8.Kxa5 Rh8 9.Sb6+ Kc7 10.Ka6 Se4 11.Ka7 Sxf6 12.d6+ draws.

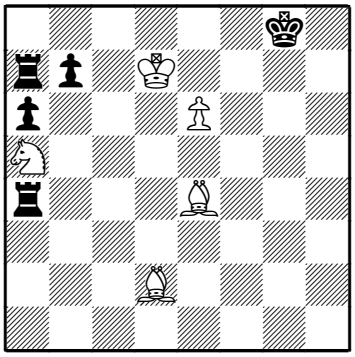
vii) 8.d6? Rxa5+ 9.Kxa5 Rf8 10.Sc7 Kc6 11.Se6 Rg8 12.Ka6 Kd5 13.Sg7 Kxd6 wins.

"Studies with such finishes are requested by chess players at every level".

No 19659 Pavel Arestov (Russia). 1.Ke3/i g2 2.Kf3 g1S+ 3.Rxg1 Kxg1 4.Rd1+ Kh2 5.Sd5 Rfxb6 6.Sxb6/ii Rxb6 7.Ra1/iii Ra6 8.a4 Ra5 9.Ra2+ Kh3 10.Kf4 zz Kh4 11.Rh2 mate.

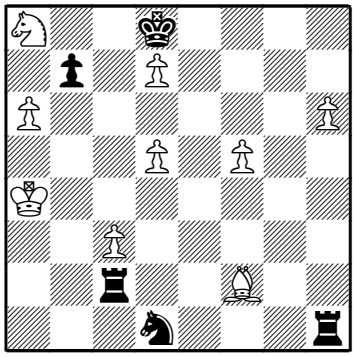
i) 1.Ke2? Rb2+ 2.Kf3 Rf2+ 3.Ke3 Rxb6 draws.

No 19657 V. Aberman & I. Matdinov
1st prize



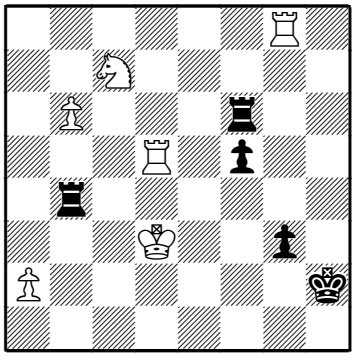
d7g8 0621.12 5/5 Win

No 19658 M. Hlinka & L'. Kekely
2nd prize



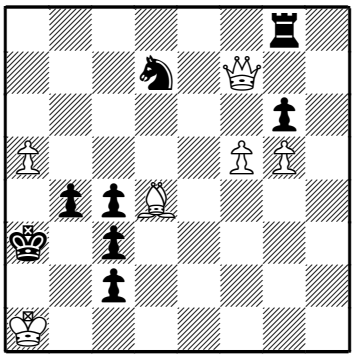
a4d8 0614.61 9/5 Draw

No 19659 P. Arestov
3rd prize



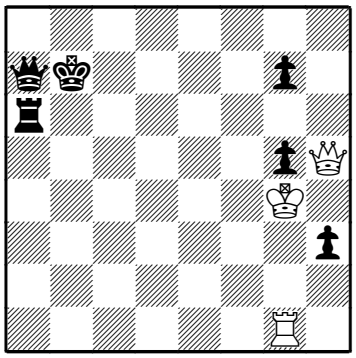
d3h2 0801.22 6/5 Win

No 19660
M. Campioli
4th prize



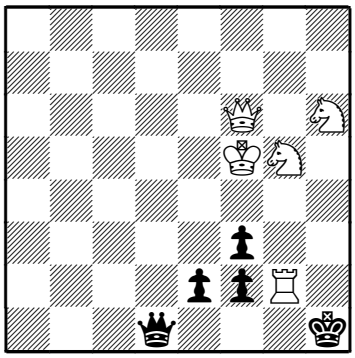
a1a3 1313.35 6/8 Draw

No 19661 I. Akobia
& M. Garcia
special prize



g4b7 4400.03 3/6 Win

No 19662
M. Campioli
honourable mention



f5h1 4102.03 5/5 Win

ii) Thematic try: 6.Sxb4? Rxb4 7.Ra1 Ra4 8.a3 f4 zz 9.Kg4 Kg2 draws.

iii) 7.a4? Rb3+ 8.Kf4 Ra3 wins.

"This is a successful example of the development of mutual zugzwangs from the EGTB".

No 19660 Marco Campioli (Italy). 1.Be3 Rh8/i 2.Bc1+ Kb3 3.Qd5 Re8 4.Qe6/ii Rd8 5.Qd5 Re8 6.Qe6 Rxe6 7.fxe6 Sc5 8.e7 Sd3 9.e8Q Sxc1 10.Qe3/iii Sd3 11.a6 c1Q+ 12.Qxc1 Sxc1 13.a7 Kc2/iv 14.a8Q Sb3+ 15.Ka2 Sd2 16.Ka1/v b3 17.Qe4+ Sxe4 stalemate.

i) Sc5 2.Bc1+ Ka4 3.Ka2 Rd8 4.Qxc4 Rd1 5.Ba3 c1S+ 6.Bxc1 draws.

ii) 4.Qxd7? Re1, or 4.Qh1? Re5 win.

iii) 10.Qe1? Sd3 11.Qe3 c1Q+ wins.

iv) c2 14.a8Q Sd3 15.Qa3+ Kxa3 stalemate, but not 15.Qa2+? Kc3 16.Qb3+ Kd2 and the bK escapes.

v) 16.Qa6? b3+ 17.Ka3 b2 18.Qxg6+ Kc1 wins.

"The Italian composer regularly participates in Russian tourneys; this time he presents an interesting study with original play".

No 19661 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Rb1+/i Rb6 2.Qf7+ Ka8 3.Qe8+, and:

— Kb7 4.Qe4+ Kb8 5.Qe5+ Kb7 6.Qxg7+ Kb8 7.Qe5+ Kb7 8.Ra1 Rb4+ 9.Kh5 Qd4 10.Qe7+ Kb6/ii 11.Qe6+ Kb7 12.Qa6+ Kb8 13.Qa8+ Kc7 14.Ra7+ wins, or:

— Rb8 4.Qe4+/iii Rb7 5.Rc1/iv Qa6/v 6.Rc6, and now:

– Qb5 7.Rc8+ Ka7 8.Qd4+ Qb6 9.Qa4+ (Qa1+) Qa6 10.Ra8+ wins, or here:

– Qa5 7.Rc8+ Ka7 8.Qd4+ Rb6 9.Qxg7+/vi Rb7 10.Qd4+ Rb6 11.Rc4 Qb5/vii 12.Rc7+ Ka6/viii 13.Qa1+ Qa5 14.Ra7+ wins.

i) 1.Qf7+? Ka8 2.Qd5+ Qb7 3.Qd8+ Ka7 wins.

ii) Kb8 11.Qe8+ Kc7 12.Rc1+ Kb6 13.Qb8+ Ka5 14.Qa8+ Kb5 15.Qc6+ Ka5 16.Rc5+ wins.

iii) 4.Qc6+? Rb7 5.Qe4 g6 (h2).

iv) 5.Kxh3? Qa3+ 6.Kg4 Qe7 draws.

v) Qa5 6.Rc8+ Ka7 7.Qd4+ Rb6 8.Qxg7+ wins.

vi) Thematic try: 9.Rc4? Qb5 10.Rc7+ Ka8 11.Qd8+ Rb8 draws.

vii) h2 12.Ra4 Qxa4 13.Qxa4+ Kb8 14.Qe8+ wins.

viii) Ka8 13.Qh8+ Rb8 14.Qa1+ wins.

"The tandem of white pieces (wQ and wR) skilfully manoeuvres to achieve the win; this is difficult to solve with logical elements".

No 19662 Marco Campioli (Italy). 1.Rh2+/i Kxh2 2.Sg4+ (Sf3+? Kg2;) Kg1 3.Sh3+ Kf1/ii 4.Se3+/iii Ke1 5.Qc3+ Qd2 6.Sc2+ Kd1 7.Sxf2+/iv Kc1 8.Sd3+ Kd1 9.Se3+ Qxe3 10.Sb2 mate.

i) 1.Rxf2? e1Q 2.Rxf3 Qd7+ 3.Kg6 Qee8+ 4.Shf7 Qc6 draws.

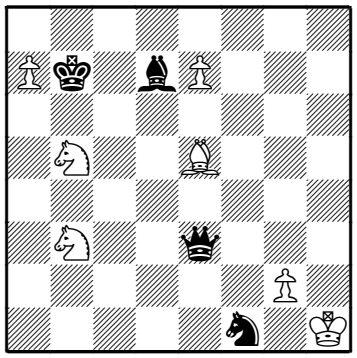
ii) Kg2 4.Se3+ Kxh3 5.Qh6+ wins.

iii) 4.Sh2+? Kg2 5.Sf4+ Kxh2 6.Qh4+ Kg1 7.Sh3+ Kg2 8.Sf4+ Kg1 draws.

iv) 7.Se3+? Qxe3 8.Qxe3 f1Q draws.

"White forces mate in 10 with the excellent key 1.Rh2+!".

No 19663 V. Zheltukhov
honourable mention



h1b7 3045.30 7/4 Draw

No 19663 Viktor Zheltukhov (Russia). 1.Sa5+/i Ka8 2.e8Q+/ii Bxe8 3.Sc7+ Kxa7 4.Bd4+ Qxd4 5.Sb5+/iii Bxb5 6.Sc6+ Bxc6 model stalemate.

i) 1.e8Q? (without check!) Qh6+ 2.Kg1 Bxe8 3.Sa5+/iv Ka8 4.Sc7+ Kxa7 5.Bd4+ Kb8 6.Sxe8 Se3 7.Be5+ Ka8 8.Sc7+ Ka7 9.Bd4+ Kb8 wins.

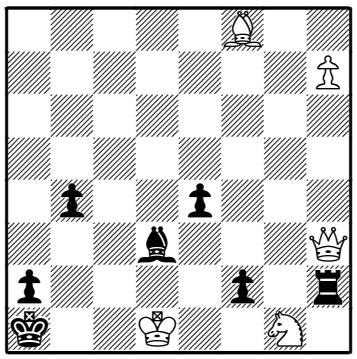
ii) with check!

iii) Not the other way around: 5.Sc6+? Bxc6 6.Sb5+ Bxb5 and no stalemate.

iv) 3.Sc5+ Ka8 4.Sc7+ Kxa7.

"This study would have been ranked higher if the stalemate 'basket' had been fully woven during play".

No 19664 M. Minski & G. Sonntag
honourable mention



d1a1 1341.14 5/7 Win

No 19664 Martin Minski & Günter Sonntag (Germany). 1.Sf3/i exf3/ii 2.h8Q+/iii Kb1 3.Qf1/iv Be2+/v 4.Kd2+ Bxf1 5.Qa1+ Kxa1 6.Kc1 Rh7 7.Bd6 (Bxb4? Rc7+;) Rh5 8.Bxb4 Rb5 9.Bc3+ Rb2 10.Bxb2 mate.

i) 1.h8Q+? Kb1 2.Sf3 Bc2+ draws.

ii) Rxh3 2.Bg7+ Kb1 3.Sd2 mate.

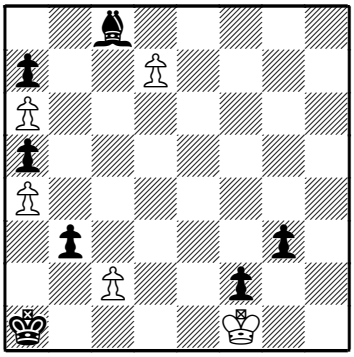
iii) 2.Kc1? f1Q+ 3.Qxf1 Rc2+ 4.Kd1 Bxh7 5.Qxf3 Kb1 draws.

iv) 3.Qxf3? Bc2+ 4.Ke2 f1Q++ 5.Kxf1 Rxh8.

v) Rh1 4.Qhxh1 (Qfxh1? a1Q;) Bxf1 5.Qh7+ wins.

"To achieve his goal White boldly sacrifices a knight and two queens".

No 19665 M. Zinar
special honourable mention



f1a1 0030.45 5/7 Win

No 19665 Mikhail Zinar (Ukraine). 1.dxc8R/i b2 2.Rb8 b1Q+ 3.Rxb1+ Kxb1 4.c4 Kc2 5.Ke2/ii Kb3 6.c5 Kb4 7.c6 g2 8.Kxf2 Kc5 9.c7 Kb6 10.c8R/iii wins.

i) 1.dxc8Q? bxc2 2.Qxc2/iv g2+ 3.Kxf2 g1Q+ 4.Kxg1 stalemate.

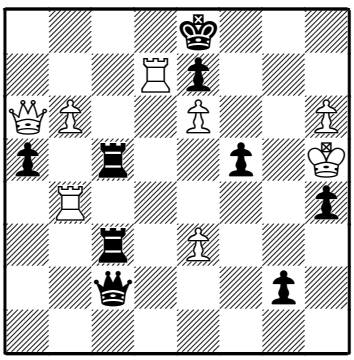
ii) 5.c5? Kd3 6.c6 Ke3 7.c7 Kf3 8.c8Q g2 mate.

iii) 10.c8Q? g1Q+ 11.Kxg1 stalemate.

iv) 2.Ke2 g2 3.Kxf2 Kb2.

"This is a treat, a dual-phase pawn endgame study by the veteran Ukrainian chess composer".

No 19666 A. Stavrietsky
1st commendation



h5e8 4800.45 8/9 Win

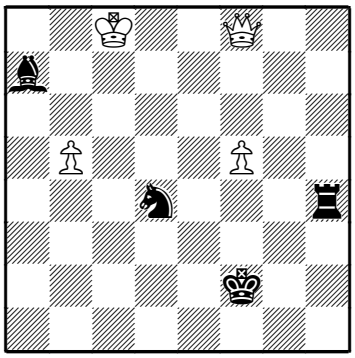
No 19666 Aleksandr Stavrietsky (Russia). 1.Rd8+ Kxd8 2.Qa8+ Rc8 3.h7 Qe2+ 4.Rg4 Qxg4+ 5.Kh6 Qg5+/i 6.Kxg5 g1Q+ 7.Qg2 Qxg2+/ii 8.Kh6 Qc6 9.h8Q+ Qe8 10.Qd4+ Qd7 11.Qxd7 mate.

i) g1Q 6.h8Q+ Qg8 7.Qd4+ wins.

ii) Qxe3+ 8.Kh5, and Qxe6 9.h8Q+ Kd7 10.Qb7+, or Qxb6 9.h8Q+ Kc7 10.Qe5+ win.

"The Roman theme is implemented twice in a successful synthesis".

No 19667 A. Pallier
2nd commendation



c8f2 1333.20 4/4 Win

No 19667 Alain Pallier (France). 1.Qf6 Sf3 2.b6 Bxb6 3.Qxb6+ Kg3 4.f6/i Rh8+ 5.Kb7/ii Rh7+ 6.Ka6 Sg5/iii 7.Qd4 Rf7 8.Ka5/iv Kf3 9.Qh4 Se4 10.Qh5+ wins.

i) 4.Qd6+? Kg4 5.f6 Rh8+ 6.Kb7 Rh7+ 7.Kb6 Sg5 draws.

ii) 5.Kd7? Sg5 6.Ke7 Rh7+ draws.

iii) Kg4 7.Qe6+ Kf4 8.f7 wins.

iv) 8.Kb5? Kf3 9.Qh4 Se4 10.Qh5+ K- 11.Qxf7 Sd6+ draws.

"This study is typical of the 21st century: exchange to 6 pieces then go to the EGTB".

MG cooked the special commendation: A. Shpakovsky, g8c7 0133.22 b8c3g5.a5h6b4f6 4/5 Win: 1.Rb5 Kc6 2.a6 Kxb5 3.a7 b3 4.a8Q b2 5.Qg2 b1Q 6.Qb7+ wins.

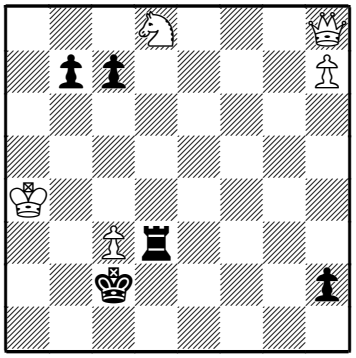
But: 5...Kc4 6.Qc2 f5 7.Qxf5 Kb3 8.Qd3 Se6 9.h7 Sc5 10.Qd5+ Kc2 11.Qg2+ Kb3 12.Qf1 Kc2 13.Qe2+ Kb3 14.Qd1+ Kb4 15.Qc2 Sb3 draws; 7-EGTB confirmed.

3rd Maroc Chess 2013

Richard Becker (USA) judged the study section of the 3rd Maroc chess composition tourney. 15 studies participated.

"Some of the excluded studies had interesting points but they do not appear in the award because they exhibited unartistic introductory play. These introductions contained a lot of analysis and many exchanges of material, but none of them were interesting or thematic. I consider such introductions to be a violation of the fundamental principle of economy. In the other genres, composers agonize for weeks to find a way to eliminate a single pawn from their settings. Contrast this with studies where some practitioners add many unnecessary pieces just to make their solutions longer".

No 19668 Y. Afek & M. Minski
prize



a4c2 1303.23 5/5 Win

No 19668 Yochanan Afek (Israel/the Netherlands) & Martin Minski (Germany). 1.Sc6/i bxc6 2.Qg8/ii h1Q 3.Qa2+ Kxc3 4.h8Q+ Rd4+/iii 5.Qc4+ Kxc4 6.Qxh1 Kc5+ 7.Ka5 wins.

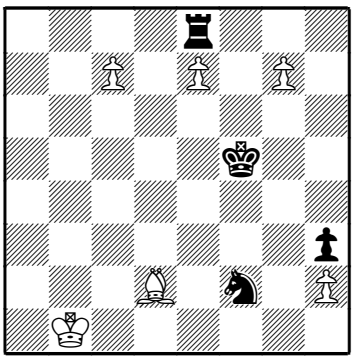
i) Thematic try: 1.Qg8? h1Q 2.Qa2+ Kxc3 3.h8Q+ Qxh8 and now 4.Qa1+ loses to Kc4 5.Qxh8 b5+ 6.Ka5 Ra3 mate. Try: 1.Qf8? h1Q 2.h8Q Qa1+ 3.Qa3 b5+ 4.Kb4 c5+ and Black wins.

ii) 2.Qf8? h1Q 3.h8Q Qd5 4.Qh2+ Rd2 5.Qh7+ Rd3 6.Qf2+ Kxc3 7.Qe1+ Kc2 8.Qe2+ Kc3 draws.

iii) Qxh8 5.Qa1+ Kc4 6.Qxh8 wins.

"The winning study is of the logical type. The knight sacrifice 1.Sc6! changes the position so that later the skewer 5.Qa1+ can succeed. This is not a "modern thematic try" in the strictest sense, because there are two differences between the critical positions in the main line and in the thematic try; namely, the presence of the wS on d8 and the shift in the position of the b-pawn. A requirement of a modern thematic try is that it has only a single, small difference compared with the main line. The logic in this study is more akin to what is sometimes seen in more-movers, in which a white unit moves from a remote square and is sacrificed to decoy a black unit. Such a sacrifice can be a weak expression of logic in a more-mover if it feels like an afterthought, added in an effort to create one more layer of "foreplan". In this study, the sacrifice feels built-in and organic to the theme. A second sacrifice on the fifth move, this time the Queen, helps lift the study to a good level of artistry".

No 19669 B. Delobel
honourable mention



b1f5 0313.41 6/4 Win

No 19669 Bernard Delobel (France). 1.Ba5/i Rc8 2.g8Q Rxg8 3.c8Q+ Rxc8 4.Bd8 Rb8+ 5.Ka2/ii Ra8+ 6.Kb3 Rb8+ 7.Ka4 (Ka3) Ra8+ 8.Kb4 (Kb5? Se4;) Rb8+ 9.Ka5 Rb5+ 10.Kxb5 Se4 11.Bb6 (Ba5)/iii Kf6 12.e8S+ wins.

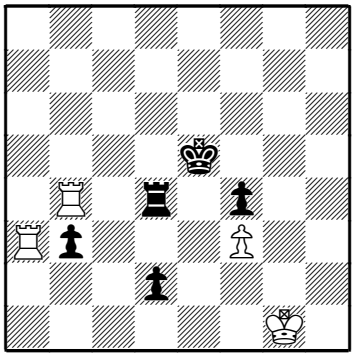
i) 1.Bh6? Rg8 2.c8Q+ Rxc8 3.g8Q Rxg8 4.Bf8 Rg1+ 5.Kc2 Re1 and Black wins.

ii) 5.Kc2? Rc8+ 6.Kb3 Rc3+ 7.Kxc3 Se4+ draws.

iii) 11.e8S? Sd2 draws.

"The next study is in the classical style: it is competently constructed and has a pleasant mix of known elements. Good humour is on display here, particularly in the symmetrical try but the study does not reach the level of a prize, due mainly to the dual on move 11. While the wK's dual on move 7 is only minor, the wB's dual is more serious, as it happens at the climax of the study".

No 19670 I. Akobia & M. Garcia
commendation



g1e5 0500.13 4/5 Draw

No 19670 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Ra5+/i Rd5 2.Ra1 d1Q+ 3.Rxd1 Rxd1+ 4.Kf2 Rd2+ 5.Ke1 Rd3/ii 6.Ke2 Re3+ 7.Kf2 Rd3 8.Ke2 Rc3 9.Re4+ Kf5 10.Ra4/iii Re3+ 11.Kf2 Rd3 12.Ke2 Rc3 13.Ra5+/iv Ke6 14.Ra4 Kf5/v 15.Ra5+ Kf6 16.Ra4 draws.

i) 1.Rb5+? Kd6 2.Ra6+ Kc7 wins.

ii) Rb2 6.Kd1 Rb1+ 7.Kd2 b2 8.Kc3 Rf1 9.Rb5+ Kf6 10.Kxb2 Rxf3 11.Kc2 draws.

iii) 10.Rb4? Re3+ 11.Kf2 Ke5 wins.

iv) 13.Rd4? Rc2+ 14.Kd3 Rf2 15.Rd5+ Ke6 16.Rb5 Rxf3+ 17.Ke4 Rh3 18.Kxf4 Kd6 wins.

v) b2 15.Rb4 Rc2+ 16.Kd3 Rh2 17.Rb5 Rf2 18.Ke4 Re2+ 19.Kxf4 draws.

"The final study is a commendable example of the analytical type. It is not easy to see all the subtle points and tempo play that will allow White to hold the position. I find the study mildly interesting, but not memorable due to a lack of high points (sacrifices, stalemates, surprise moves, etc.). Also, the exchange of the rook for the pawn at the beginning does not make for an optimal introduction".

Abdelaziz Onkoud (Morocco) at Batumi 2013
(Photo: LP)

18th Russian Team Championship 2013

The theme of the tourney was: "Mutual active sacrifice of major pieces (Q, R). The pieces should be sacrificed without capture, but check is allowed, and should be captured immediately". Two additional explanations were given: (i) a promotion is not considered to be a sacrifice and (ii) the two sides do not necessarily have to sacrifice the same piece.

No 19671 Oleg Pervakov (Russia). 1.Qg5/i Qf4 2.a8Q/ii Rxa8/iii 3.Qxf4 g2+ 4.Kg1 Bf2+ 5.Kxf2 g1Q+ 6.Kxg1 a1Q+ 7.Kf2 Ra2+ 8.Se2/iv Qg1+ (Qf1+) 9.Kxg1 (Kxf1) Ra1+ 10.Sc1/v Rxc1+ 11.Re1/vi Rxe1+ 12.Kf2 Re2+ 13.Kf1/vii Rf2+ 14.Kg1/viii Rg2+ 15.Kh1 wins.

i) 1.Qxc7? Rxc7 2.a8Q g2+ 3.Kg1 Rc1 and Black wins.

ii) Thematic try: 2.Qxf4? g2+ 3.Kg1 Bf2+ 4.Kxf2 g1Q+ 5.Kxg1 a1Q+ 6.Kf2 Rc2+ 7.Se2/ix Qf1+ (Qg1+) 8.Kxf1 (Kxg1) Rc1+ 9.Kf2 Rf1+ 10.Kxf1 stalemate.

iii) Qxg5 3.Qxc8+ Qg4 4.Qh8+ Qh4 5.Qxh4+ Kxh4 6.Sxf3+ wins.

iv) 8.Re2? Rxe2+ 9.Sxe2 Qa7+ 10.Sd4 Qa2+ draws.

v) The main difference with the main line is that now the bR is at a1, rather than at c1.

vi) 11.Kf2? Rf1+ 12.Kxf1 stalemate.

vii) 13.Kxf3? Rf2+ 14.Kxf2 stalemate.

viii) 14.Kxf2?, or 14.Ke1? Re2+ 15.Kf1/xiv Rf2+

ix) 7.Sxc1 stalemate. See note v). 7.Re2 Rxe2+ 8.Sxe2 Qxa7+ 9.Sd4 Qa2+ draws.

No 19672 Vassily Kozirev (Russia). 1.Bc4+/i Kh7 2.Bg8+ Kxg8 3.Rf8+/ii Kh7/iii 4.Rh8+ Kxh8 5.hxg7+ Kxg7 (Kh7; g8Q+) 6.e6+ Kh7 7.Qh8+ Kxh8 8.Kg6 Qh6+/iv 9.Kxh6 Rxh4+ 10.Kg6 Rh6+ 11.Kxh6 Rh1+ 12.Kg6 Rh6+ 13.Kxh6 c1Q+ 14.Kg6 Qc6 15.Kf7 and 16.Rh5 mate.

i) 1.Rf8+? Kh7 2.Rh8+ Kxh8 3.hxg7+ Kxg7 4.e6+ Kh7 5.Qh8+ Kxh8 and no mate attack, or 1.Qb3+? Qxb3, and now 2.Kg6 gxf6 3.Bc4+ Kf8 4.Ra8+ Ke7 5.exf6+ Kd7 6.Bxb3 g3 and Black wins, or here: 2.Bc4+ Kh7 (Qc4?; Kg6).

ii) 3.Ra8+? Kh7 4.Rh8+ Kxh8 5.hxg7+ Kxg7 6.Rg6+ Kh7 7.e6 Rxh4+, or 3.Qb3+? Qxb3 4.Kg6 Qb8 and Black wins.

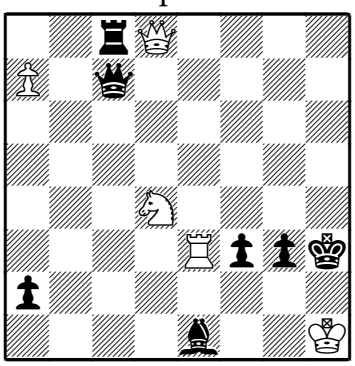
iii) Kxf8 4.Qb8+ Ke7 5.Qxc7+ wins.

iv) Qxa3 9.Rxa3 Ra1 10.e7 and 11.e8Q mate.

No 19673 Nikolai Ryabinin (Russia). 1.Kb2/i a3+ 2.Ka2/ii Kf7 3.Sd6+ Kg8 4.Se7+ Kh8 5.Sf7+ Rxf7 6.Sg6+/iii Bxg6 7.Rc8+/iv Rf8/v 8.Rxf8+ Kh7 9.Rh8+ Kxh8 10.fxg6 Ra5 11.bxa5 Qh7 12.Ra8+ Qg8+ 13.Rxg8+ Kxg8 14.a6 gxf2 15.a7 f1Q 16.a8Q+ Qf8 17.Qd5+ Kh8 18.Qh5+ Kg8 19.Qh7 mate.

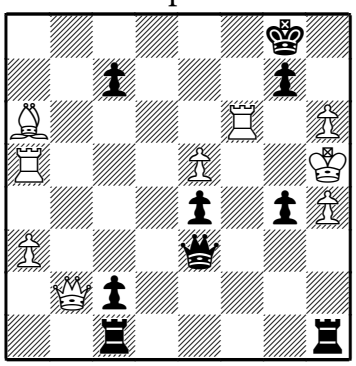
i) wK is in check in the initial position. Thematic try: 1.Kc3? Kf7 2.Sd6+ Kg8 3.Se7+ Kh8 4.Sf7+ Rxf7 5.Sg6+ Bxg6 6.Rc8+ Rf8 7.Rxf8+ Kh7 8.Rh8+ Kxh8 9.fxg6 Rc5+/vi 10.bxc5 Qh7

No 19671 O. Pervakov
1st place



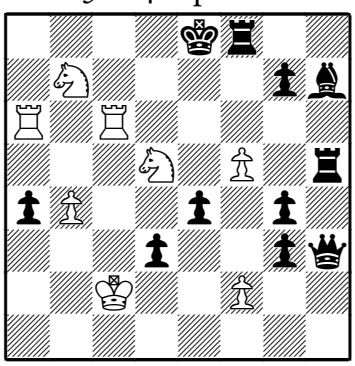
h1h3 4431.13 5/7 Win

No 19672 V. Kozirev
2nd place



h5g8 4810.45 9/9 Win

No 19673 N. Ryabinin
3rd/4th place



c2e8 3832.36 8/11 Win

11.Ra8+ Qg8 12.Rxg8+ Kxg8 13.c6 gxf2 14.c7 f1Q 15.c8Q+ Qf8 and now 16.Qd5+ is not possible (see main line 17.Qd5+).

ii) Thematic try: 2.Rxa3? Kf7 3.Sd6+ Kg8 4.Se7+ Kh8 5.Sf7+ Rxf7 6.Sg6+ Bxg6 7.Ra8+ Rf8 8.Rxf8+ Kh7 9.Rh8+ Kxh8 10.fxg6 Rc5 11.bxc5/vii Qh7 12.Rc8+ Qg8 13.Rxg8+ Kxg8 14.c6 gxf2 15.c7 f1Q 16.c8Q+ Qf8 and again no 17.Qd5+. Thematic try: 2.Kxa3? Kf7 3.Sd6+ Kg8 4.Se7+ Kh8 5.Sf7+ Rxf7 6.Sg6+ Bxg6 7.Rc8+ Rf8 8.Rxf8+ Kh7 9.Rh8+ Kxh8 10.fxg6 Ra5+ 11.bxa5 Qh7 12.Ra8+ Qg8 13.Rxg8+ Kxg8 14.a6 gxf2 15.a7 f1Q 16.a8Q+ Qf8+ with check. Thematic try: 2.Kb3? Kf7 3.Sd6+ Kg8 4.Se7+ Kh8 5.Sf7+ Rxf7 6.Sg6+ Bxg6 7.Rc8+ Rf8 8.Rxf8+ Kh7 9.Rh8+ Kxh8 10.fxg6 Ra5 11.bxa5 Qh7 12.Ra8+ Qg8+ 13.Rxg8+ Kxg8 14.a6 d2 15.a7 d1Q+ with check.

iii) 6.Ra8+? (Rc8+?) Bg8 7.Rxg8+ Kh7 8.Sg6 Kh6 and the bK escapes.

iv) Thematic try: 7.Ra8+? Rf8 8.Rxf8+ Kh7 9.Rh8+ Kxh8 10.fxg6 Rc5 11.bxc5 Qh7 12.Rc8+ Qg8+ 13.Rxg8+ Kxg8 14.c6 gxf2 15.c7 f1Q 16.c8Q+ Qf8 and no 17.Qd5+.

v) Kh7 8.fxg6+ Kh6 9.gxf7+ wins.

vi) Of course not 9…Ra5? leading back to main line play: 10.bxa5 Qh7 11.Ra8+ Qg8 12.Rxg8+ Kxg8 13.a6 wins.

vii) 11.Rxc5 Qh7 12.Rc8+ Qg8 13.Rxg8+ Kxg8 14.fxg3 Kf8 and Black wins.

No 19674 Pavel Arestov (Russia). 1.Qf4+/i, and:

— Kb1 2.Rxh3 Rh5+ 3.Rxh5 Qxh5+ 4.Kg8 Qh8+ 5.Kxh8 g5+ 6.Qe5/ii Bxe5+ 7.Kh7 g4 8.Se6 g3 9.Sg5 g2 10.Sh3/iii draws/iv, and:

— Kc2 2.Rxh3/v Rh5+ 3.Rxh5 Qxh5+ 4.Kg8 Qh8+ 5.Kxh8 g5+ 6.Qd4/vi Bxd4+ 7.Kh7 g4 8.Se6 Be3 9.Sg7 g3 10.Sf5 g2 11.Sxe3+ draws.

i) 1.Rxc3+? Rxc3 2.Qxc3+ Qc2+ 3.Qxc2+ Kxc2 wins.

ii) Q-sac on the right square. 6.Qd4? Bxd4+ 7.Kh7 g4 8.Se6 Be3 9.Sg7 g3 10.Sf5 g2, or 6.Qf6? Bxf6+ 7.Kh7 Bxd8 win.

iii) 10.Sf3? Kc1 11.Kg6 Kd1 12.Kf5 Ke2 13.Ke4 Bh2 wins.

iv) e.g. Kc1 11.Kg6 Kd2 12.Kg5 Ke2 13.Kg4 Bh2 14.Kh4 Kf3 15.Sg5+ Kf2 16.Sh3+.

v) 2.Qa4+? Kb2 3.Rxh3 g5 4.Se6 Qe5 5.Sxc5 Qg7 mate.

vi) Q-sac on the right square. 6.Qe5? Bxe5+ 7.Kh7 g4 8.Sf7/ix Bf4, or 6.Qf6? Bxf6+ 7.Kh7 Bxd8 win.

No 19675 Vassily Kozirev (Russia). 1.Rg4+ hxg4 2.Qg8+ Kxg8 3.a8Q+ Kh7 4.Qh8+ Kxh8 5.Kg6 Qh6+/i 6.Kxh6 Rxh4+ 7.Kg6 Rh6+ 8.Kxh6 Rh1+ 9.Kg6 Rh6+ 10.Kxh6 c1Q+ 11.Kg6, and:

— Qc4 12.Rxc4 e1Q 13.Ra4 Qh1 14.Ra8+ Sxa8 15.e8Q mate, or:

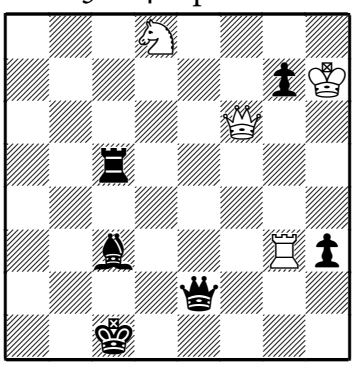
— Qg5+ 12.Kxg5 Kg7 13.Rxe4 g3 14.Rxe2 Kf7 15.Kf5 g2 16.Rxg2 Kxe7 17.Rg7+ Kd8 18.Ke4 wins, or:

— Se8 12.Ra8 Qg5+ 13.Kxg5 Kh7 14.Rxe8 e1Q 15.Rh8+ Kg7 16.e8Q Qd2+ 17.Kh5 Qh2+ 18.Kxg4 wins.

i) Qb3 6.axb3 Ra1 7.Rxa1 Rf2 8.Ra8+ Sxa8 9.e8Q+ Rf8 10.Qxf8 mate.

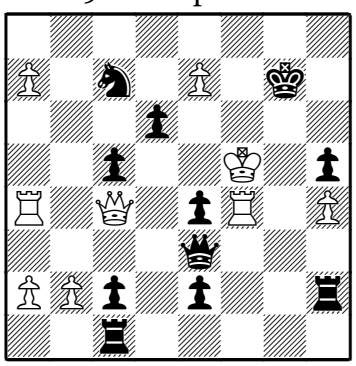
No 19676 Viktor Razumenko (Russia). 1.Sc1 Ra1 2.Qb2/i Rxc1/ii 3.Qxf6/iii Rd1 4.Qa6+

No 19674 P. Arestov
3rd/4th place



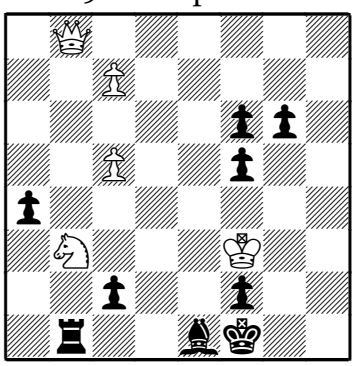
h7c1 4431.02 4/6 Draw

No 19675 V. Kozirev
5th/6th place



f5g7 4803.56 9/11 Win

No 19676 V. Razumenko
5th/6th place



f3f1 1331.26 5/9 Win

Rd3+ 5.Qxd3+ Kg1 6.c8Q c1Q/iv 7.Qf1+/v Kxf1 8.Qa6+ Qc4 9.Qxc4+ Kg1 10.c6/vi a3 11.c7 a2 12.c8Q a1Q 13.Qg4+ fxg4+ 14.Qxg4+ and mate.

i) 2.Kg3? Rxc1 (Ra3+?; Kh2) 3.Kh2 Bc3 4.Qb5+ Ke1 5.Kg2 Kd2 6.Kxf2 Bd4+ 7.Kf3 Re1 8.Qb4+ Bc3 9.Qf4+ Kd3 10.Qd6+ Bd4 11.Qa6+ Kd2 12.c8Q Re3+ 13.Kg2 c1Q and Black wins.

ii) Kg1 3.Qd4 Ra3+ 4.Ke2 Kg2 5.Qf4 Re3+ 6.Kxe3 f1Q 7.Qxf1+ wins.

iii) 3.Qxc1? Kg1 and Black wins, or 3.c8Q? Rb1 4.Qxc2 Kg1 5.Qxf2+ Bxf2 6.Qc6 Rf1 draws.

iv) f1Q+ 7.Qxf1+ Kxf1 8.Qa6+ wins.

v) 7.Qca6? Bd2 8.Qf1+ Qxf1 9.Qxg6+ Kh2 10.Qg3+ Kh1 draws.

vi) 10.Qd4? a3 11.Qe3 f4 12.Kxf4 Bd2 13.Qxd2 g5+ 14.Kxg5 f1Q 15.Qe3+ Qf2 16.Qc1+ Kh2 17.Qxa3 Qd2+ draws.

No 19677 Anatoly Skripnik (Russia). 1.Rh1 Rd1 2.Rxd1 Be2+ 3.Kg6 Bxd1 4.Re4+ Kf8 5.Rf4+ Ke8 6.Re4+ Kf8 7.Rf4+ Kg8 8.Rc4 Bh5+ 9.Kxh5 a1Q 10.Kh4 Qe5 11.Kh3 Kf7 12.Rf4+ Qxf4 stalemate, or Kg6 13.Rg4+ Kf5 14.Rg5+ Kxg5 stalemate.

No 19678 Sergey Osintsev (Russia). 1...Sc2+ 2.Bxc2 Qa5+/i 3.Kxa5 bxc2 4.Sg4+ fxg4 5.Se4+/ii Kf7 6.Rf5+/iii Kg7/iv 7.Qh8+/v Kxh8 8.b8Q+ Kh7/vi 9.Rf7+ Sg7 10.Qh8+/vii Kxh8 11.Rf8+ Kh7 12.Sg5+ Kh6 13.Sf7+ Kh5 (Kh7) 14.Rh8 mate.

i) Qa4+ 3.Kxa4 bxc2 4.Sg4+ fxg4 5.Qh4+ Kf7 6.Rh7+ Sg7 7.Rxg7+ Kxg7 8.Qxe7+ Kh6 9.Qf8+ Kh7 10.Qf7+ Kh6 11.Qf4+ Kh7 12.Kb3 c1Q 13.b8Q Qd1+ 14.Kb4 Qa4+ 15.Kxa4 Ra1+ 16.Kb5 b1Q+ 17.Kc6 Qc2+ 18.Kd7 Rd1+ 19.Ke7 Qc5+ 20.Kf6 Qc6+ 21.Kg5 Rd5+ 22.Kxg4 Qe6+ 23.Kf3 wins.

ii) 5.Qh4+? Kf7 6.Rh7+ Sg7 7.Rxg7+ Kxg7 8.Qxe7+ Kh6 9.Qf8+/x Kh7 10.Qf7+ Kh6 11.Qf4+ Kh7 and now the wK is too far off to play 12.Kb3 – see note i).

iii) 6.Rh7+? Sg7 7.Sd6+ exd6 8.Qd5+ Kf6 9.Qxd6+ Kg5 10.Qd2+ Kf6 11.Qc3+ Kg5 draws.

iv) gxf5 7.Qh7+ Sg7 8.Sg5+ Kf6 9.Qh6+ Ke5 10.b8Q+ wins.

v) 7.Rf7+? Kxf7 8.Qh7+ Sg7 9.Qg8+ Kxg8 10.b8Q+ Kf7 11.Sg5+ Kf6 12.Qf4+ Sf5 draws, or 7.b8Q? Ra1+ 8.Kb6 b1Q+ 9.Qxb1 cxb1Q+ 10.Rb5 Qxb5+ 11.Kxb5 Rb1+ 12.Kc6 Rxb8 and Black wins.

vi) Kg7 9.Qe5+ Kh7 10.Sg5+ Sxg5 11.Qxe7+ Kh6 12.Qxg5+ wins.

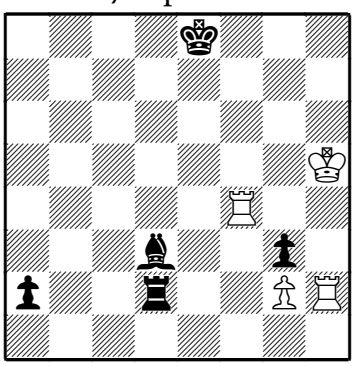
vii) 10.Qh2+? Kg8 11.Qh8+ Kxf7 12.Sg5+ Kf6, or 10.Kb5? Rf1 11.Sf6+ exf6 12.Qh2+ Kg8 13.Rxg7+ Kxg7, or 10.Sg5+? Kh6 11.Qh2+ Kxg5 12.Qf4+ Kh5 draw.

No 19679 Sergey Abramenko (Russia). 1.Kb5+/i Kb1 2.Ra1+ Kxa1 3.Ra8+ Kb1 4.Ra1+ Kxa1 5.h8Q+ Rf6 6.Qxf6+ Re5 7.Qxe5+ Qd4 8.Qxd4+ cxd4 9.Sxe6 b2 10.Bxb2+ Kxb2 11.Sf4 Kb3 12.Se2 d3 13.Sc1+ Kc3/ii 14.h7 d2 15.h8Q mate.

i) Thematic try: 1.Kb6+? Kb1 2.Ra1+ Kxa1 3.Ra8+ Kb1 4.Ra1+ Kxa1 5.h8Q+ Rf6 6.Qxf6+ Re5 7.Qxe5+ Qd4 8.Qxd4+ cxd4 9.Sxe6 b2 10.Bxb2+ Kxb2 11.Sf4 Kb3 12.Se2 d3 13.Sc1+ Kc4 draws.

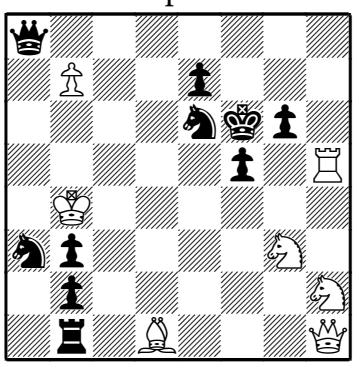
ii) Now 13…Kc4 is not possible, see thematic try.

No 19677 A. Skripnik
7th place



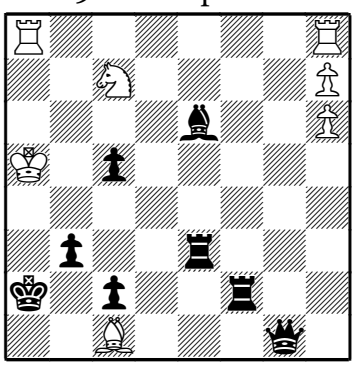
h5e8 0530.12 4/5 Draw

No 19678 S. Osintsev
8th place



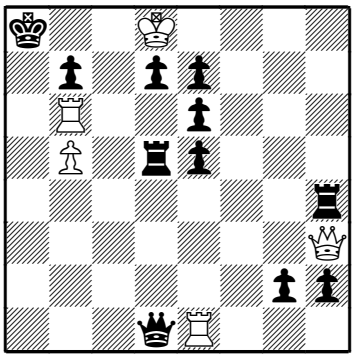
b4f6 4418.15 7/10 BTM, Win

No 19679 S. Abramenko
9th/10th place



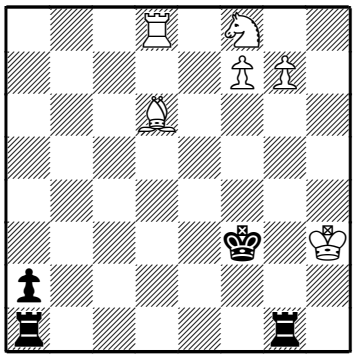
a5a2 3841.23 7/8 Win

No 19680 I. Bocharov
9/10th place



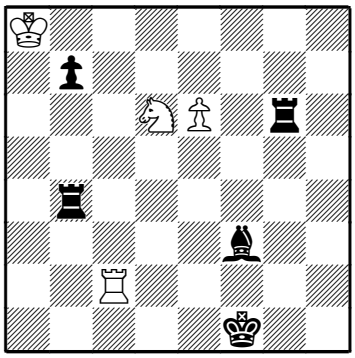
d8a8 4800.17 5/11 Draw

No 19681 K. Sumbatyan
11th place



h3f3 0711.21 6/4 Win

No 19682 P. Arestov
12th/13th place



a8f1 0731.11 4/5 Draw

No 19680 I. Bocharov (Russia). 1.Qc3 Rh8+ 2.Kc7 Rc5+ 3.Qxc5 Qa4 4.Re4 Qa7 5.Ra4 Qxa4 6.Ra6+ bxa6 7.Qa7+ Kxa7 8.b6+ Ka8 9.b7+ Ka7 10.b8Q+ Rxb8 stalemate.

No 19681 Karen Sumbatyan (Russia). 1.g8Q/i Rh1+ 2.Bh2 Rxh2+ 3.Kxh2 Rh1+ 4.Kxh1 a1Q+ 5.Qg1/ii Qh8+ 6.Sh7 Qxh7+ 7.Qh2 Qb1+ 8.Rd1 Qxd1+ 9.Qg1 win.

i) 1.Sg6? Rh1+ 2.Bh2 Rxh2+ 3.Kxh2 Rh1+ 4.Kxh1 a1Q+ 5.Kh2 Qb2+, or 1.Bh2? Rxg7 2.Sg6 Rxf7 3.Se5+ Ke2 4.Sxf7 Rh1 draw.

ii) 5.Kh2? Qe5+ 6.Kh1 Qe1+ 7.Qg1 Qh4+ 8.Qh2 Qe1+, or 5.Rd1? Qxd1+ 6.Qg1 Qd2 7.Qf1+ Kg3 8.Qg1+ Kf3 draw.

No 19682 Pavel Arestov (Russia). 1.Rc1+/i Kf2/ii 2.e7 Re6 3.e8Q Rxe8+ 4.Sxe8 Rc4 5.Rxc4/iii b5+ 6.Re4/iv Bxe4+ 7.Ka7/v b4 8.Sd6 Bd3/vi 9.Sb7 b3 10.Sc5 b2 11.Sxd3+ Ke2 12.Sxb2 draw.

i) Thematic try: 1.e7? Rg8+ 2.e8Q Rxe8+ 3.Sxe8 Rc4 4.Rxc4 b5+ 5.Re4 Bxe4+ 6.Ka7 b4 7.Sd6 Bd3 8.Sb7 b3 9.Sc5 b2 10.Sxd3 b1Q wins.

ii) Kg2 2.e7 Rg8+ 3.e8Q Rxe8+ 4.Sxe8 Rc4 5.Re1, or Ke2 2.e7 Re6 3.e8Q Rxe8+ 4.Sxe8 Rc4 5.Rxc4 b5+ 6.Ka7 bxc4 7.Sd6 c3 8.Sb5 c2 9.Sd4+ draws.

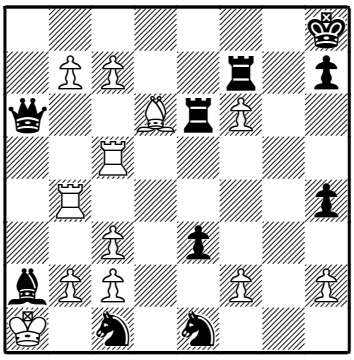
iii) 6.Rc6? Bxc6+ 7.Ka7 Bxe8, or 6.Ka7? bxc4 7.Sc7 c3 8.Sa6 Ke3 9.Sb4 Kd4 10.Kb6 Kc4 win.

iv) 7.Kb8? b4 8.Sd6 Ke3 9.Sc4+ Kd4 10.Sa5 Bd5 11.Ka7 Kc5 12.Ka6 Bc4+ wins.

v) Ke3 9.Sc4+ Kd4 10.Sa5 Bd5 11.Kb6 draws.

No 19683 Andrey Zhuravlev, G. Egorov, A. Oleinik & V. Chekarov (Russia). 1.b8Q+/i Re8 2.Qxe8+ Rf8 3.Qxf8+ Bg8+ 4.Ra5 Qxa5+ 5.Ra4 Qxa4+ 6.Ba3 Sxc2+ 7.Kb1 Sxa3+ 8.bxa3 Qb3+ 9.Kxc1 Qxc3+ 10.Kb1 Qxc7/ii 11.fxe3 Qf7/iii 12.Qxf7/iv Bxf7 13.Kc2 (Kb2) Bg6+ 14.Kc3 Kg8 15.Kd4 Kf7 16.Ke5 Bc2 17.e4 Ba4 18.Kf5 Bc2 19.Ke5 draws.

No 19683 A. Zhuravlev, G. Egorov, A. Oleinik & V. Chekarov
12th/13th place



a1h8 3846.83 12/10 Draw

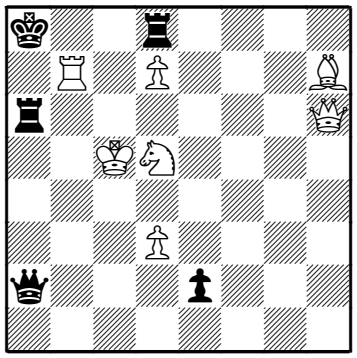
i) Thematic try: 1.c8Q+? Re8 2.Qxe8+ Rf8 3.Qxf8+ Bg8+ 4.Ra5 Qxa5+ 5.Ra4 Qxa4+ 6.Ba3 Sxc2+ 7.Kb1 Sxa3+ 8.bxa3 Qb3+ 9.Kxc1 Qxc3+ 10.Kb1 Qb3+ 11.Kc1 Qxb7 12.fxe3 and, in comparison with the main line now the bQ is at b7 instead of c7 and that allows: Qh1+ 13.Kd2 Qxh2+ and Black wins.

ii) Qe1+ 11.Kc2 Qxf2+ 12.Kd3 Qd2+ 13.Ke4 Qc2+ 14.Kxe3 Qxc7 15.a4 Qf7 16.Qe7 draws.

iii) h5 (Qxh2; Qg7+) 12.a4 Qf7 13.Qxf7 Bxf7 14.e4 Bg6 15.Kc2 Bxe4+ 16.Kc3 Kg8 17.Kd4 Bc6 18.a5 Kf7 19.Ke5 draws.

iv) 12.Qh6? Qg6+ 13.Qxg6 hxg6, or 12.Qe7? Qxe7 13.fxe7 Bf7 win.

No 19684 V. Kalashnikov
14th place



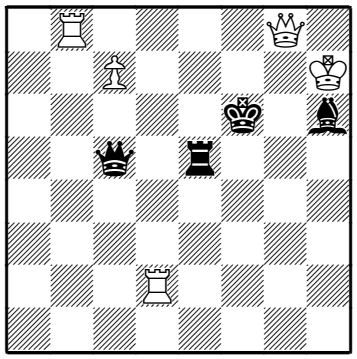
c5a8 4711.21 7/5 Win

No 19684 Valery Kalashnikov (Russia). 1.Sb6+ Rxb6 2.Qxb6 Qa3+ 3.Kd5 Qa2+ 4.Kd6 Qa3+/i 5.Kc7 Rxd7+ 6.Kxd7 Qa4+/ii 7.Kd8 Qe8+ 8.Kxe8 e1Q+ 9.Qe3 Qxe3+ 10.Be4, and Qb6 11.Rxb6+, or Qe1 11.Rb1+, or Qd2 11.Rb2+, or Qf4 11.Rf7+, or Qg3 11.Rg7+, or Qh3 11.Rh7+ win.

i) Qe6+ 5.Kxe6 e1Q+ 6.Be4 wins.

ii) Qe7+ 7.Kxe7 e1Q+ 8.Qe6 wins.

No 19685 A. Zhuravlev, G. Egorov, A. Oleinik & V. Chekarov
15th place



h7f6 4530.10 5/4 BTM, Draw.
I: Diagram II: Qc5 to c6

No 19685 Andrey Zhuravlev, G. Egorov, A. Oleinik & V. Chekarov (Russia).

I: 1...Re7+ 2.Kh8 Bg7+ 3.Qxg7+ Rxg7 4.Rb6+ Qxb6 5.c8Q Rh7+ 6.Kxh7 Qb1+ 7.Rd3/i Qxd3+ 8.Kh8 draws.

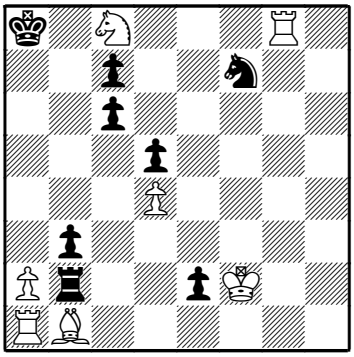
II: 1...Re7+ 2.Kh8 Bg7+ 3.Qxg7+ Rxg7 4.Rf2+/ii Kg6 5.Rb6 Qxb6/iii 6.Rg2+ Kf6 7.c8Q Rxg2 8.Qc3+ Ke7 9.Qe5+ Qe6 10.Qc7+ Kf6 11.Qg7+ Rxg7 stalemate.

i) 7.Rc2? Qh1+, or 7.Qc2? Qb7+.

ii) 4.Rb6? Rg8+ 5.Kxg8 Qxb6 6.c8Q Qg1+ 7.Rg2 Qxg2+ wins.

iii) Rh7+ 6.Kg8 Qxb6 7.Rg2+ Kh6 8.Rh2+ Kg6 9.Rg2+ draws.

No 19686 V. Neishtadt
16th place

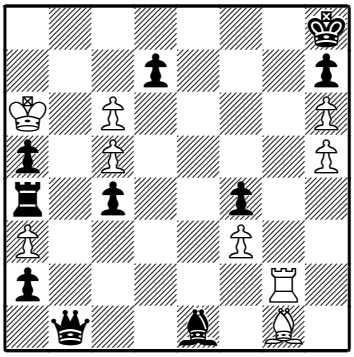


f2a8 0514.25 7/8 BTM, Win

No 19686 Vazha Neishtadt (Russia). 1... e1Q++ 2.Kxe1 Re2+ 3.Kxe2 b2 4.Se7+ Sd8/i 5.Rxd8+ Kb7 6.Rb8+ Kxb8 7.Sxc6+ Ka8 8.Kd2 (Kd1, Kd3) bxa1Q 9.Kc2 Kb7 10.Sa5+ and 11.Sb3 wins.

i) Kb7 5.Rg3 bxa1Q 6.Rb3+ wins.

No 19687 V. Neishtadt & A. Tyunin
17th/18th place



a6h8 3440.66 9/10 BTM, Win

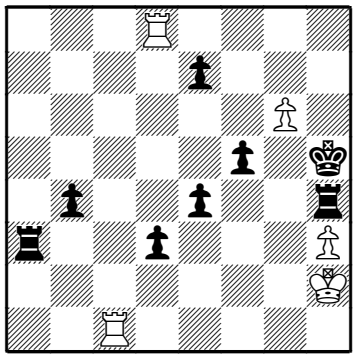
No 19687 Vazha Neishtadt & A. Tyunin (Russia). 1...Qb5+/i 2.Kxb5 dxc6+ 3.Kxa4 Bf2/ii 4.Bxf2 a1Q 5.Bd4+ Qxd4 6.Rd2 Qg1/iii 7.Rd8+ Qg8 8.Ra8 Qxa8 stalemate.

i) Qg6 2.hxg6 hxg6 3.c7 draws.

ii) a1Q 4.Bd4+ Qxd4 5.Rg8+ Kxg8 stalemate.

iii) Qxd2, or Qf6 7.Rd8+ Qxd8 stalemate.

No 19688 V. Prigunov
17th/18th place



h2h5 0800.25 5/8 Win

No 19688 Vyacheslav Prigunov (Russia). 1.g7/i Rxh3+ 2.Kg2/ii Rg3+ 3.Kxg3 d2+ 4.Rc3/iii Rxc3+ 5.Kf4/iv Rf3+ 6.Ke5 Rg3/v 7.Rh8+ Kg4 8.g8Q+ wins.

i) 1.Rh8+? Kxg6 2.Rxh4 d2, or 1.Rg1? Ra2+ and 2.Kg3 f4 mate, or 2.Kh1 Rxh3 mate.

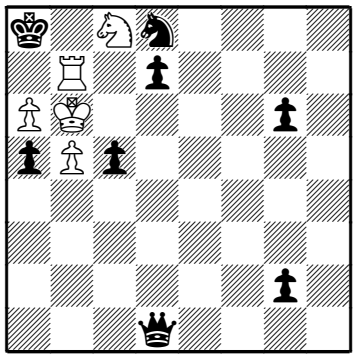
ii) 2.Kxh3? d2+ 3.Kg2 dxc1Q 4.Rh8+ Kg4 5.g8Q+ Qg5 and Black wins.

iii) 4.Kf4? dxc1Q+, or 4.Kf2? dxc1Q 5.Rh8+ Kg4 6.g8Q+ Qg5 and Black wins.

iv) 5.Kf2? d1Q, and: 6.Rxd1 Rc8 7.Rh1+ Kg6 8.Rh8 Rc2+, or here: 6.Rh8+ Kg4 7.g8Q+ Kf4 8.Rh4+ Ke5 9.Qh8+ Ke6 10.Rh6+ Kd7 and Black wins.

v) Rd3 7.Rh8+ Kg4 8.g8Q+ Kf3 9.Rh2 d1Q 10.Qg2+ Ke3 11.Qf2 mate.

No 19689 A. Oganesyan
19th place



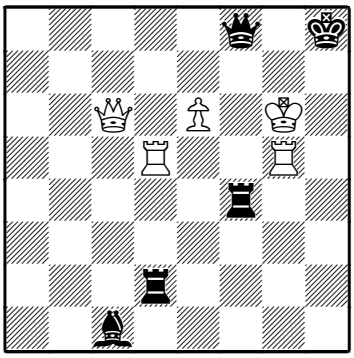
b6a8 3104.25 5/8 Win

No 19689 Aleksey Oganesyan (Russia). 1.Rb8+ Kxb8 2.a7+ Ka8 3.Ka6 Qd6+ 4.Sxd6, and:

— c4 5.Se8 Se6 6.b6 Sc5+ 7.Kb5 Se6 8.Sc7+ Sxc7+ 9.bxc7 g1Q 10.c8Q+ Kxa7 11.Qc7+ (Qd7+) and 12.Ka6 wins, or:

— Sc6 5.bxc6 g1Q 6.c7 Qf1+ 7.Kb6 Qb1+ 8.Sb5 Qxb5+ 9.Kxb5 wins.

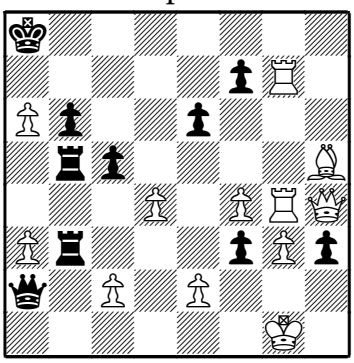
No 19690 A. Oganesyan
20th place



g6h8 4830.10 5/5 Win

No 19690 Aleksey Oganesyan (Russia). 1.Rh5+ Kg8 2.Rh8+ Kxh8 3.Rh5+ Kg8 4.Rh8+ Kxh8 5.Qh1+ Rh2 6.Qxh2+ Rh4 7.Qxh4+ Qh6+ 8.Qxh6+ Bxh6 9.e7 (Kxh6) wins.

No 19691 S. Zakharov & V. Razumenko
21st place



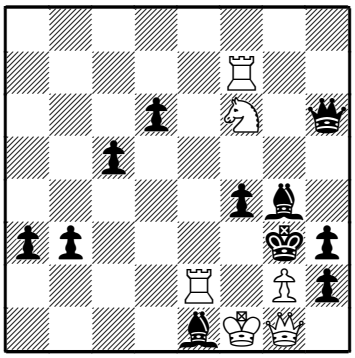
g1a8 4810.76 12/10 BTM, Win

No 19691 Sergey Zakharov & Viktor Razumenko (Russia). 1...Rb1+/i 2.Kh2/ii Qd5 3.Qd8+/iii Qxd8 4.Rg8 Rh1+ 5.Kxh1 Rb1+ 6.Kh2 Rh1+ 7.Kxh1 f2/iv 8.Rxd8+ Ka7 9.Ra8+ Kxa8 10.Rg8+ Ka7 11.Ra8+ Kxa8 12.Bf3+ Ka7 13.Bg2 wins.

i) Ka7 2.Qd8 Rb1+ 3.Kh2 Rh1+ 4.Kxh1 Rb1+ 5.Kh2 Qxc2 6.Rxf7+ Kxa6 7.Qa8+ wins.

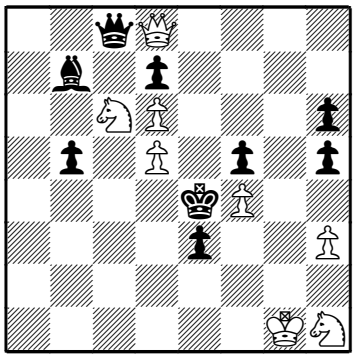
ii) 2.Kf2? Rf1+ 3.Kxf1 Qa1+ 4.Kf2 Qxd4+ 5.Kxf3 Qd5+ 6.Kf2 Qd4+ draws.

No 19692
I. Bocharov
22nd/23rd place



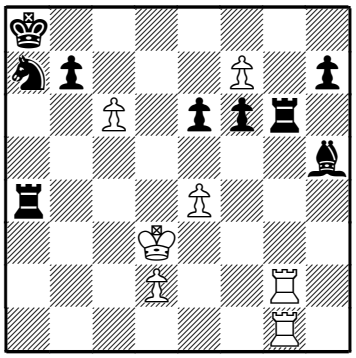
f1g3 4261.17 6/11 Win

No 19693 A. Azhusin & A. Maksimov
22nd/23rd place



g1e4 4032.46 8/9 Win

No 19694
S. Abramenko
24th place



d3a8 0833.44 7/9 BTM, Win

iii) 3.Rg8+? Ka7 4.Qe7+ Kxa6 5.Ra8+ Qxa8 6.Rg8 Qxg8 draws.

iv) fxe2 8.Rxd8+ Ka7 9.Ra8+ Kxa8 10.Rg8+ Ka7 11.Bxe2 wins.

No 19692 I. Bocharov (Russia). 1.Qxh2+ Kxh2 2.Sxg4+ Kh1/i 3.g3 fxg3 4.Rh2+ gxh2 5.Rf2 Qf4 6.Rxf4 Bg3 7.Rf2 a2 8.Rxh2+ Bxh2 9.Sf2 mate.

i) Kg3 3.Sxh6 h2 4.Rg7+ Kh4 5.Sf5+ Kh5 6.g4+ fxg3ep 7.Kg2 Bc3 8.Sxg3+, e.g. Kh6 9.Rg4 a2 10.Kf3 h1Q+ 11.Sxh1 Be5 12.Sg3 wins.

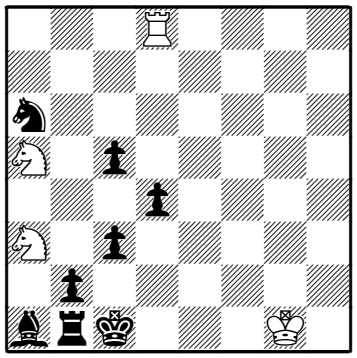
No 19693 A. Azhusin & A. Maksimov (Russia). 1.Sg3+ Kf3/i 2.Sd4+ Kxg3 3.Qh4+ Kxh4 4.Kh2 Qc2+ 5.Sxc2 Bxd5 6.Sd4 Be4 7.Se6 Bd5 8.Sf8 Bf7 9.Sxd7 e2 10.Se5 e1Q 11.Sf3 mate.

No 19694 Sergey Abramenko (Russia). 1... Rg3+ 2.Rxg3 Bxf7 3.Rg8+ Bxg8 4.Rxg8+ Sc8 5.Rxc8+ Ka7 6.Ra8+ Kxa8 7.c7 Rc4 8.Kxc4 b5+ 9.Kc5 Kb7 10.Kd6 Kc8 11.d4 e5 12.d5 b4 13.Kc6 b3 14.d6 b2 15.d7 mate.

Zadachy i Etyudi 2011

David Gurgenidze (Georgia) considered 23 studies.

No 19695 S. Didukh & A. Skripnik
1st prize



g1c1 0435.04 4/8 Win

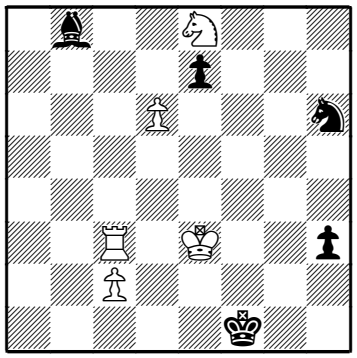
No 19695 Sergiy Didukh (Ukraine) & Anatoly Skripnik (Russia). 1.Sb3+ Kd1 2.Kf2 Sb4 3.Sxc5 Sc2/ii 4.Sc4 Rc1 5.Se4/iii b1S (Sb4; Se3 mate) 6.Rxd4+ Sd2 (Sxd4; Se3 mate) 7.Sxc3+ Bxc3 8.Rxd2+ Bxd2 9.Sb2 mate.

i) Sc6 4.Re8 Rc1 5.Sb3 Rc2+ 6.Kf1, or Sd3+ 4.Sxd3 Rc1 5.Sxb2+ win.

iii) 5.Sb3? b1S 6.Rxd4+ Sd2 7.Rd8 (Scxd2 Sxd4;) Rb1 8.Scxd2 Rb2 9.Sc4+ Sd4+ draws.

"This is a beautiful and artistic study containing bright study elements: an under-promotion and a mate with active selfblocks on three squares".

No 19696 I. Akobia
2nd prize



e3f1 0134.22 5/5 Win

No 19696 Iuri Akobia (Georgia). 1.Rb3/i Bxd6 2.Kf3 Ke1 3.Sxd6 exd6 4.Kf4/ii Kd2 5.Rxh3/iii Sf7 6.c3 zz Kc2/iv 7.c4/v Se5 8.c5 Sg6+ 9.Kg5 dxc5 10.Kxg6 c4 11.Kf5 c3 12.Ke4 wins.

i) 1.d7? Sf7 2.Rb3 Bg3 3.Sg7 h2 4.Rb1+ Kg2 5.Sf5 Bf2+ 6.Ke2 Sd8 7.Rf1 Bg1 8.Rf4 h1Q draws.

ii) 4.Ke4? Sg4 5.Rxh3 Sf2+ 6.Kf3 Sxh3, or 4.Kg3? Sf5+ 5.Kxh3 Kd2 draw.

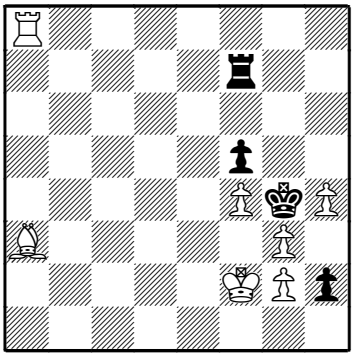
iii) Thematic try: 5.c4? Sf7 6.Rxh3 Se5 7.c5 Sg6+ 8.Kg5 dxc5 9.Kxg6 c4 10.Kf5 c3 11.Ke4 c2 draws.

iv) d5 7.Rh5 Kxc3 8.Rxd5 Kc4 9.Rd7 wins.

v) 7.Kf5? d5 8.Kf6 Sd6 9.Ke5 Sb5 draws.

"After seeing the thematic try 2.c4? one could guess that the win is possible if the bK blocks the pawn in the final position".

No 19697 L. Katsnelson
& A. Maksimovskikh
3rd prize



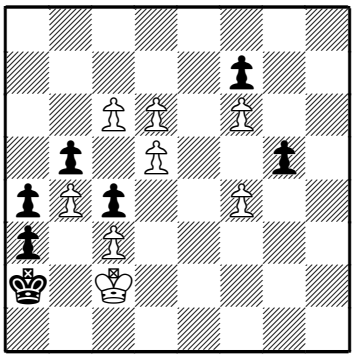
f2g4 0410.42 7/4 Win

No 19697 Leonard Katsnelson & Aleksandr Maksimovskikh (Russia). 1.h5 Rf6 2.Rg8+/i Kxh5 3.Bf8 Rxf8 4.Rxf8 h1Q 5.Rh8+ Kg4 6.Rg8+/ii Kh5 7.g4+ fxg4 8.Rh8+ wins.

i) 2.h6? h1Q 3.Rg8+ Rg6 4.Rxg6+ Kh5 5.Re6 Qd1 6.h7 Qd4+ 7.Kf1 Qd1+ 8.Re1 Qd4 9.Bf8 Kg6 10.Re7 Qd1+, or 2.Bb2? h1Q 3.Rg8+ Kxh5 4.g4+ fxg4 5.Bxf6 Qd1 6.Rg5+ Kh6 7.Bg7+ Kh7 8.Be5 Qd2+ 9.Kg3 Qe1+ 10.Kxg4 Qd1+ with perpetual check.

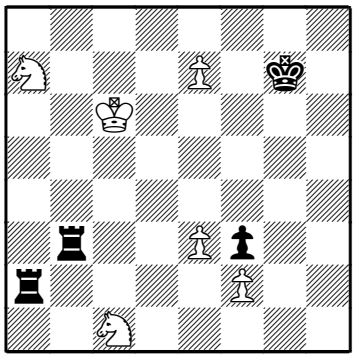
ii) 6.Rxh1? stalemate. Thematic try: 6.Rh4+? Qxh4 7.gxh4 Kxf4 8.Ke2 Kg3 9.Ke3 Kg4 zz,

No 19698
M. Zinar
special prize



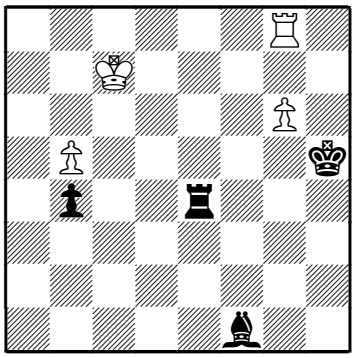
c2a2 0000.76 8/7 BTM, Win

No 19699
S. Zakharov
honourable mention



c6g7 0602.31 6/4 BTM, Draw

No 19700 L. Katsnelson & V. Katsnelson
honourable mention



c7h5 0430.21 4/4 Win

draws. But here not Kg4? 9.Ke3 Kxh4 10.Kf4 zz, wins.

"This is a simple but elegant study".

No 19698 Mikhail Zinar (Ukraine).

— g4 2.d7 g3 3.d8B/i g2 4.Bb6 Ka1 5.c7 wins/ii, or:

— gxf4 2.c7 f3 3.c8B/iii f2 4.Bh3 Ka1 5.d7 a2 6.d8S a3 7.Se6 wins.

i) 3.d8Q? g2 4.Qb6 g1Q 5.Qxg1 stalemate.

ii) e.g. a2 6.c8Q g1Q 7.Bxg1 a3 8.Qe6.

iii) 3.c8Q? f2 4.Qh3 f1Q 5.Qxf1 stalemate.

After Zalkind (HHdbIV#07150). "I cannot look with indifference at a tasteful realization of a synthesis".

No 19699 Sergey Zakharov (Russia). 1... Rc3+/i 2.Kd5/ii Rd2+ 3.Ke6 Rxf2 4.e4 Re3 5.e5 Rxe5+ 6.Kxe5 Re2+ 7.Sxe2 fxe2 8.e8S+ Kf8 9.Sc7 e1Q+ 10.Kd6 Qb4+ 11.Kc6 Qe4+ 12.Kb6 Ke7 13.Sa6 (Sc6? Kd7;) Qd4+ 14.Kb7 Qd7+ 15.Kb6 Qd4+ 16.Kb7 Kd7 17.Sb8+ draws.

i) Rc2+ 2.Kd5 Rb8 3.Sc6 Rh8 4.Sd3 Kf7 5.Sde5+ Ke8 6.Sxf3 draws.

ii) 2.Kd6? Rxf2 3.e8Q Rd2+ 4.Ke6 Rxe3+ wins.

No 19700 Leonard Katsnelson & Vladimir Katsnelson (Russia). 1.g7 Bc4/i 2.Rh8+ Kg6 3.g8Q+ Bxg8 4.Rxg8+ Kf7 5.Rg3/ii Ke6 6.Rd3 Rc4+ 7.Kb7/iii Rc3 8.Rd2/iv b3 9.b6, and:

— Rc4 10.Rb2 Rb4 11.Kc6 (Ka6? Kd5;) Rc4+ 12.Kb5 Rc2 13.b7 Rxb2 14.b8Q wins, or:

— Rc2 10.Rd3/v b2 11.Rb3 Kd5 12.Rb5+/vi Kc4 13.Ka6 Rh2 14.b7 Rh8 15.Rxb2 wins.

i) Kg6 2.Rf8 Bc4 3.g8Q+, or Re7+ 2.Kb6 Kg6 3.Rf8 Bc4 4.g8Q+ win.

ii) Thematic try: 5.Rg2? Ke6 6.Rd2 b3 7.Rb2 Re3 8.Kc6 Rc3+ 9.Kb7 Kd5 draws.

iii) 7.Kb6? Rc3 8.Rd2 b3 9.Ka7 Rc2 10.Rd3 Ra2+ 11.Kb8 b2 12.Rb3 Kd5, or 7.Kb8? Rc5 8.b6 Rb5 9.Kc7 b3 10.Kc6 b2 draw.

iv) 8.Rd1? b3 9.b6 b2 10.Rb1 Rb3 11.Kc6 Ke5 draws.

v) 10.Rd1? Rc4 11.Ka6 b2 12.Rb1 Rb4, or 10.Rd4? Rc1 11.Rb4 Rb1 12.Ka6 b2 13.b7 Ra1+ draws.

vi) 12.Ka6? Kc5 13.Rb5+ Kc6 14.b7 b1Q draws.

"This shows interesting geometric motifs in White's winning manoeuvres: in the first line the wR moves in front of the bP and the wK goes to c6 while in the second line the wR moves behind the bP and the wK goes to a6".

No 19701 Albert Belyavsky (Russia). 1.Kf8 Qh6/i 2.Qa6 Qg6 3.Qe6 d4 4.Qg8 mate.

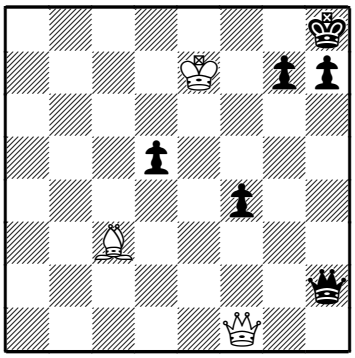
i) Qg3 2.Qh3, and Qxh3 3.Bxg7 mate, or d4 3.Qe6, or Qg1 3.Qc8 wins.

No 19702 Anatoly Skripnik & János Mikitovics (Hungary). 1.Qb5 Qg1+ 2.Kc7 Qxa7+ 3.Kc8 d4 4.g6 d3 5.g7 d2 6.g8Q d1Q 7.Qg2+ Sxg2 8.Qc6+ dxc6 stalemate.

No 19703 Gamlet Amiryan (Armenia). 1.Qh3+/i Kg6 2.Qg4+ Kf7 3.Qf5+ Ke8 4.Bf6 Kf8 5.Kd6 Qf7 6.Qc8+ Qe8 7.Be7+ Kf7 8.Qe6+ Kg7 9.Bf6+ Kf8 10.Bg7+ wins.

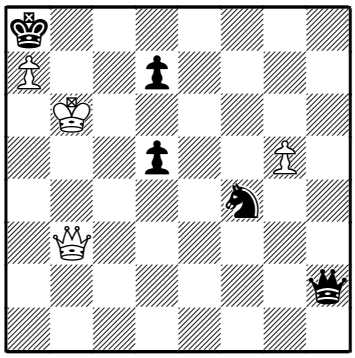
i) 1.Qh1+? Kg6 2.Qg2+ Kf7 3.Qf3+ Ke8 4.Qe3+ Kf8 5.Qh6+ Ke8 6.Qe3+ Kf8 draws.

No 19701
A. Belyavsky
commendation



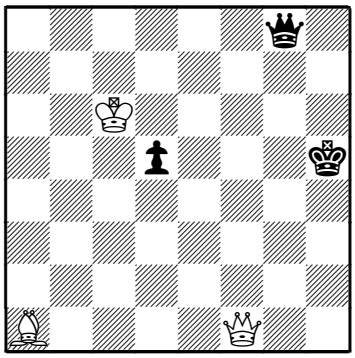
e7h8 4010.04 3/6 Win

No 19702 A. Skripnik
& J. Mikitovics
commendation



b6a8 4003.22 4/5 Draw

No 19703
G. Amiryan †
commendation



c6h5 4010.01 3/3 Win

No 19704 Gamlet Amiryan (Armenia). 1.Re8+ Bc8 2.Rxc8+ Kb7 3.Rc7+ Kb8 4.Rfxf7 Qe5+ 5.Ka6 Qa1+ 6.Ba5 Qxa5+ 7.Kxa5 e1Q+ 8.Ka6 Qa1+/i 9.Kb6 Qb2+ 10.Kc6 Qa3 11.Ra7 Qxa7 12.Rf8 mate.

i) Qd1 9.Rb7+ Kc8 10.Rf8+ Qd8 11.Rxd8+ Kxd8 12.Rb2 wins.

No 19705 Aleksandr Zhukov (Ukraine). 1...Re1+/i 2.Se3/ii Rxe3+ 3.Kd6/iii Rd3+ 4.Ke7 Re3+ 5.Kf8 Rf3+/iv 6.Kg7 f1Q 7.Qxf1+ Rxf1 8.a3/v Rg1+ 9.Kh8 wins.

i) f1Q 2.Qxf1+ Rxf1 3.b8Q Bxa2+ 4.Ke5 Rxd1 5.Qc8+ wins.

ii) 2.Kd6? Rxd1+ 3.Ke5 Re1+ 4.Kd4 f1Q 5.Qxf1+ Rxf1 6.b8Q Bxa2 draws.

iii) Thematic tries: 3.Kf7? Bxa2+, 3.Kf6? Bd3, 3.Kd7? Bf5+ 4.Kd8 (Kc7 Re7+;) Rd3+ 5.Ke8 f1Q draws.

iv) Bd3 6.Qf6 Kg2 7.b8Q Rf3 8.Qb7 f1Q 9.Kg7 Qf2 10.Qf4 Be2 11.a4 wins.

v) 8.b8Q? Bxa2, or 8.a4? Bc2 9.b8Q Bxa4 draws.

"The win requires a bK march: e6-d6-e7-f8-g7-h8!".

No 19706 Vazha Neishtadt (Russia). 1...e4+ 2.Kf2 e3+ 3.Kf1 e2+ 4.Kxe2 d3+ 5.Kxd3/i Se5+ 6.Ke2/ii Sxg6 7.Bxg6 fxe6 8.h3/iii gxh3 9.Sa6 Bf4 10.Be4 wins/iv.

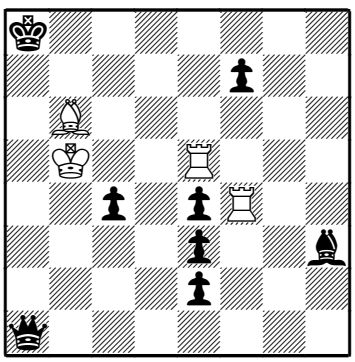
i) 5.Bxd3? Sd4+ 6.Kf1 Sxe6 7.Sxe6 fxg6 8.Kg2 a5 9.Bxg6 Ka7 10.Bf5 a4 11.Sc5 a3 12.Be6 b5 13.Sd7 Bc7 14.Sf6 Kb6 15.Sxg4 Kc5 16.h4 Kd4 draws.

ii) 6.Ke3? Sxg6 7.Bxg6 fxe6 8.h3 gxh3 9.Sa6 Bf4+ draws.

iii) 8.h4? Bd6, or 8.Sa6? Bxh2 and because of the bPg4 the wK cannot walk to c8.

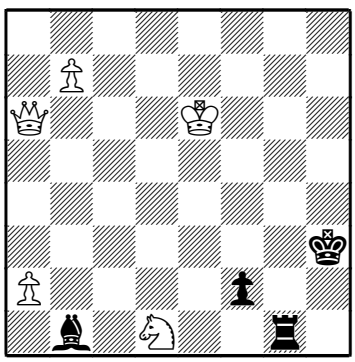
iv) the wK goes to c8.

No 19704 G. Amiryan †
commendation



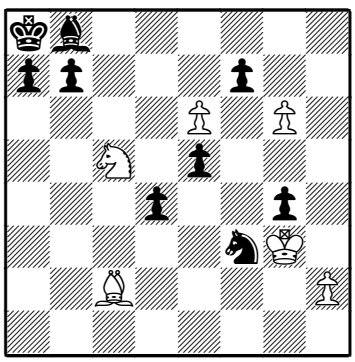
b5a8 3240.05 4/8 Win

No 19705 A. Zhukov
commendation



e6h3 1331.21 5/4 BTM, Win

No 19706 V. Neishtadt
commendation

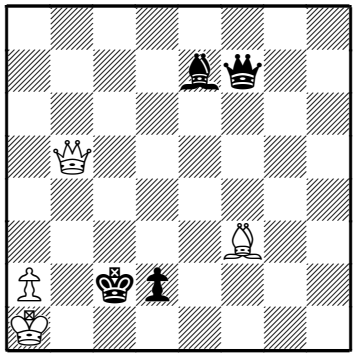


g3a8 0044.36 6/9 BTM, Win

Olimpiya dünyası 2013

Yuri Bazlov (Russia) judged this informal tourney of the Azerbaijan newspaper. 32 studies by 25 composers from 14 countries participated. The award was published in *Olimpiya dünyası* 10ii2014.

No 19707 R. Becker
1st prize



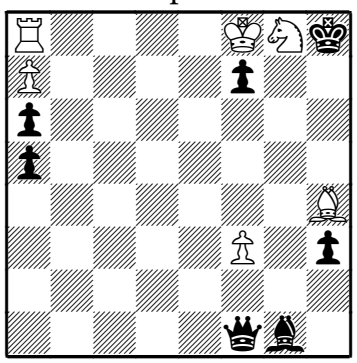
a1c2 4040.11 4/4 Win

No 19707 Richard Becker (USA). 1.Qc6+ Kd3 2.Qe4+ Kc3 3.Qe5+ Kc2 4.Be4+ Kd1 5.Kb2 Ba3+ 6.Kxa3 Qa7+ 7.Kb4 Qxa2 8.Qh5+ Ke1 9.Qh1+ Ke2 10.Qf3+ Ke1 11.Qg3+ Kd1 12.Qe5 Qf7 13.Bd5 Qf8+ 14.Kb3/i Qf2 15.Bc4 Qf3+ 16.Kb2 Qe4 17.Bb3+ wins.

i) 14.Ka4? Kc2 15.Be4+ Kd1 16.Bd3 Qa8+ 17.Kb3 Qb7+ 18.Bb5 Qf3+ 19.Ka2 Qa8+ 20.Kb2 Qe4 21.Qxe4 stalemate.

"This study has the characteristics of the silver medal winning study of the WCCI, which was developed successfully in length. This work stands out for its economy, open construction, bright white play and black counter play with quiet moves, and stalemate traps. There is a surprising domination after 13.Bd5!".

No 19708 I. Akobia & M. Garcia
2nd prize



f8h8 3141.24 6/7 Win

No 19708 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Rc8 Qxf3 2.a8Q Qxa8 3.Rxa8 h2 4.Rxa6 Be3 5.Rxa5 Bh6+ 6.Sxh6 h1Q 7.Rh5/i Qa8+ 8.Kxf7 Qa2+ 9.Kg6 Qg2+ 10.Bg5 Qe4+ 11.Sf5+ Kg8 12.Bf6 Qg2+ 13.Rg5 Qa2 14.Rg4/ii Kf8/iii 15.Rc4 Qxc4/iv 16.Bg7+ Ke8 17.Sd6+ and 18.Sxc4 wins.

i) 7.Sxf7+? Kh7 8.Bd8 Qg2 9.Rh5+ Kg6 10.Rg5+ Kh7 11.Rxg2 stalemate.

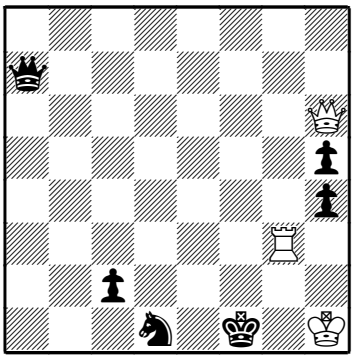
ii) 14.Rg3? Kf8 15.Rc3 Qf7+ 16.Kg5 Qa2 17.Sd6 Qg2+ 18.Kh6 Qh2+ 19.Kg6 Qg1+ draws.

iii) Qe2 15.Rg3 Kf8 16.Bg7+ Ke8 17.Re3+ wins.

iv) Ke8 16.Rd4, and Qf7+ 17.Kg5 Qg8+ 18.Sg7+ Kf7 19.Rd7+, or here: Qg2+ 17.Bg5 Qc6+ 18.Rd6 wins.

"The authors found a unique positional win which a white rook, bishop and knight try to prevent the bQ achieving a peaceful outcome. All is decided by two precise quiet moves: 14.Rg4!! then 15.Rc4!! (the latter being just gorgeous), after Black has to give up his strongest piece for the rook. However, the exchange introduction leading to a 7-piece ending, although with subtleties, leaves, in my opinion, much to be desired".

No 19709 B. Ilincić, B. Djurasević & M. Miljanić
3rd prize



h1f1 4103.03 3/6 Draw

No 19709 Borislav Ilincić, Branislav Djurasević & Mirko Miljanić (Serbia). 1.Rg2 h3

2.Qf6+/i Sf2+/ii 3.Rxf2+ Qxf2 4.Qf4 h4/iii 5.Qc1+ Qe1 6.Qxc2 zz Qa1/iv 7.Qf5+/v Ke2+ 8.Kh2 draws.

i) Thematic try: 2.Qf4+? Sf2+ 3.Rxf2+ Qxf2 4.Qc1+ Qe1 5.Qxc2 h4 zz wins, e.g. 6.Qg6 Kf2+ 7.Kh2 Qe5+ 8.Kxh3 Qg3+ 9.Qxg3+ hxg3.

ii) Qf2 3.Qa6+ Ke1 4.Qa5+ draws.

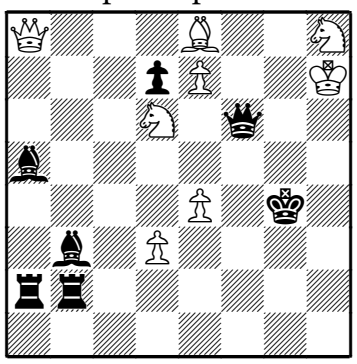
iii) Ke2 5.Qd2+ Kxd2 stalemate.

iv) Qg3 7.Qe2+, or Qe3 7.Qc4+ Kf2 8.Qxh4+ draws.

v) 7.Qd3+? Kf2+ 8.Kh2 Qg1+ 9.Kxh3 Qg3+ 10.Qxg3+ hxg3, or 7.Qd2? Qa8+ 8.Kh2 Qg2+ 9.Qxg2+ hxg2 wins.

"The Serbian endgame study trio has created a memorable work on mutual zugzwang with stalemate motifs. The authors have provided a complete analysis of the position, which we omit".

No 19710 I. Aliev
special prize



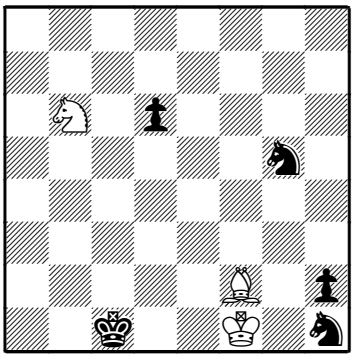
h7g4 4672.31 8/7 Draw

No 19710 Ilham Aliev (Azerbaijan). 1.Bh5+ Kxh5 2.e8Q+ Kg5 3.Sdf7+/i Bxf7 4.Sxf7+ Qxf7+ 5.Qxf7 Rh2+ 6.Kg8 Rh8+ 7.Kxh8 Bc3+ 8.d4 Bxd4+ 9.e5 Bxe5+ 10.Qf6+ Bxf6+ 11.Kh7 Rh2+ (Rxa8 stalemate) 12.Kg8 Rh8+ 13.Kf7 Rh7+ 14.Kg8 (Ke8) Rh8+ 15.Kf7 Rxa8 stalemate.

i) Thematic try: 3.Shf7+? Kf4, avoiding the main line.

"This is a somewhat amended version of the original study: it has now become more dynamic and close to a practical game. The solution starts with a bishop sacrifice after which wPe7 promotes to queen with a check. This is a bright double stalemate study with numerous sacrifices, improving on a 2000 study, the solution of which began with Black's 5th move here. The judge found it possible to award a special prize to this new work".

No 19711 M. Hlinka & J. Polášek
special prize



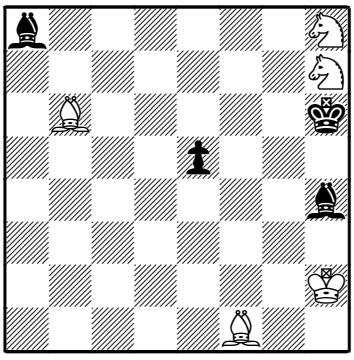
f1c1 0017.02 3/5 Draw

No 19711 Michal Hlinka (Slovakia) & Jaroslav Polášek (Czech Republic). 1.Be3+/i Kd1 2.Kg2 Sg3 3.Kxh2 Sf1+ 4.Kh1 Sxe3 5.Sc8 d5 6.Se7 d4 7.Sc6 d3 8.Se5 d2 9.Sf3 Sxf3 stalemate.

i) 1.Kg2? Sxf2 2.Kxh2 Sfe4 3.Kg2 Kb1 4.Kf1 Sg3+ 5.Kf2 Sf5 6.Ke2 Kc2

"This is almost a miniature with elegant play ending in a "Czech" model stalemate; it is a correction of a 1988 study by Hlinka (**EG**#8636)".

No 19712 V. Aberman & M. Muradov
1st honourable mention



h2h6 0082.01 5/4 Win

No 19712 Muradkhan Muradov (Azerbaijan) & Victor Aberman (USA). 1.Sf8 Bf6 2.Be3+ Kg7 3.Sd7 Bd8 4.Sxe5, and:

— Bf6 5.Shf7 (Shg6? Be4;) Bd5 6.Bh6+ Kg8 7.Bg5 Bg7 8.Sh6+ wins, or:

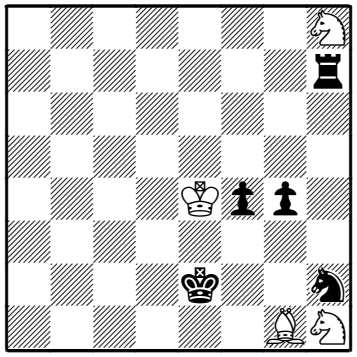
— Bc7 5.Sg6 (Sf7? Bd5;) Be4 6.Bf4 Bd8 7.Sh8 Bd5 8.Bg2/i Bb3 9.Shg6 Bc2 10.Sc6 wins.

i) 8.Seg6? Bf6, or 8.Shg6? Be4 9.Sh8 Bd5.

"This shows an interesting piece struggle requiring accurate move choice and with a the pronounced switch-back problem theme, including the return of the wS to the corner.

However, White's material advantage is too large even if it requires subtle manoeuvres to maintain it".

No 19713 R. Becker
2nd honourable mention



e4e2 0315.02 4/5 Draw

No 19713 Richard Becker (USA). 1.Sg6/i Sf3 2.Sxf4+ Kf1 3.Bb6/ii Rxh1 4.Kf5 Sh2 5.Kg5 g3 6.Kh4 g2 7.Kg3 g1Q+ 8.Bxg1 Kxg1 9.Se2+/iii Kf1 10.Sd4 zz Kg1/iv 11.Se2+ Kf1 12.Sd4 positional draw.

i) 1.Kxf4? Sf1 2.Sg3+ Sxg3 3.Kxg3 Rxh8 4.Kxg4 Rg8+ 5.Kh3 Rxg1 wins.

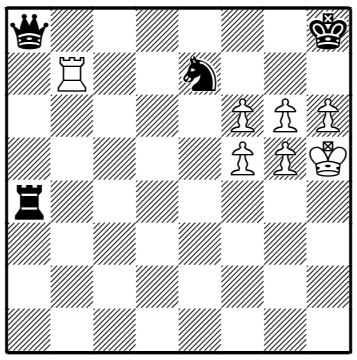
ii) 3.Be3? Rxh1 4.Kf5 Sh2 5.Kg5 Ke1 6.Kh4 Sf1+, or 3.Bc5? Rxh1 4.Kf5 g3 5.Kg4 Sd2 6.Kxg3 Se4+ 7.Kf3 Sxc5, or 3.Sf2? Re7+ 4.Kf5 g3 5.Kf6 Re8 6.Kf7 Re3 7.Sg4 Re4 win.

iii) 9.Sh3+? Kf1 10.Sf4 Ke1 11.Kg2 Rf1 wins.

iv) Rg1+ 11.Kxh2 Kf2 12.Sf5 draws.

"The introduction is very interesting but the final positional draw with mutual zugzwang motifs is, unfortunately, not quite original".

No 19714 V. Kovalenko
3rd honourable mention



h5h8 3403.50 7/4 Win

No 19714 Vitaly Kovalenko (Russia). 1.g7+ Kg8 2.g6/i Rh4+ 3.Kg5/ii Rxh6/iii 4.f7+ Kxg7 5.f6+ Kh8/iv 6.g7+/v Kh7 7.g8Q+ Sxg8/vi 8.f8S++ Kh8 9.Rh7+ Rxh7 10.Sg6 mate.

i) 2.Rxe7? Rh4+ 3.Kxh4 Qh1+ 4.Kg3 Qg1+ draws.

ii) 3.Kxh4? Sxg6+ 4.fxg6 Qa4+ draws.

iii) Rg4+ 4.Kxg4 Qa4+ 5.Kg5 wins.

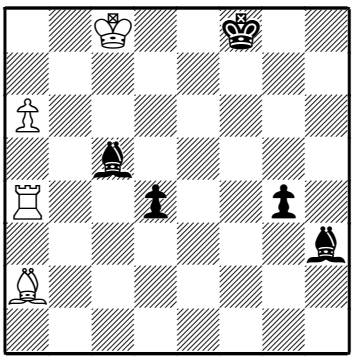
iv) Kf8 6.fxe7+ Kg7 7.e8S+ Kf8 8.g7 mate.

v) 6.Kxh6? Sxg6 7.Kxg6 Qf8 8.Re7 Qxe7 9.fxe7 stalemate.

vi) Qxg8+ 8.fxg8Q+ Kxg8 9.Kxh6 wins.

"Although legal, the position of the five white pawns is highly unlikely, especially in view of Black's large material advantage. Despite the pawns' modest capacities, White uses them for a win. The composer has corrected a 2001 study (HHdbIV#68483)".

No 19715 M. Garcia
4th honourable mention



c8f8 0170.12 4/5 Win

No 19715 Mario Garcia (Argentina). 1.a7/i g3+/ii 2.Kc7 Bxa7 3.Rxa7 d3 4.Kd6 d2 5.Rf7+/iii Ke8 6.Re7+ Kf8 7.Bb3 g2 8.Rf7+ Kg8 9.Ra7+/iv Kh8 10.Ra1 Bg4 11.Rg1 wins.

i) Thematic try: 1.Kc7? d3 2.a7 Bxa7 3.Rxa7 d2 4.Ra8+ Ke7 5.Rd8 g3 6.Rxd2 g2 7.Rd1 Kf6 8.Kd6 Kg5 9.Ke5 Kg4 10.Ke4 Kg3 draws.

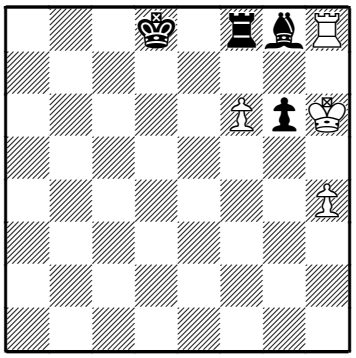
ii) Bxa7 2.Rxa7 g3+ 3.Kd8 g2 4.Rf7+ Kg8 5.Ke7 Kh8 6.Rf8+ Kh7 7.Rg8 wins.

iii) 5.Bb3? d1Q+ 6.Bxd1 g2 7.Bb3 Be6 8.Ra8+ Kg7 9.Bxe6 g1Q 10.Rg8+ Kf6 11.Rxg1 stalemate.

iv) 9.Rf1+? Kg7 10.Rg1 Kf6 11.Bd1 Kf5 12.Kd5 Kf4 13.Kd4 Kg3 draws.

"It looks as though White will easily achieve victory by winning one of the bishops but it is in fact necessary to act accurately and prudently up to the decisive moment in order not to be left with nothing".

No 19716 L. Katsnelson
special honourable mention



h6d8 0430.21 4/4 Win

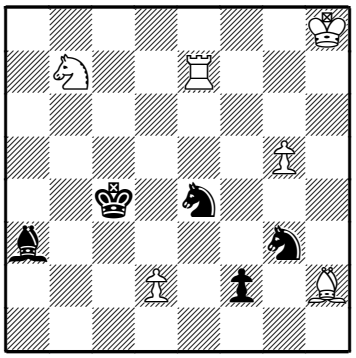
No 19716 Leonard Katsnelson (Russia). 1.Kg7 Rf7+ 2.Kxg6 Rf8 3.Kg7 Rf7+ 4.Kxg8 Rxf6 5.h5 Ke7/i 6.Rh7+ Ke6 7.h6/ii Rg6+ 8.Kf8 Rf6+ 9.Ke8 Kf5 10.Rf7 Kg6 11.h7 Ra6 12.Rf6+ Rxf6 13.h8Q wins.

i) Ke8 6.Kg7+ Ke7 7.Ra8 Rf7+ 8.Kg8 Rf6 9.Ra7+ Ke8 10.Kg7 Rf1 11.Ra6 Rf7+ 12.Kg6 wins.

ii) 7.Ra7? Kf5 8.Ra5+ Kg4 9.Kg6 Rb6. 7.Rg7? Kf5 8.Kh7 Rf8 9.h6 Kf6 10.Rg1 Ra8 11.Rf1+ Kg5 draw.

"This has a curious introduction leading to an interesting ending with a far-off White passed pawn; it is a re-working of a 1973 study (**EG**#2676) with a laconic 6-move solution".

No 19717 B. Ilincić M. Miljanić & I. Aliev
special honourable mention



h8c4 0147.21 6/5 Draw

No 19717 Borislav Ilincić, Mirko Miljanić (Serbia) & Ilham Aliev (Azerbaijan). 1.Rf7 Sf6/i 2.Rxf6 Bb2 3.d4/ii Bxd4 4.Kg8/iii Bxf6 5.gxf6 Sh5/iv 6.f7 Sf6+ 7.Kh8 Sd7 8.Sc5 Kxc5 9.Bg1 fxg1Q 10.f8Q+ Sxf8

i) Bb2+ 2.d4 Bxd4+/v 3.Kg8 Sf6+/vi 4.gxf6 f1Q 5.Bxg3 Qg2 6.Sd6+ Kd3 7.Sf5

ii) 3.Kg8? Bxf6 4.Sd6+ Kd3 5.gxf6 Sh5 6.Be5 Sxf6+ 7.Bxf6 f1Q 8.Bc3 Qf2

iii) 4.Sd6+? Kd3 5.Kg8 Bxf6 6.gxf6 Sh5 7.Be5 Sxf6+ 8.Bxf6 f1Q

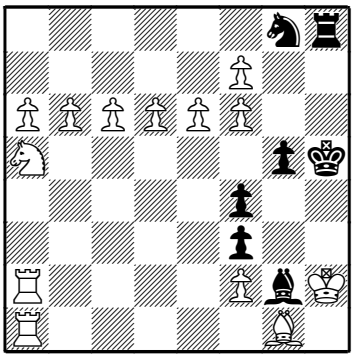
iv) Sf5 6.Sd6+ Sxd6 7.Bxd6 f1Q 8.f7

v) Sf6 3.Rxf6 Bxd4 4.Kg8 Bxf6 5.gxf6 Sh5 6.f7 Sf6+ 7.Kh8

vi) Bf6 4.Bxg3 f1Q 5.Sd6+ Sxd6 6.Bxd6 Qg2 7.Rxf6

"This is a good reworking of a previous study (EG#19321) which started with the brutal key 1.Rxf6".

No 19718 M Zinar
special honourable mention

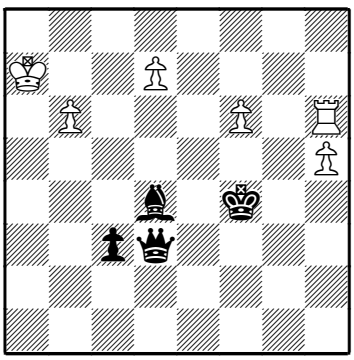


h2h5 0544.83 13/7 Win

No 19718 Mikhail Zinar (Ukraine). 1.fxg8Q Rxg8 2.f7 Rh8 3.f8Q Rxf8 4.e7 Rh8 5.e8Q+ Rxe8 6.d7 Rh8 7.d8Q Rxd8 8.c7 Rh8 9.c8Q Rxc8 10.b7 Rh8 11.b8Q Rxb8 12.a7 Rh8 13.a8Q Rxa8 14.Sc4 (Sc6) wins.

"This shows sequential promotion of 7 pawns to queen in the form of a systematic movement. The study is present on G. Popov's website dealing with records".

No 19719 A. Skripnik & M. Hlinka
1st commendation



a7f4 3130.41 6/4 Win

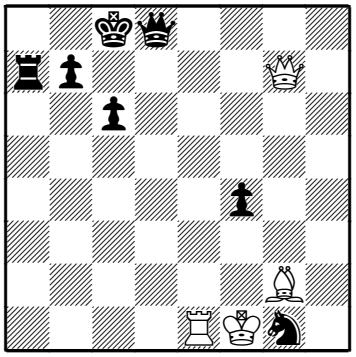
No 19719 Anatoly Skripnik (Russia) & Michal Hlinka (Slovakia). 1.d8Q c2 2.Qd6+/i Kg5 3.Rg6+ Kxh5 4.Rh6+ Kxh6 5.f7+ Kh7 6.f8Q Bxb6+ 7.Qxb6 Qd7+ 8.Ka8/ii c1Q 9.Kb8 zz Qcc6 10.Qb1+ Qg6 11.Qh1+ wins.

i) 2.Qc7+? Be5 3.Qc5 Qd7+ 4.Ka6 Qd3+ 5.Ka7 Qd7+ 6.Ka8 Qa4+ draws.

ii) 8.Kb8? c1Q zz, draws.

"Despite the complete material equality in the final with two pairs of queens each, White wins by passing the move to Black".

No 19720 P. Krug & M. Minski
2nd commendation



f1c8 4413.03 4/7 BTM, Draw

No 19720 Peter Krug (Austria) & Martin Minski (Germany). 1...f3 2.Bh3+/i Sxh3 3.Qg4+/ii Kb8 4.Qg3+/iii Ka8/iv 5.Qg8, and:

— Qxg8 6.Re8+ Qxe8 stalemate, or:

— Qb8 6.Qh8 Ra2 7.Re8 Rf2+ 8.Ke1 Re2+ 9.Kf1 Rxe8 10.Qa1+ Qa7 11.Qxa7+ Kxa7 stalemate.

i) 2.Qg4+? Kb8 3.Qg3+ Ka8 4.Kxg1 fxg2, or 2.Bxf3? Sxf3 3.Qg4+ Kb8 4.Qxf3 Ra2, or 2.Kxg1? fxg2 3.Qf7 Qd4+ 4.Kxg2 Qd5+ 5.Qxd5 cxd5, or 2.Bh1? Ra2 win.

ii) 3.Re8? Ra1+/v 4.Qxa1 Qxe8 5.Qa8+ Kd7 6.Qxb7+ Ke6 7.Qb3+ Kf5 8.Qd5+ Qe5/vi 9.Qd3+ Qe4 10.Qd7+ Qe6 wins.

iii) 4.Qg8? Qxg8 5.Re8+ Kc7, avoiding 5… Qxe8 stalemate.

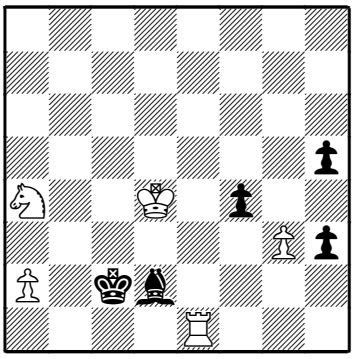
iv) Sf4 5.Qxf4+ Ka8 6.Qd4 Qg8 7.Qg4 Qh8 8.Qh4 positional draw.

v) Qxe8? 4.Qc7+ Kxc7 stalemate.

vi) cxd5? stalemate.

"This is a multiple stalemate study but the stalemates themselves are not very interesting".

No 19721 P. Arestov
3rd commendation



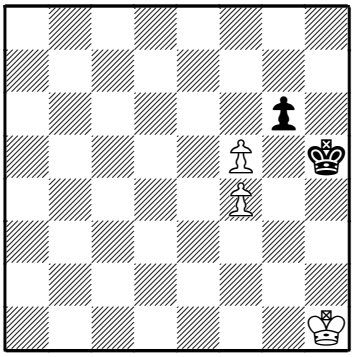
d4c2 0131.23 5/5 Win

No 19721 Pavel Arestov (Russia). 1.Rh1 fxg3 2.Rxh3 h4 3.Rxh4 g2 4.Rg4 Be3+ 5.Kc4/i g1Q 6.Rxg1 Bxg1 7.Sc5 Be3 8.a4 Bd2 9.Sd3 Ba5 10.Kb5 Bc3 11.Sb4+ Kb3 12.a5 Bxb4 13.a6 wins.

i) 5.Kxe3? g1Q+ 6.Rxg1 stalemate, or 5.Ke4? g1Q 6.Rxg1 Bxg1 stalemate.

"White shattering Black's hope for a stalemate, winning the minor piece ending in which the knight proves to be an advantage over the long range bishop, supporting the wP from its initial square through to promotion".

No 19722 I. Aliev
special commendation



h1h5 0000.21 3/2 Win

No 19722 Ilham Aliev (Azerbaijan). 1.f6 Kh6 2.Kg2 Kh7 3.Kf3 Kg8 4.Ke4 Kf8 5.Kd5 (Ke5? Kf7; zz) Kf7 6.Ke5 zz Kf8 7.Ke6 Ke8 8.f7+ Kf8 9.Kf6 g5 10.Kxg5 (fxg5? stalemate) Kxf7 11.Kf5 wins.

"This is a pleasant miniature pawn study with a not too difficult, but amusing, solution".

ARVES 25 ANNIVERSARY TOURNEY

The Dutch-Flemish Association for Endgame Study (Alexander Rueb Vereniging voor schaakEindspelStudies) ARVES organizes an international composition tourney for endgame studies to celebrate its 25th Anniversary. No set theme.

Judge: Yochanan Afek

Three money prizes will be awarded:

1st prize: 300 euro

2nd prize: 200 euro

3rd prize: 100 euro

as well as honourable mentions and commendations

Entries
(not more than 3 per composer and only by e-mail)
should be sent to the tourney director

Luc Palmans

palmans.luc@skynet.be
before 30 June 2014

The award will be published in *EG* 199 (January 2015)