

No. 182 – Vol. XVI – October 2010



EG is produced by the Dutch-Flemish Association for Endgame Study
(‘Alexander Rueb Vereniging voor schaakEindspelStudie’) ARVES

<http://www.arves.org>

EG WAS FOUNDED BY JOHN ROYCROFT IN 1965

Editor in chief

Harold van der Heijden

Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands

e-mail : heijdenh@concepts.nl

Editors

Spotlight : *Jarl Henning Ulrichsen*

Sildr peveien 6C, N-7048 Trondheim, Norway

e-mail : jarl.henning.ulrichsen@hf.ntnu.no

Originals : *Ed van de Gevel*

Binnen de Veste 36, 3811 PH Amersfoort, The Netherlands

e-mail : gevel145@planet.nl

Computer news : *Emil Vlas k*

e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*

e-mail : afek26@zonnet.nl

Themes and tasks : *Oleg Pervakov*

e-mail : Oper60@inbox.ru

History : *Alain Pallier*

e-mail : alain.pallier@wanadoo.fr

Lay-out : *Luc Palmans*

e-mail : palmans.luc@skynet.be

printed (& distributed) by -be-   aix-la-chapelle

e-mail: be.fee@t-online.de

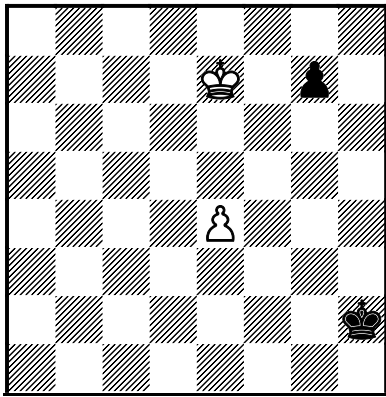
Editorial

HAROLD VAN DER HEIJDEN

It was with great pleasure that I received an interesting article from GM Pal Benko for publication in **EG** about some corrections of Réti's studies. It originally appeared in his endgame study column in *Chess Life* ii2008.

René Olthof kindly sent me a study-like game fragment.

I. Georgiadis – N. Sandalakis
Paleochora Open (Greece) 22vii2010



White to move

White found the extraordinary move 64.Ke6! (after 64.Kf7? or 64.e5? Black plays 64...g5 and both pawns promote) 64...Kg3 (g5; Kf5) 65.Kf5 and Black resigned. After 65...Kh4 66.Kg6 Kg4 67.e5, or 65...g6+

66.Kg5 Kf3 67.e5 White wins easily. From a study's point of view, Black defended poorly as also 65.e5 wins because the bK obstructs his pawn. Better would have been 64...Kh3! since now only 65.Kf5! wins.

Curiously, an almost identical position, albeit with a different key move, has been used in a couple of draw studies. E.g. J. Moravec, *Československy Sach* 1952, a8d5 0000.11 .b4d7 1/1 Draw: 1.Kb7 Kc4 2.Kc7 (Kb6? Kxb4;) d5 3.Kc6 d4 4.b5 and both pawns promote.

Our **EG** editors, as always, have provided me with excellent material. Emil Vlasák writes about chess engines in the context of endgame studies. I have downloaded some of the free engines he mentions and I can assure you that they are exceptionally strong. The contributions of our readers to the new style Spotlight column (edited by Jarl Ulrichsen) and the Originals column (edited by Ed van de Gevel) is highly appreciated. The historical article by Alain Pallier about Gulyaev is very interesting. It goes without saying that any new insight into the questions Pallier has raised will be very welcome.

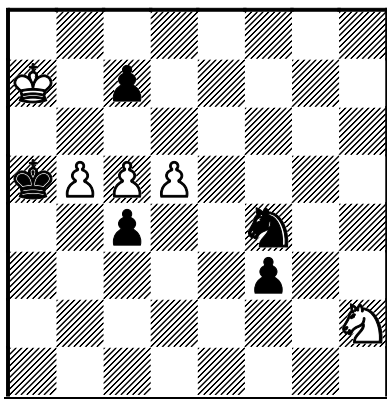
Originals (30)

EDITOR : ED VAN DE GEVEL

“email submissions are preferred.”
Judge 2010-2011: Jarl Ulrichsen

For this episode of the Originals column I received a number of studies from **EG**'s tester Mario Guido García, so I decided that this and the next two Original columns will start and end with one of Mario's studies:

No 17336 M.G. García



a7a5 0004.33 Win

No 17336 Mario Guido García (Argentina).
1.b6 cxb6 2.cxb6 c3 3.Sxf3 Sxd5 4.b7 Sb4
5.Sd4 Sa6 6.Se2/i c2 7.Sd4 c1S 8.Sc6+ Kb5
9.Sb4 Sxb4 10.b8Q+ Ka4 11.Kb6 wins.

i) 6.Sb3+ Kb5 7.Sc5 Sb8 8.Kxb8 Kc4 9.Ka7
c2 10.Sb3 Kxb3 11.b8Q+ Ka2 draws.

Iuri Akobia shows a study where White has to choose the right rank for his Rook on move 6, the difference becoming clear on move 11.

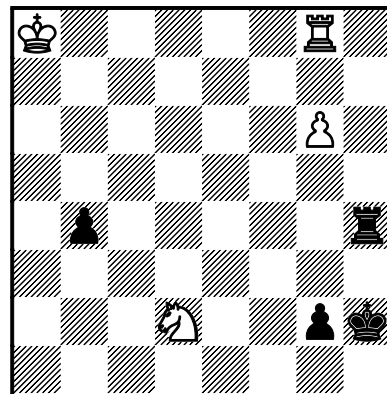
No 17337 Iuri Akobia (Georgia). 1. g7/i Rg4/
ii 2.Rh8+ Kg1 3.g8Q Rxcg8+ 4.Rxcg8 b3 5.Rf8/
iii b2 6.Rf5/iv Kh2 7.Rb5 Kg3 8.Se4+ Kf3
9.Sg5+ Kg4 10.Se6 Kf3 (g1Q; Rg5+)
11.Rb3+ Kg4 12.Rb4+ Kf3/v 13.Sg5+/vi Kg3
14.Rb3+ Kg4 15.Sh3 (Sf3) wins/viii.

i) 1.Sf3+? Kg3 even wins for Black.

ii) g1Q 2.Sf3+ Kg2 3.Sxg1 Rg4 4.Se2 wins.

iii) The try 5.Sxb3? only leads to a repetition of position after Kf2 6.Rf8+ Ke3 7.Rg8 Kf2 draw.

No 17337 I. Akobia



a8h2 0401.12 Win

iv) 6.Rf6? is the thematic try Kh2/vii 7.Rb6 Kg3 8.Se4+ Kf3 9.Sg5+ Kg4 10.Se6? g1Q and Black even wins.

v) Kh3 13.Sf4+, or Kg3 13.Sd4 win.

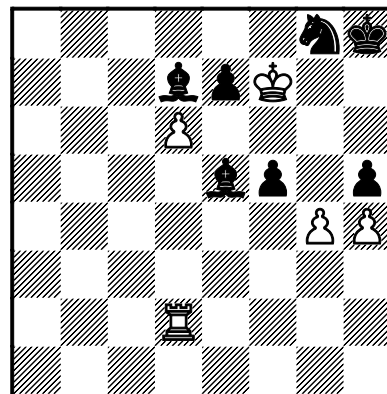
vi) 13.Rb3+ Kg4 14.Rb4+ Kf3 is only loss of time.

vii) But not Kh1? 7.Sf3 b1Q 8.Rh6 mate.

viii) HH: e.g. 15.Sf3 b1Q 16.Se5+ Kf4 17.Rxb1, or 15.Sh3 b1Q 16.Sh2+ K- 17.Rxb1.

Anatoli Skripnik shows a draw with a rook against three light pieces. After using a couple of stalemate set-ups a positional draw can finally be assured.

No 17338 A. Skripnik



f7h8 0163.33 Draw

No 17338 Anatoli Skripnik (Russia). 1.dxe7 Sh6+/i 2.Kg6/ii Be8+ 3.Kxh6 Bf4+/iii 4.g5 Be5/iv 5.g6 Bf4+ 6.Kxh5 Kg7/v 7.Rg2 Kf6 8.Rg1 draws/vi.

i) Ba4 2.Rd8 Kh7 3.e8Q Bb3+ 4.Qe6 Sh6+ 5.Ke7 Bxe6 6.Kxe6 fxg4 7.Rd7+ Bg7 8.Rd5 Kg6 9.Rg5+ Kh7 10.Rxh5 draws.

ii) 2.Kf8? Bg7 mate.

iii) fxg4 4.Rf2 draws, but not 4.Rd8? Bf4 mate.

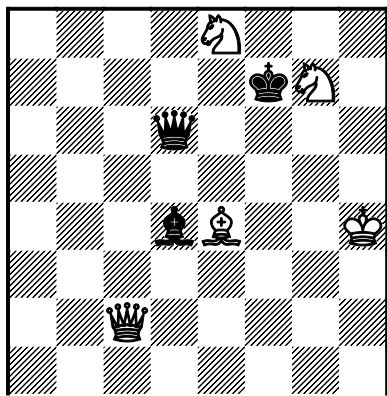
iv) Bxd2 stalemate.

v) Bxd2 stalemate.

vi) e.g. Kg7 9.Rg2 positional draw, but also 9.Rg5 draws here.

Jaroslav Pospisil shows an aristocrat with Black to move. White has to choose the field for his king depending on which first move check Black starts with.

No 17339 J. Pospisil



h4f7 4042.00 BTM, Win

No 17339 Jaroslav Pospisil (Czech Republic). Black to move has two checking options:

– Qe7+ 2.Kh3 Bxg7 3.Bd5+ Kf8 4.Qf5+ Kxe8 5.Qc8+ Qd8 6.Bf7+ Ke7 7.Qe6+ Kf8 8.Bg6 Qe7 9.Qc8+ Qd8 10.Qxd8 mate, or:

– Qf4+ 2.Kh5 Bxg7 3.Qc4+ Ke7 4.Qb4+/i Kd8 5.Sxg7 Qf7+ 6.Kh6 wins.

i) 4.Sxg7 Qh2+ 5.Kg6 (Kg4 Qg1+;) Qg3+ draws.

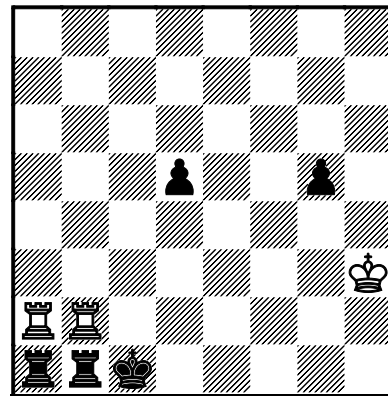
Richard Becker reacted to the 0800.00 study of Ignace Vandecasteele in the previous Originals column: “*Ignace Vandecasteele’s study EG181.17213 has a lot of complexity that isn’t revealed in the main line. I wondered why the composer chose to place the wK on f6. White still wins with the wK on the seemingly weaker*

squares f7 and f8. Curiously, these other placements of the wK create duals. Ignace found the only dual-free setting for his idea of chasing the bK up the board to h8 and then back to h6 for the mate.

One of the duals I looked at involved a longer chase before the bK is driven to the corner. I looked for a way to turn this dual into a new version of the study. See the result below. How did those chessmen end up in the corner? Ignace put them there! I shifted the wK to extend the play, and added pawns to eliminate all duals. (...and, of course, I rotated the board 90 degrees.)”

Since Belgium is not known as an earthquake prone country I am sure Richard’s solution to the question how the chessmen all ended up in the corner is the right one. Regarding Ignace’s study I can add that Ignace initially entered a study with a longer king hunt which unfortunately had a dual. He decided to keep the study an aristocrat. Richards study shows the result when you accept to add pawns to keep the longer king hunt:

No 17340 R. Becker



h3c1 0800.02 Win

No 17340 Richard Becker (USA). 1.Rc2+ Kd1 2.Rd2+ Ke1 3.Re2+ Kf1/i 4.Rf2+ Kg1 5.Rg2+ Kf1 6.Raf2+ Ke1 7.Re2+ Kd1 (Kf1; Kh2) 8.Rd2+ Ke1 9.Rge2+ Kf1 10.Rf2+ Kg1 11.Rg2+ Kh1/iv 12.Rh2+ (Rg3? g4+;) Kg1 13.Rdg2+ Kf1 14.Rh1 mate.

i) Kd1 4.Rad2+ Kc1 5.Rc2+ Kd1 6.Red2+ Ke1 7.Rh2 Kd1 8.Rcf2 Ra3+ 9.Kg2 wins.

ii) Ke1 5.Rae2+ Kd1 6.Rd2+/v Kc1 (Ke1; Kg2) 7.Rc2+ Kd1 8.Rfd2+ wins.

iii) 7.Kh2 Ra4 8.Kg1 Rf4 draws.

iv) Kf1 12.Kh2 wins, but not 12.Kg3? Ra3+ 13.Kh2 Ke1 14.Rde2+ Kd1 15.Ref2 Re3 draws.

v) 6.Kg2? Rb4 7.Kf1 Re4 draws.

And, as stated at the start of this column, we end with another study by Mario Guido García. Surely to hold the draw the dangerous Black a-pawn needs to be stopped, or does it?

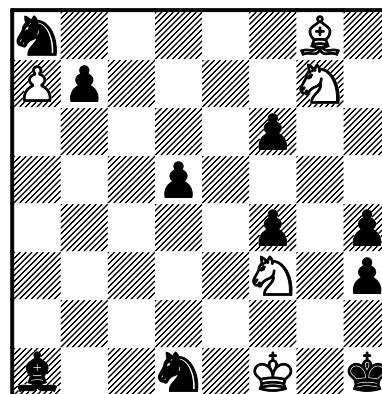
No 17341 Mario Guido García (Argentina).
1.Sf5 and now:

– Bc3 2.Bxd5 Se3+ 3.Sxe3 fxe3 4.Bxb7 Ba5/i 5.Sd4+ Kh2 6.Bxa8 Bb6 7.Sb5 f5/ii 8.Bf3 Bxa7 9.Sxa7 wins, or:

– d4 2.Bd5 Se3+ 3.Sxe3 dxe3 4.Bxb7/iii Sb6 5.Bc8 e2+ 6.Kf2 e1Q+/iv 7.Sxe1 Bd4+ 8.Kf1 Kh2 9.Sf3+ Kg3 10.Sxd4 wins.

i) Sb6 5.Se5+ Kh2 6.Sg4+ Kg3 7.Sxe3 Be5 8.Sc4 wins.

No 17341 M.G. García



f1h1 0048.16 Win

ii) e2+ 8.Kxe2 Kg1 9.Bh1 Bxa7 10.Sxa7 Kxh1 11.Kf2 wins.

iii) 4.Be6? e2+ 5.Kf2 Bc3 6.Bd5 f5 7.Bxb7 Ba5 8.Bxa8 Bb6+ 9.Kxe2 Kg2 10.Sd4+ Kg1 draws.

iv) Bc3 7.Bb7 f5 8.Sxh4+ Kh2 9.Sf3+ Kh1 10.Kxe2 Kg2 11.Kd3 Bb4 12.Se5+ wins.

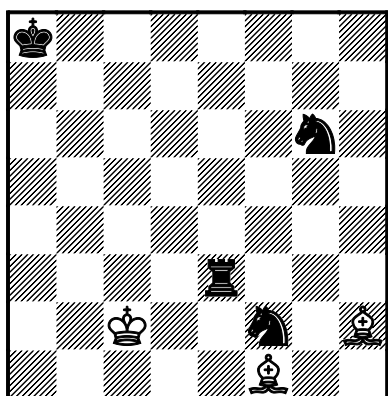
Spotlight (26)

EDITOR : JARL ULRICHSEN

Contributors: Richard Becker (USA), Gady Costeff (USA), Steven B. Dowd (USA), Guy Haworth (England), John Nunn (England), Ignace Vandecasteele (Belgium), and Sergiy Didukh (Ukraine).

In *EG181* I mentioned the problem of anticipations and the risk of being accused of plagiarism. In summer I received a letter from our Belgian friend Ignace Vandecasteele that touches on this problem. It contains a story that I think that our readers will find most interesting. The whole thing started with the following composition by the great Armenian G. Kasparyan.

P.1. G. Kasparyan
Schakend Nederland 1977



Draw

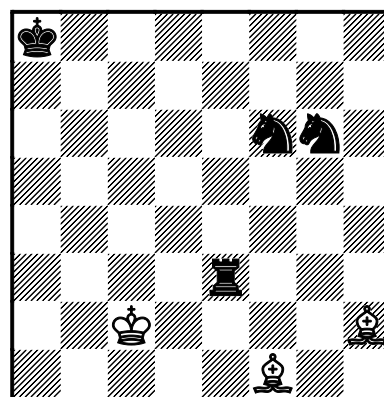
The intended solution runs: 1.Kd2 Rf3 2.Bg2 Se4+ 3.Kd1 Rd3+ 4.Ke2 Rd2+ 5.Kf1 Rd4 6.Ke2 Sh4 7.Ke3 Sf5+ 8.Kf4 Sfd6 9.Ke3 Sf5+ 10.Kf4.

Another Belgian, Roger Missiaen, who is by the way a close friend of Ignace, found a second solution. He showed that White also draws after 3.Ke1 Re3+ 4.Kd1 Se7 5.Bf4 Rd3+ 6.Ke2 Rd4 7.Be3 Ra4 8.Kd3 Sd5 9.Bxe4. The other black option 4...Sh4 is met by 5.Bf4 Rd3+ 6.Ke2 Rd4 7.Bh1 Sf5 8.Be5 Ra4 9.Kd3. HHdbIII no. 25345 informs us that Black even wins in the main line after 5...Rf2+ (instead of 5...Rd4) 6.Kg1 Re2

7.Kf1 Sf4 8.Bxf4 Rf2+ (spotted by Fernand Joseph in xii2000).

Some years later a correction appeared:

P.2. G. Kasparyan & R. Missiaen
2nd prize *Schach* 1981-1982 (EG#05423)



Draw

When Kasparyan published this version he included Missiaen as co-author. The reason for this becomes clear when we see that the solution 1.Bg2+ Se4 2.Kd1 Sh4 3.Bf4 Rd3+ 4.Bh1 Sf5 5.Be5 Rd2+ (Ra4; Kd3) 6.Ke1 is one of the lines of Missiaen's refutation of Kasparyan's study in *Schakend Nederland*. But then Vandecasteele discovered that Black wins after 2...Rd3+ 3.Ke2 Rd2+ 4.Kf1 Rf2+ 5.Kg1 Re2 6.Kf1 Sf4 7.Bxf4 Rf2+; cf. supra.

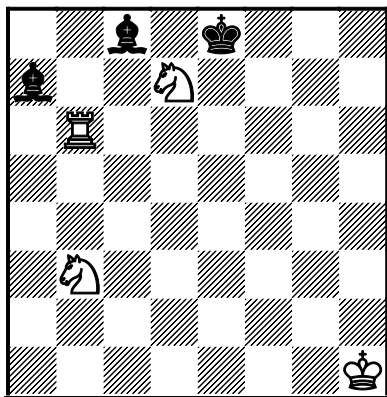
In the meantime Kasparyan had actually already composed another endgame study with the same material, but now he had changed the colours and the stipulation (**P.3.**).

The win is obtained as follows: 1.Sf6+ Kf7 2.Rd6 Ke7 3.Se4 Bb7 4.Sbd2 Be3 5.Rg6 Kf7 6.Rg2 Bxd2 (Kf8; Kh2) 7.Sd6+; cf. *EG55* no. 3557 and HHdbIII no. 24611. This time everything functioned perfectly.

Our Flemish duo also tried to make something out of the wrecked idea, and they succeeded. They were however so proud of the result, says Vandecasteele in his letter, that they simply forgot to send it to a tourney, but it was included in *Flemish miniatures* (1998)

P.3. G. Kasparyan

1st hon. mention *Magyar Sakkélet* 1977



Win

on p. 150-152. Vandecasteele and Missiaen were not aware of Kasparyan's successful improvement, and surprisingly their position turned out to be completely identical to Kasparyan's endgame study. Our Flemish friends did not claim authorship. They simply published their work as a correction of the grandmaster's original endgame study, so every suspicion of plagiarism is excluded.

There was however one surprise: Vandecasteele and Missiaen gave two lines, one was identical to Kasparyan's solution mentioned above, the other ran like this: 1.Sf6+ Kf7 2.Rd6 and now 2...Bb7 3.Sd5 Ke8 4.Re6 Kd7 5.Re7+ Kc8 6.Rc7+ Kb8 7.d7 Kc8 8.Sc5 Bxc5 9.Rc7+ Kb8 10.Rxc5 Bxd5 11.Rxd5. We do recognize this variation as one of the refutations mentioned above. This must have been the starting point of their creative effort.

The story could have ended with this strange coincidence, but there was more to come. In HHdbIII no. 74 we find an identical but mirrored position by P. Rossi and M. Campioli showing a solution with both lines. It obtained a commendation in Gurgenzidze 50 JT. Once more I am reluctant to talk of plagiarism. I think that no one would suspect Campioli of cheating, and as I myself have recomposed endgame studies, once even with a mirrored position, I always look for alternative explanations. In my case I simply forgot to look for mirrored positions although HHdb allows this search. Mirrored positions are usually a typical sign of plagiarism.

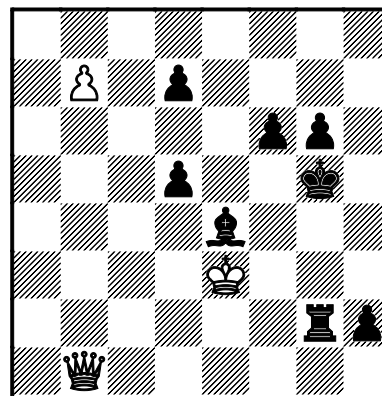
The last act of this story is an anticlimax. Rossi was obviously not content with the distinction in Gurgenzidze 50 JT. He sent the same endgame study to another tourney and was rewarded with first prize in the *7 chess notes magazine*. This is of course a completely unacceptable practice. It is surprising however that he judge did not consult HHdbIII.

EG181 p. 151 brought an endgame study by the current Women's World Champion Alexandra Kosteniuk (Russia). It was given as a win, but is of course a draw. Soon after the appearance of EG181 I received an email from the renowned American problemist Steven B. Dowd. He pointed out that 1.b8Q draws as well as 1.Qc1. After 1...Rxc2 2.Qg3+ Kh6 3.Qh3+ Kg7 4.Qd7+, bK must return and allow stalemate after 4...Kh6 5.Qh3+ Kg5 6.Qg3+ Kf5 7.Qh3+ Ke5 8.Qxh2+ Rxh2.

Steven also sent us a page of the award containing Kosteniuk's correction of her work. It is published here with the consent of A. Selivanov.

P.4. Alexandra Kosteniuk

1st prize *Uralski Problemist* 2009 (corr.)



Draw

The main line now runs: 1.Qc1 Rg1 2.b8Q h1Q 3.Kd4+ Rxc1 4.Qg3+ Kh6 5.Qh3+ Kg7 6.Qxd7+ Kf8 7.Qd8+ Kg7 8.Qd7+ Kh6 9.Qh3+ Kg5 10.Qg3+ Kf5 11.Qh3+ Kf4 12.Qh4+ Kf3 13.Qf4+ Kg2 14.Qg4+ Kh2 15.Qh4+ Kg2 16.Qg4+ Kf1 17.Qe2+ Kg1 18.Qf2+ Kxf2 stalemate. After the third move wK is stalemated so it is actually only a question of getting rid of wQ. I do not really see the point of bPd7. I may be mistaken, but it seems to me that the original position could

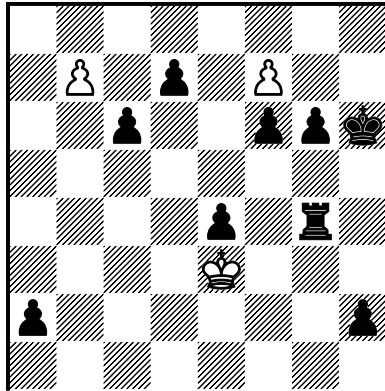
have been corrected most easily by putting wQ on c6. (The pawns in the a-file are superfluous.)

Steven has also sent me a correction of Kosteniuk's composition, jointly devised by himself and the Ukrainian star Sergiy Didukh.

P.5. Alexandra Kosteniuk

Ural problemist 2009

correction by S.B. Dowd and S. Didukh



Draw

1.f8Q+ Kg5 2.Qc5+ d5 3.Qc1 Rg1 4.b8Q h1Q 5.Kd4+ Rxc1 6.Qg3+ Kf5 7.Qh3+ Kf4 8.Qh4+ Kf5 9.Qh3+ Qxh3 stalemate. Kosteniuk's idea is intact and compared to Kosteniuk's setting the newborn queen reaches c1 via c5 and forces Black to play d5 thus creating the future stalemate net during play. If we return to the position after 3...Rg1 and move bPf6 to f5 the new setting allows an echo stalemate after 4.b8Q h1Q 5.Qf4+ (Kd4+?; Rxc1) Kh5 6.Qd1+ Rxd1 7.Qh2+ g4 8.Qg2+ h4 9.Qh2+ Qxh2. I guess that this little finesse is the invention of the problemist.

In *EG181* p. 157 I reproduced Richard Becker's elegant 1st prize winner. Richard informs me that *Magyar Sakkvilág 2004* has not appeared in *EG*. I admit that I could not find it when I was preparing *Spotlight*, but *Magyar Sakkvilág 2005* is reported in *EG173* Supplement, and *Magyar Sakkvilág 2006* is reported in *EG177* Supplement. So I thought that I had overlooked the award and simply assumed that it must be somewhere. I could and should have consulted Paul Valois' excellent *Index to EG issues 1–179* (January 2010) on ARVES' homepage, and then I would have seen that the

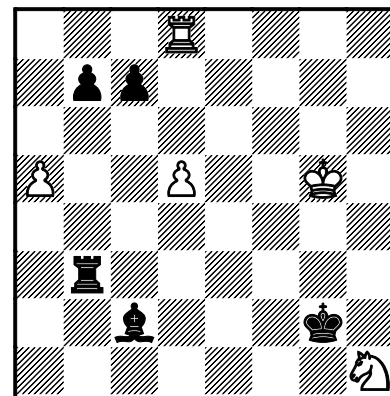
award is missing. Well, I am glad that I showed Richard's masterpiece to our readers.

In the last years Richard has taken part in a great many tourneys and his name is found in many of the awards reprinted in *EG*. With such a great output it is not surprising that some of his works are incorrect. In his email Richard tells me that our terrific cook hunter Mario G. García has spotted some second solutions. The first position is *EG181* Supplement no. 17331. García showed that Black cannot win after 1.d6 cxd6 2.Rxd6. Richard has accepted this refutation and has sent us the following correction:

P.6. R. Becker

Hon. men. *Problem Online*

2004-2006 (corr. 2010)



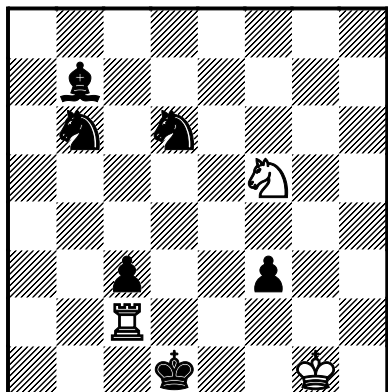
Draw

The intended solution runs 1.Kf4 Rf3+ 2.Ke5 Re3+ 3.Kd4 Rd3+ 4.Kc5 Bd1 5.a6 bxa6 6.d6 cxd6 7.Rxd6. Now the position is identical to the position of the original version after 5.Rxd6. The rest of the solution can be found in *EG181* Supplement p. 247. Richard admits that the idea for this study, the bR trapped in the corner, is not at all new, but many endgame studies showing this idea have short and rather forced solutions. If this version is correct I think that it is better than the original. The white king's march from g5 to a1 is really amazing.

EG181 Supplement p. 246 mentions another endgame study by Richard that was cooked by Mario. Here is a correction with a simplified introduction (**P.7**).

After 1.Se3+ Ke1 2.Sg2+ fxg2 3.Rxc3 we have reached the solution in the original ver-

P.7. R. Becker
 Prize Problem Online
 2004–2006 (corr. 2010)

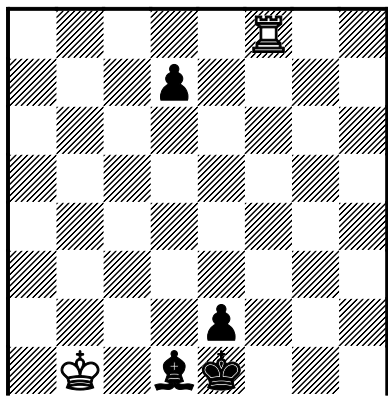


Draw

sion after 6.Rxc3. The rest of the solution can be found in **EG**. White must avoid 1.Rxc3? f2+ 2.Kf1 Ba6+ 3.Kxf2 Se4+.

In **EG181** p. 158–159 I mentioned my version of Barda’s idea. The same idea has actually also been shown by Richard in **EG176** Supplement no. 16668. The line 3...Bc2 leads to Barda’s stalemate. This was however not the main idea of that study and the composer has sent us an endgame study that shows the main idea in an ideal version.

P.8. R. Becker
 Original

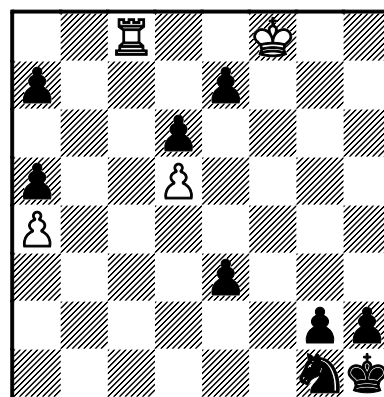


Draw

The natural move is 1.Kc1 but then Black wins by bringing his bishop to g2. The solution is rather tricky and should be studied by consulting a database. The rook must be at the right square at the right time. 1.Rf7 d6 2.Rf6 d5 3.Kc1 d4 4.Rf5 Ba4 5.Re5 d3 6.Rd5 Bb5 7.Rd6 Ba6 8.Rd7 Bc4 9.Rd8 Kf2 10.Rf8+ Ke3 11.Re8+ draws.

Gady Costeff’s won 2nd prize in the Kasparyan MT 1996; cf. **EG125** no. 10662. Lewis Stiller cooked it and Gady verified his findings. For the information of our readers I give a short version of the cook: 3.Kf7 d5 4.e6 d4 5.e7 d3 6.e8Q d2 7.Rxd2 Sf3 8.Rd3 g1Q 9.Rxf3 Qg3 10.Rf1+ Kg2 11.Qe2+ Kh3 12.Qe4 Qb3+ 13.Kf6. wK heads for h5 and bQ runs out of checks. Fortunately Gady has succeeded in correcting his work which was praised as a very beautiful study by Jürgen Fleck in **EG126** p. 175.

P.9. G. Costeff
 2nd prize Kasparyan MT 1996



Win

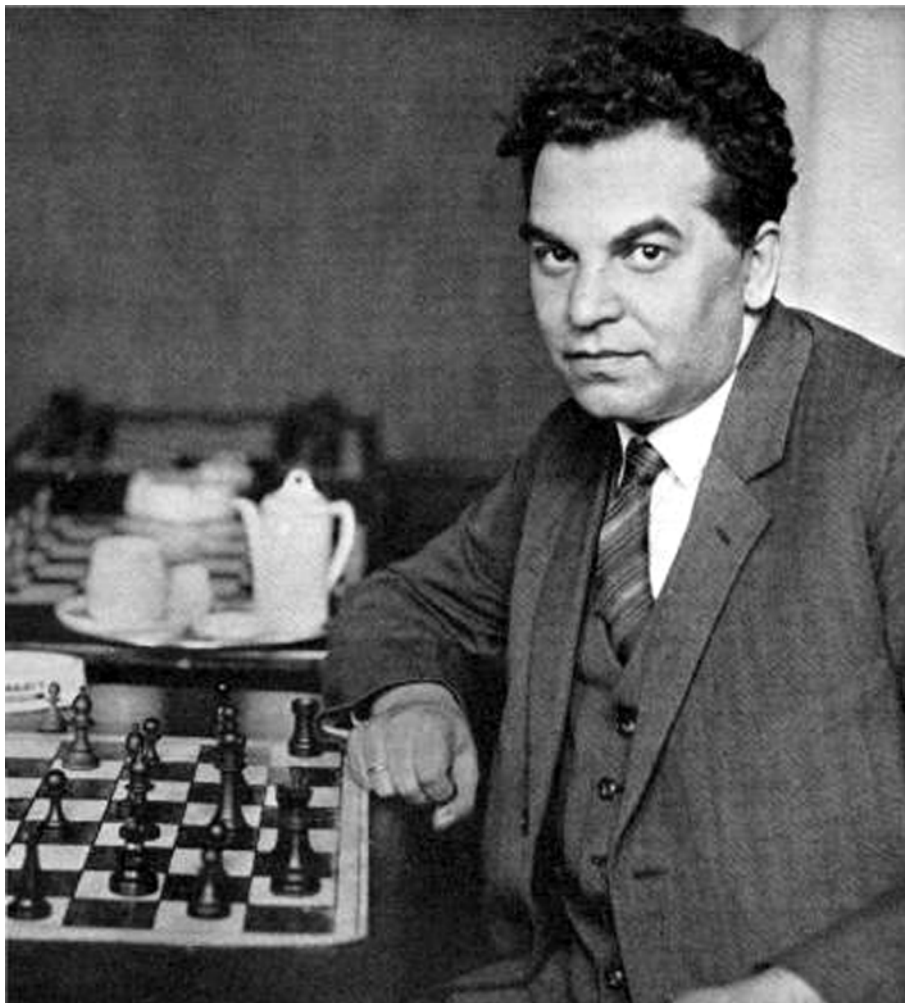
1.Rc1 e2 2.Rb1 a6 3.Ra1 e5 4.dxe6 d5 5.e7 d4 6.e8B d3 7.Bh5 e1Q 8.Rxe1 d2 9.Ra1 d1Q 10.Bxd1 Sh3 12.Bc2+ Sg1 12.Bb1 Sf3 13.Be4+ Sg1 14.Ra2. The play looks simple, but the position with wRa1 and bPa6 is actually a position of mutual zugzwang. If White is to move he has no good alternatives. Kf7 would block the future promoted bishop and prevent Bh5 and Kg7 would run into a future g1Q+.

Concerning no. 17304 in **EG181** Supplement p. 234 Gady sent me the following comments that I quote verbatim (except for some minor changes due to **EGs** layout): “Following 8...Bxd1 we are in the (mirrored) corresponding square masterpiece by Elkieš (1st–2nd Prize Czerniak Memorial 1986; **EG#06968**). Therefore, the second part of the study is completely anticipated. Either author or judge of 17304 writes ‘Thematic try: 1.Rxe5?’. This variation bears no thematic relationship to the main line. Therefore the ‘the-

matic try' designation is false. A real thematic try is shown by Elkies (2.Bc3!! instead of 2.Bf6?) where White ends up with the mutual zugzwang on the wrong foot. To summarize, the author added a tactical introduction (and wood) while removing Elkies' thematic try.”

Finally I should mention that there have been some misprints in **EG** that have led to reactions from our readers. Guy Haworth points out that there have been diagram errors. This is correct, but there is hardly more than one error per 400-500 diagrams, and better checking during editing of **EG** does not help if the source contains an error. John Nunn is more

concerned about the notation and finds this kind of error disappointing. He realises of course that the production of **EG** involves a lot of voluntary work, but he underlines the fact that there are many tools available that should ensure that notation is correct. I think that some of this criticism is justified, but even professionals with a team to check every single detail makes mistakes. It is extremely difficult to proofread the contents of your own manuscript as we are obliged to do. You do not always read what you have written but what you think you have written.



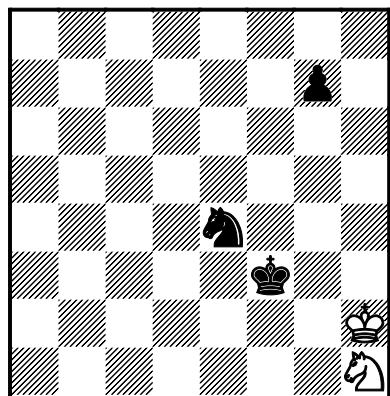
Richard Réti

Grandmaster Richard Réti's endgames

PAL BENKO

Réti was born in 1889 in Hungary (now Slovakia) and in his short life achieved outstanding performances besides competitive chess. He held the world record in blindfold chess then with 29 boards. He brought new things to opening theory too and he represented it not only by his own games but also by his publications. He came into the floodlights hundred years ago in the Hungarian Championship. The young Réti scored 7½ from 14 games against the top masters; in particular he already proved his endgame skills in his games.

B.1. A. Demeter – R. Réti
Szekesfehervar 1907



Black to play

The imprisoned knight results fatal consequences.

74...g6! 75.Kg1 g5 76.Kh2 g4 77.Kg1 Sg3 78.Sf2 Se2+ 79.Kf1 g3 80.Sh3 g2+ 81.Ke1 Kg3 White resigned.

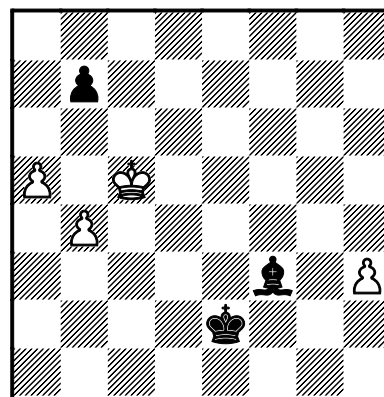
The “Excelsior” theme (a pawn makes it all the way to promote) in practice. It fits his artistic spirit: present a lot by little material.

He became a famous endgame author and now I present some his works .

His ideas are usually excellent but there are some errors. I can best pay tribute to his memory if I restore those while keeping their original spirit.

Bleak Bishop

B.2. R. Réti
1922



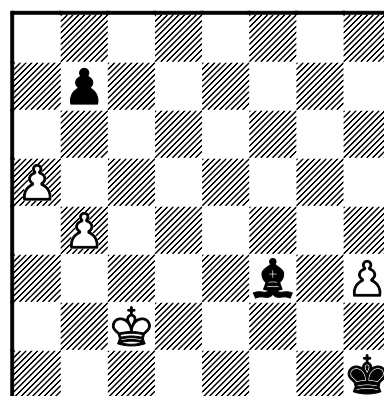
White to play and win (?)

1.Kd4 Kf2 2.h4 Kg3 3.Ke3 Bg4 4.b5 Kxh4 5.b6 Bc8 6.Kf4 and then Ke5-d6-c7 wins.

But after 2.h4 Be2! refutes. For example 3.Ke4 Kg2 4.Ke3 Kf1 5.Kf4 Kf2 6.Kg5 Ke3.

We can correct it by not allowing the bishop to come to e2.

B.3. R. Réti 1922
version by P.Benko

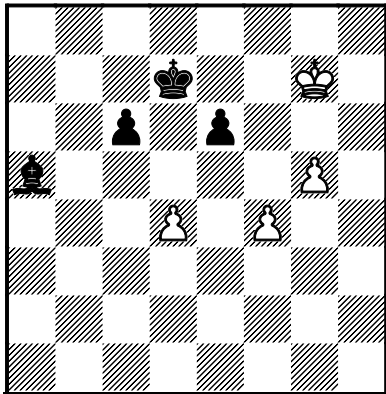


White to play and win

1.h4! (1.Kd2? Bc6! 2.h4 Be8) **1...Kg2** **2.Kd2** (2.Kd3? Kf2 3.b5 Be2+) **2...Kg3** **3.Ke3** and we are in the win given by Réti.

Concealed Cook

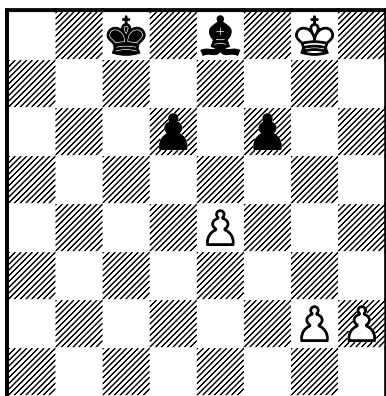
B.4. R. Réti
1928



White to play and draw (?)

After 1.Kf7 Bc3 2.d5! cxd5 3.g6 Kd6 4.Kf8 Bb2 5.Kf7 the idea is a positional draw since Black cannot play his pawns because those would close his bishop diagonal. But in the other alternative 1.Kf7 Bc3 2.d5! cxd5! 3.g6 Bh8! - a surprising continuation - 4.Kg8 (f5 d4;) 4...Bb2! opens the way for the c-pawn so that 5.Kf7 c5 6.f5 c4 7.f6 c3 etc. wins for Black. For correction I proposed pushing the whole position one file to the right to eliminate the 3....Bh8! cook. However, I thought this endgame deserved more.

B.5. R. Réti 1928
version by P. Benko



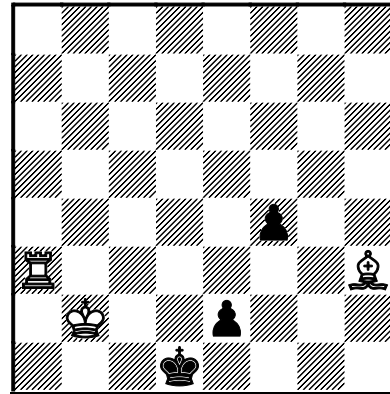
White to play and draw

1.g4! (1.Kg7? f5! wins) **1...Kd8** (Bc6 2.Kg7, or Kd7 2.Kf8!) **2.h4** (2.Kf8? Bd7 3.h3 Be6 wins) **2...Ke7** **3.h5** **Bc6** **4.e5!** fxe5 (dxe5 5.h6 Be4 6.Kg7 Bd3 7.Kg8 etc. draws) **5.h6** **Be4** **6.g5** **d5** **7.Kg7** **d4** **8.g6** **d3** **9.h7** **d2** **10.h8Q** **d1Q** **11.Qh4+** draws.

Here the new line has also been enriched with the “Excelsior” theme.

Stalemate? Mate!

B.6. R. Réti
1923



White to play and win

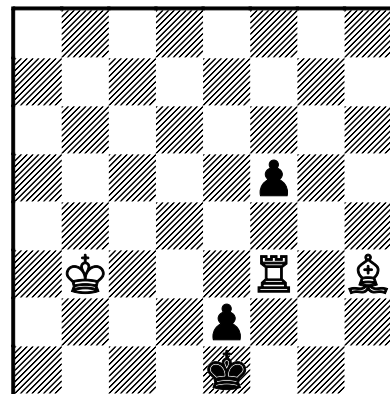
The intention is 1.Rd3+ Ke1 2.Rf3 Kd2 (Kd1; Bg4) 3.Bf1! e1Q 4.Rd3 mate.

But there is also a simpler game-like solution:

1.Bg4 Kd2 2.Bxe2 Kxe2 3.Kc1! f3 4.Ra2+ Ke1 (Ke3; Kd1) 5.Ra8 f2 6.Re8+ wins.

If we put the a3 rook on g3 as a start it would eliminate the double solution but such a start does not look nice. Here is the refined version:

B.7. R. Réti 1923
version by P. Benko

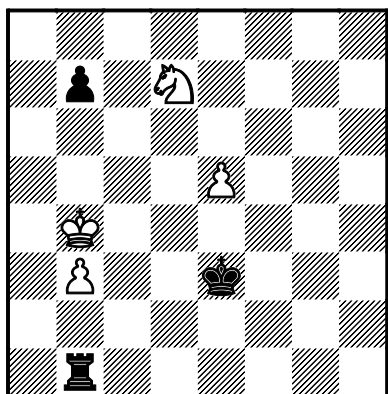


White to play and win

1.Kc2! **f4** **2.Kb2!** (2.Kd3? Kd1 3.Bg4 e1S+) **2...Kd2** (Kd1 3.Bg4 e1Q 4.Rd3 mate) **3.Bf1!** **e1Q** **4.Rd3** mate.

Double Defect

B.8. R. Réti
1928



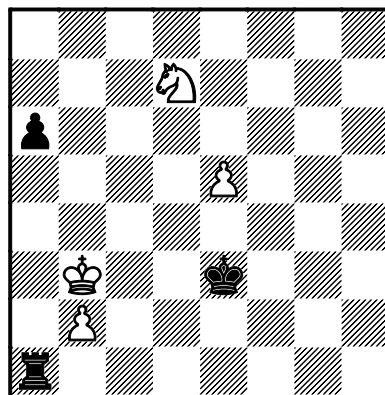
White to play and win (?)

1.e6 Kd4 (Chéron) 2.Se5 Rh1 3.e7 Rh8 4.Sf7 Re8 5.Sd6 Rxe7 6.Sf5+ wins. Or 1.e6 Kf4 2.e7 Re1 3.Sf6 was the winning idea but Chéron cooked it by 1.e6 Kf2! 2.Se5 Rg1 3.e7 Rg8 4.Kc5 Re8 5.Sg6 Ke3 6.b4 Ke4 7.Kd6 Kd4 8.b5 Kc4 9.b6 Kb5 10.Kc7 Ka6 draw.

The well-known cook hunter put the b3 pawn on b2 and placed the king on b3 as a correction but this also proved to be false after 1.e6 Kd2! 2.Se5 Rh1 3.e7 Rh3+! 4.Kb4 Rh8 5.Kc5 Kc2 6.b4 Re8 7.Kd6 Kb3 draw. Very

unfortunate. Hopefully my version makes this piece of work correct and final.

B.9. R. Réti 1928
version A. Chéron; correction P. Benko



White to play and win

Now after **1.e6 Kd2 2.Se5 Rh1 3.e7 Rh3+ 4.Ka2! Rh8 5.Sc4+ Kc2 6.Sd6** There is no Ra8 mate now, since after **6...Rh5 7.b4** White wins. The other lines are as in the original study. The centralised knight dominates the board.

Réti started composing endgames only during his twenties (about 60 studies). He suddenly died when he was only 40 years old. Yet, he still is alive in his works.

HHdbIV

BY HAROLD VAN DER HEIJDEN

On October 2nd 2010 the fourth edition of my database was issued during an official ceremony in the Max Euwe Centre in Amsterdam. The new version holds 76,132 endgame studies, i.e. more than 8,000 new studies in comparison with HHdbIII. Not only have studies occurring after 2005 been added, but also “new” studies have been found in older sources. In addition to the extra studies, the solutions of tens of thousands of studies have been updated, e.g. by adding sublimes from primary sources: for instance, all sublimes from the gigantic book *1414 Fins de Partie* (1950) of Henri Rinck have been added, while in HHdbIII in most instances only the main line was given. That is useful, because e.g. CQL allows one to search for patterns in sublimes.

Many endgame study enthusiasts reported to me thousands of cooks in studies. In particular, specially dedicated software has been developed by Guy Haworth and Elko Bleicher (see EG180 and EG181) to check systematically every sub-7-man position in the corresponding EGTB, and the results have been kindly supplied for implementation in HHdbIV. Probably all incorrect cases (where Black is able to refute the stipulation) in sub-7

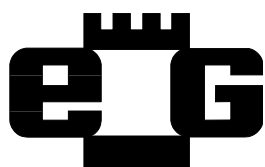
man positions are now included in the database. I also acknowledge the work of EG tester Mario García who checked almost every study in HHdbIII.... Unfortunately, not all of his findings have been implemented in HHdbIV since probably it would take another two years or so to double-check everything. Of course, unsoundness of other endgame studies, as well as the refutation of cooks (!), is an ongoing issue; i.e. work in progress!

A major improvement in HHdbIV is that the sources of corrections, modifications or versions are added as text before the 1st move of the solution. The same goes for the cooks, including the names of the person(s) who cooked the study (and the relevant move is marked with his initials). This information is relevant for people writing about endgame studies. Without HHdbIV it is almost impossible to find out where a certain correction of a study was published, or who managed to cook that famous prize winner! There are numerous other improvements (please consult my website).

Our computer column editor, Emil Vlasák, agreed to publish an extensive review of HHdbIV in EG183.

The database website is:

www.hhdbiv.nl



Many chess engines appeared in the first half of 2010, so it is time for a short overview from an endgame study's point of view.

The concept

A *chess engine* is highly specialized software that is only able to calculate chess moves. To use it you also need some *chess*

GUI (Graphical User Interface), for example *Fritz* (ChessBase, DE), *Aquarium* (ChessOK – Convekta, RU) or *Arena* (Martin Blume, freeware). Most engines today use the standard communication protocol *UCI* (Universal Chess Interface); making it possible to make combinations of engines and GUIs. For more information about this see the computer column in **EG172**.

A quick overview

Commercial engines

<i>Name, version Author (country)</i>	<i>Introduction Provider(s)</i>	<i>Web pages ELO rating IPON, CEGT Note</i>
Rybka 4 Vasik Rajlich (US/CZ)	v.2010 1. ChessBase 2. ChessOK 3. Rajlich	http://rybkachess.com/ 2947, 3224 new version of famous engine
Naum 4.2 Alexander Naumov (CA)	iii.2010 Alexander Naumov	http://naumchess.brinkster.net/ 2817, 3136
Shredder 12 Stefan Meyer-Kahlen (DE)	i.2010 1. ChessBase 2. Meyer-Kahlen	www.shredderchess.com/ 2800, 3065 classic engine no full profit from 64bit operating system
DeepFritz 12 Frans Morsche, NLD ChessBase, DE	ii.2010 ChessBase	www.chessbase.com/ 2783, 3055 classic engine no 64bit version
Hiarcs 13 Mark Uniacke (GB)	v. 2010 Mark Uniacke	www.hiarcs.com/ 2737, 3026 classic engine no 64bit version
Junior 11 Amir Ban and Shay Bushinsky (IL)	iii.2010 Mark Uniacke	www.hiarcs.com/ 2671, 2968 classic engine

Free engines

<i>Name, version Author (Country)</i>	<i>Introduction</i>	<i>Web pages ELO rating IPON, CEGT Note</i>
StockFish 1.8 Tord Romstad (NO), Marco Costalba (IT), Joona Kiiski (FI)	vii.2010	www.stockfishchess.com/ 2896, 3223
Fire 1.31 Yakov Petrovich Golyadkin (RU?), Kranium (Norman Schmidt, US/BE)	vi.2010	http://www.chesslogik.com/Fire.htm n/a, n/a unknown author(s), probably partly based on Rybka source code
Houdini 1.03 Robert Houdart (US?)	vi.2010	http://www.cruxis.com/chess/houdi- ni.htm 2955, n/a
Critter 0.80 Richard Vida (SK)	vii.2010	http://critterchess.sourceforge.net/ 2817, 3055 (ver. 0.70)
Komodo 1.2 Don Dailey (US), Larry Kaufman (US)	v.2010	http://komodochess.com/ 2805, 3004 (1 CPU)

ELO ratings

To make the picture more complete, I have included two ELO ratings. (1) The IPON list (www.inwoba.de) is based on blitz chess. New versions could be quickly evaluated this way, but the values are less reliable. (2) The CEGT list (40/20, 4CPU, www.husvankempen.de) surely is more accurate, but testing costs a lot of time and results for several new versions are not available yet.

Generally, the ELO values mainly correspond with midgame play. They are less important for chess analysis and almost unimportant for endgames.

Every engine mentioned above on good hardware is able to beat grandmasters. But as we will see these engines are still rather useless in endgames.

Tests and notes

My notes and tests that follow in the rest of this column are admittedly subjective, but maybe they will help you to choose the best engines for your endgame study work.

Since I am writing for an endgame study magazine I used economical examples; some-

times you will have to switch-off the EGTB's to reproduce my results.

Rybka 4

Rybka is still the candidate for the “world’s strongest engine” title and that is why I comment on it in greater details. After several years of feverish activity (Rybka 1 xii.2005, Rybka 2 vi.2006, Rybka 3 viii.2008) Vasik Rajlich today is one of the laziest chess programmers. The publicly promised bugfix “Rybka 3 Plus” never appeared and the same goes for Pocket Rybka for mobile devices.

And the new Rybka 4 surely was a disillusion for many players. The ELO increase is only about 40-50 points (compared with version 3) and moreover it is partly based on the excellent opening book written by my countryman Jii Dufek.

Overnight analysis in correspondence chess is complicated with the so-called “mpv bug”, forcing some users to return to Rybka 3.

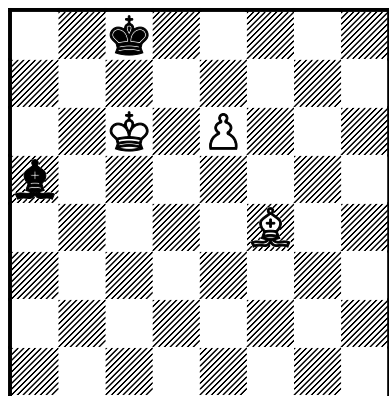
In the mpv mode (listing several best lines in the engine pane) Rybka 4 after several hours randomly stops calculating and no longer updates the lines.

Vasik finally admitted the mistake, but he so far he has not been able to provide a quick bugfix and its endgame play is still bad.

Underpromotion

Rybka 4 still doesn't know about bishop underpromotion. Vasik commented that he had other priorities. The chess community on forums sometimes agreed with him, considering the bishop promotion to be an exotic matter only used in some artificial positions. Many of the forum participants were literally shocked when I demonstrated V1.

V.1. L. Centurini
Le Palamede 1847



c6c8 0040.10 Win

1.e7 Bd8 2.e8B 2.e8S? Bh4=. 2...Bf6 3.Bc7.

It is incredible that Rybka is unable to a win here.

Wrong bishop plus rook pawn

Evidently, Vasik tried to add some elementary endgame knowledge, but the hasty work sometimes had comical side effects. See V2.

1...Bh3!

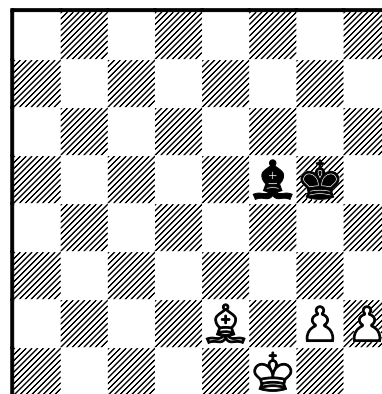
Or V3:

1...Bxc4?? -+.

Rybka 4 (unlike Rybka 3) solves position V2, but as a side-effect in V3 it blunders. Except Junior, no other engine loses V3 in this way.

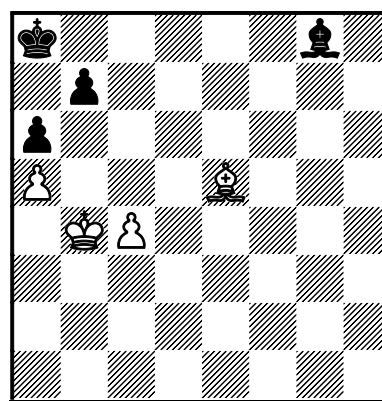
By the way, **Junior** is generally known for its inferior endgame play. But it is a reputable

V.2. Scheme



f1g5 0050.20 BTM draw

V.3. Scheme



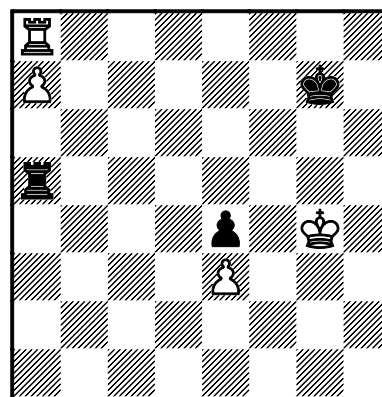
b4a8 0050.22 BTM

master in midgame positions with compensation for material imbalance. In fact this is the only useful application of Junior.

Rook endings

Rybka's play in rook endings is especially poor; many small advantages are overestimated.

V.4. Scheme



g4g7 0500.21 Draw

1.Kf4 Ra4 2.Ke5 Kh7! 3.Kd5 Kg7! theoretical draw.

In position V4 Rybka indicates the terrible score 3.36. Compare: Junior 1.02, Shredder 1.58, Hiarcs 2.13.

The Ippolit family

The **Ippolit** engine (with source code included) appeared on the web v.2009 and remained unnoticed for some time. Initially it seemed to be more like a joke: the author's name Yakov Petrovich Golyadkin was taken from the Dostoyevsky's novella *The Double*, the software was dated "92 years after the Revolution" (1917) and also Lenin was mentioned. The source code is a bit strange. Apparently it was not created by human programmers, but it also did not come from reversal engineering software.

But Ippolit is not a joke! Suddenly the world computer chess community found out that it was able to beat the "unbeatable" Rybka, at least in blitz matches.

A group of anonymous authors hidden behind Norman Schmidt's web page (nick Kranium) continued to develop Ippolit. Several new engines were born: RobboLito (humanized source code), Igorrit (multiprocessor support), **Ivanhoe** (multiline analytical mode). And finally Firebird, renamed iv.2010 to **Fire**. Perhaps "Ivan" is a bit stronger than Fire.

Vasik Rajlich tagged the whole Ippolit family as an illegal clone of Rybka and they were excluded from many serious tournaments and rating lists.

But the whole matter is double-edged. Vasik himself was suspected of creating Rybka (without playing tournaments) by cloning the open source Fruit engine. He never offered any evidence asking this way for Rybka the presumption of innocence. But in case of Ippolit family the same Vasik, again without any proof, asked the community to accept the presumption of guilt.

The mystery of Rybka's strength is not fully clarified. It seems that Vasik has found

some sort of trick to improve the search algorithms, maybe improving the null move methods. The Ippolit family engines probably have copied Rybka's trick. But there are also a lot of differences. **Fire** does underpromote, it has no problem with V1. Fire, even at the time of Rybka 3, had markedly better endgame play than Rybka 4. No problem with V2 and V3. And in the rook endgame V4 Fire indicates 2.67 – not excellent, but much better as Rybka's 3.36.

Let us do another small test.

V5) Kg2 Bh1 Bh2 Ng1 – Kg7 Ra7 theoretical win

V6) Kg2 Nh1 Bh2 Ng1 – Kg7 Ra7 theoretical draw.

Rybka 4 evaluates both V5 and V6 as a draw (V5 about 0.7), but Fire understands both positions very well (3.9, 0.8). By the way, from the classic engines only Fritz 12 successfully passes this test.

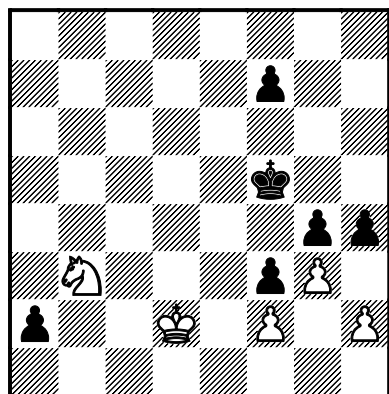
Old veterans and new stars

Banned or not, the Ippolit family source codes are available and every new programmer can look inside how to organize the excellent Rybka-like search. This catapults the whole chess programming 100-200 ELO forward. New strong engines are born. **StockFish** was markedly improved between versions 1.5 and 1.6. The quite new superstar **Houdini** is able to beat Rybka 4. Its author Robert Houdart said it fair and square: *Without many ideas from the excellent open source chess engines Ippolit/Robbolito, Stockfish and Crafty (in that order), Houdini would not nearly be as strong as it is now.*

Houdini and also **Critter** passed the V5/V6 test well.

And what about veterans such as **Shredder**, **Hiarcs** or **Fritz**? Unlike the new stars, the veterans have endgame knowledge that has been tuned for many years and this could be crucial in some positions. Despite that they have problems keeping up with the new searching methods.

V.7. Stockfish – Rybka



WTM is lost

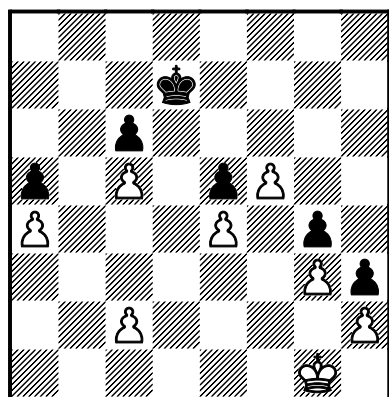
Position V7 excellently illustrates the difference. White to move is surprisingly lost despite his extra knight. Even an experienced human chess player needs some time to understand this.

Veterans Shredder, Hiarc and Fritz on my Core2Duo 1.86GHz are not able to evaluate V7 correctly in time (let's say 10-15 minutes), indicating only a small edge for Black (Junior even gives a score 0).

In contrast, all new generation engines (except Naum) solve it in 5 minutes; the winner Komodo only needs 1 minute to give a high score for Black.

Several gimmicks

V.8. Rybka – Naum

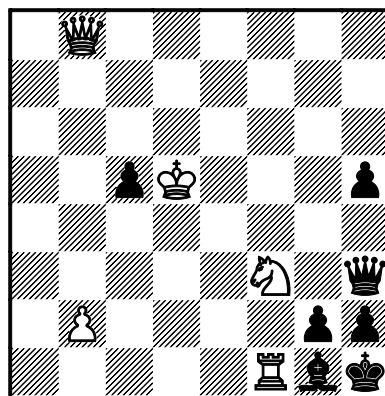


any move, positional draw

In V8 even an average human player sees that White has no way to pass through. But many engines are helpless. **Rybka** indicates a score 3.6, **Hiarc** 3.7 and **Shredder** even 5.0!

But algorithms for recognizing such cases surely are known: **Komodo** and **Stockfish** almost immediately indicate the score 0.

V.9. D. Gurgenedze and L. Mitrofanov
1st prize *Molodoi Leninets (Kurgan)* 1981



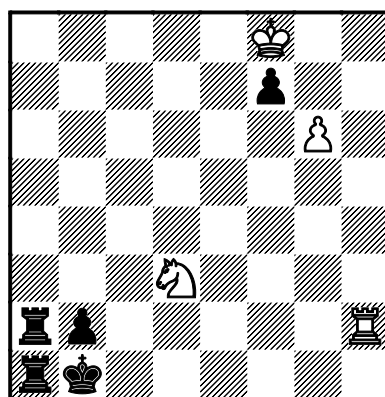
d5h1 4131.14 win

1.Qxh2+! Qxh2 2.Rb1! h4 3.Kc6! h3 4.Kb7 c4 5.Ka8!! c3 6.bxc3 Qb8+ 7.Rxb8 h2 8.Rh8.

V9 is surely a rather difficult study for a human. But what about modern engines: are they easily able to see 15 halfmoves ahead? Surprisingly only **Shredder** and **Houdini 1.03** (not older versions) are able to solve it in several minutes. The problem is in principal contrary between the null move heuristic and zugzwang. For details see EG 170 (page 151).

P.10. V. Korolkov

source unknown 1950?



f8b1 0601.12 Win (or mate in 6?)

1.Kg7 fxc6 2.Kh6 g5 3.Kh5 g4 4.Kh4 g3 5.Kxg3.

In V10 the zugzwang problem is combined with an unexpected key, which could easily be excluded from the candidate moves by selec-

tive algorithms. The classics **Hiarcs** and **Shredder** solve it in a couple of seconds and **Houdini** is only slightly slower. But **Rybka 4** needs about 40 minutes (!!) on my computer and the most of the new stars needs also tens of minutes to solve it. Maybe **Stockfish** does solve not it at all.

HvdH: This is a null move problem. My Fritz 12 finds the solution in 0 seconds, when “null move” is deselected, and does not find the solution when it is active. As far as I’m concerned, in case of endgame studies, when a ZZ could be possible, ALWAYS the position should be tested with the null move option switched off (sometimes this is called “selectivity”).

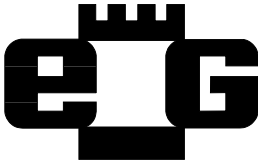
Resume

As we have seen for serious testing several engines have to be combined. A lot of strong engines are freely available today. For links see the “Quick overview” section in the introduction.

And what about commercial ones? I have got several questions whether or not to buy Rybka 4 for use in chess studies. The answer is NO, especially if you have Rybka 3. If you want to invest money in engines, I would recommend Shredder, Hiarcs or maybe Naum instead. Why? Their built-in endgame knowledge could be very useful in many types of positions.



*Camera man Peter Doggers of www.chessvibes.com
interviews IGM Jan Timman and Harold van der Heijden.
See video at www.HHdbIV.nl
(picture René Olthof)*



History

A Soviet composer in the west

ALAIN PALLIER

Joseph Stalin, accompanied by Andrei Zhdanov and Anastas Mikoyan, two prominent figures of the Communist Party, attended in January 1936 in Moscow a performance of *Lady Macbeth of the Mtsensk District*, an opera composed by a promising young talent from Leningrad, Dmitri Shostakovich. The work had been created thirteen months earlier in Leningrad and had been a smash hit there.

Stalin left the performance in a fury before the fourth act and very soon. *Pravda* published an (unsigned) editorial entitled *Chaos instead of Music* that condemned Shostakovich's work in harsh terms (it has been said that Stalin himself wrote the article) with *formalism* and *naturalism* as the main criticisms.

The *Oxford Dictionary of Art* defines as formalistic a work "in which the formal qualities such as line, shape, and colour are regarded as self-sufficient for its appreciation, and all other considerations such as representational, ethical, or social aspects are treated as secondary or redundant". In art, Stalin wanted works that could be easily understood by the masses: Shostakovich's work was brilliant, virtuoso, and modern ("coarse, primitive and vulgar" for Stalin!). The Georgian dictator also wanted works with a "moral" message that had to be in line with official doctrine: in communist thought naturalism was a kind of synonym for licentiousness or even pornography (it has been reported that Prokofiev, later himself condemned by Zhdanov for formalism, had been shocked by some daring scenes in which Shostakovich was taking too much liberties with traditional morals).

The *Pravda* editorial was the first of a series of signals announcing a campaign against

"formalism". A ballet, *The Bright Stream*, whose music was written by Shostakovich, met with the same fate as the opera: a second editorial in *Pravda* (February 1936) condemned the choreographer Lopukhov and Shostakovich as "slick and high-handed" fakes who had insulted Russian farmers by representing them as "sugary peasants from a pre-revolutionary chocolate box".

In March of the same year, Lev Spokoyny, editor-in-chief of *Shakhmaty v SSSR*, and the rising star of Russian chess Mikhaïl Botvinnik wrote an article which was published in *Shakhmaty v SSSR* 3/1936 and was entitled "Chaos in chess composition": of course, the word for "chaos" (sometimes translated in English as *confusion* or *muddle*), in Russian directly referred to the *Pravda* article. Considering that "the basis of chess is practical play", Botvinnik and Spokoyny wrote: "It is time to declare a merciless war on formalism in the chess problem as was done for the art front". Helpmates, selfmates and fairies were condemned, even modern two-movers. Mikhail Barulin, a leading problemist and two-mover specialist, who was then the editor of the composition pages in *64*, and who acted as an indefatigable propagandist of the chess problem, tried to answer. He wrote a courageous response in *Shakhmaty v SSSR* 7/1936, "Chaos in thinking", in which he exposed his ideas. He died in the Gulag in 1943 at the age of 46.

It was not the first time in the USSR that the chess composing community had been subject to a special attention by the political power: Krylenko's attack against the "menchevik" Lazar Borisovich Zalkind was remembered by every chess composer. Chess,

as were all other forms of expression, was under close surveillance. Between 1936 and 1954, only a handful of soviet composers sent their compositions abroad for publication in the “bourgeois” foreign press. A.J. Roycroft related in his Kasparyan obituary (*EG* 120, April 1996) that, from the late 1920s, “chess composers were forbidden to send their work abroad unless the destination outlet was officially authorized by the chess section and the VOKS (All Union Society for Relations with foreign countries)”. The *British Chess Magazine* was among these (have a look at Kubbel’s or Kasparyan’s collections, for instance: you’ll find some rare studies published abroad between 1936 and the beginning of WWII, in *La Stratégie*, *Schackvärlden*, *Revista Romana de Sah* or in *the British Chess Magazine*; after 1945 it was no different, even if some Soviet composers published some of their works in Czechoslovakia before 1948, when the country still was a democracy).

Some Soviet composers, who had not well understood the 1936 signals, went beyond the white (red?) line and were punished: several problems by Rostislav Alexandrov (whose tragic fate was related by Yaakov Rossmakho in *EG*167) and two other problemists were published in Germany in 1936 and 1937 as reported by Yuri Averbakh in his article *From the story of chess composition*: “At the same time it was discovered that *Die Schwalbe*, a German problem magazine, had published original problems from three Soviet composers: R. Alexandrov, A. Rotinjan and R. Kofman. The first two were expelled from our chess organization. Kofman, who had sent his problems two years before, was just disqualified for half a year. And Ispolburo issued a special decree – future problems and studies must be sent abroad to foreign magazines only through the editorial office of the newspaper *64*”.

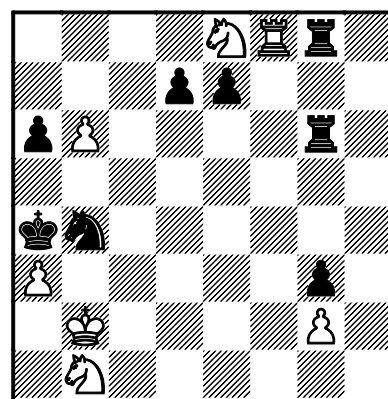
As far as informal tourneys were concerned the situation was no different: for instance, the De Barbieri Memorial announced in 1946 had 16 participants, and none from the USSR. The Hinds JT, also announced in 1946, attracted

composers from Finland, Sweden, Spain, France and Romania. Soviet composers didn’t take part in an informal study contest in the West before the tourney organised in Argentina by the Club Argentino de Ajedrez (Boda de Oros) in 1954-55 (A.P. Kazantsev, G.M. Kasparyan, B.A Sakharov, for instance, took part but Soviet composers were unsuccessful on that occasion, with the exception of the prolific Ukrainian pair, F.S. Bondarenko & A.P. Kakovin, who got 8th prize.

Nevertheless, a single Soviet composer was disobedient just after WWII. Announcements of composing tourneys were very rare in 1945. In the November issue of *British Chess Magazine*, T.R. Dawson wrote: “The *B.C.F.* 52th tourney, recently announced by the B.C.P.S. is for endings: White to play and win. Entries ... up to February 28th, 1946. Judge: M.W. Paris”. Later, Mr. Paris was replaced by Dawson himself, who worked quickly, since his award is dated March 30th, 1946. He had to judge 24 entries, of which 14 featured in the preliminary award. Four studies were eliminated later for various reasons, leaving 10 rewarded studies. A Soviet composer, Aleksandr Petrovich Gulyaev (1908-1998), was awarded the first prize:

P.11. A.P.Gulyaev

1st Prize B.C.F. Tourney 1945-1946



b2a4 0705.34 7/8 Win

The study is crystal-clear, the solution is self-explanatory:

1.b7! (1.Rf5? d5, or 1.Sc3+ Ka5 2.b7 Sc6 and there is no win) **Sc6 2.Rf5! e5 3.Rxe5 Sxe5 4.b8Q Rb6+ 5.Qxb6 Sc4+ 6.Ka2 Sxb6**

7.Sc3+! Ka5 8.Sd6! Rb8 9.Ka1! and White wins.

The squeeze in final position is remarkable.

Who was A.P. Gulyaev? Generally, we know little about the life of chess composers but, in this case Gulyaev was a strong personality and fortunately a mini-biography was written about his life by A.A. Gulyaev (his son, I presume) which gives us many interesting details about the man and the milestones of his professional career. Until the end of his long life, he was a leading specialist in physical metallurgy (Doctor of Engineering, Professor) working on heat resistant tool steels. In 1942, he headed the Department of Metal Science in the Muscovite Aircraft Institute, an important post in those war years. In April 1945, A.P. Gulyaev was sent to Berlin: he had to evaluate the technical equipment taken from the German Army. He spent 6 months in the German capital and returned to Moscow in October. But then he learned that he was dismissed. Why? The reason is that his father had left the Soviet Union in 1929. After WWII, he was persuaded to returning like many other emigrants: when he arrived in his home in the Soviet Union he was quickly sent to a concentration camp, where he died. His father's fate strongly influenced A.P. Gulyaev.

Fortunately, A.P. Gulyaev's disgrace was only temporary. The mini-biography relates that "a few months later he was accepted as the chief of the metal science department of the Moscow Evening Institute for Basic Engineering". The encyclopaedic 1990 Russian dictionary also indicates that, from 1945 to 1950, Gulyaev was the President of the Chess Commission of Composition. AJR defines him as "an example of that rare and colourful phenomenon of the Soviet era, the survivor maverick".

As a composer, APG was a problemist first (his first studies, composed during the 20's, show problem themes) and he showed greater interest in studies in the second part of his chess career after 1961, when he adopted the Grin pseudonym. So, in 1945, if he was not

one of the greatest names in the study field, he was already a famous composer.

Was participation of Soviet composers tacitly authorized in this peculiar (and short) period between the end of WWII and the beginning of the cold war (the famous Fulton speech by Churchill in which he said: "*From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the continent*", is dated March 5th 1946)? Probably not. Why was Aleksandr Petrovich Gulayev the only one from the USSR to take part? I don't know if there is an answer to this question. Karen Sumbatyan, who knew him, told me that Gulyaev was not someone easy to intimidate. Well, his biography shows that this period was especially difficult for him. Did he send his study as an act of defiance?

One hypothesis is that, during his 6-month stay in Berlin, Gulyaev was told that the B.C.F was organising a study tourney. And maybe he was able to send his entry from Berlin? Was he blamed for this? Curiously, his first prize was not selected in the 1955 Soviet anthology of studies...

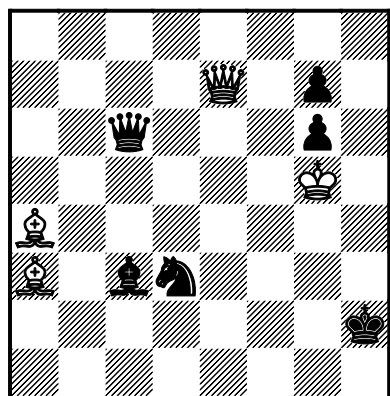
Another oddity was that neither of the Rinck studies which received a second prize (ex æquo with a study by the French composer Vitaly Halberstadt) were original works ... A note in the award points out that the first of the two was "disqualified for previous publication in the *Basler Nachrichten* of June 1928". But the second study also was composed in the late twenties and had been published in *L'Echiquier*, July 1929. This was not discovered at the time. A curious case of auto-plagiarism by this reputed composer ... How could such an experienced (and well-organized) master of composition as Henri Rinck make such a blunder? Again, there is no answer...

As always, the Halberstadt opus is a fine piece of work: it illustrates the 'taboo theme'.

1.Bd6+! (1.Bxc6 Bf6+ was supposed to draw, but Wouter Mees cooked this in *EBUR* no.1 iv1991: 2.Qxf6 gxf6+ 3.Kxg6 with a 0023.00 win) **Se5!** **2.Bxe5+** (2.Bxc6? Bd2+ 3.Kh4 Be1+ with perpetual check. Or 2.Qxe5+? Bxe5 3.Bxe5+ Kh3 4.Bxc6 stale-

P.12. V.Halberstadt

2nd prize B.C.F Tourney 1945-1946



g5h2 4053.02 4/6 Win

mate) **Bxe5 3.Qxe5+ Kh3 4.Qe3+!** (4.Bxc6? stalemate) **Kh2 5.Qf4+! Kg1! 6.Qd4+! K~ 7.Bxc6** (at last) and White wins.

A last word about Gulyaev. His mini-biography also tells us that “in 1929 he met and married a soloist of the ballet troupe of the Moscow Bolshoy Theater, *O.A. Barysheva-Sharpant’e*, with whom he lived for 64 years. The marriage influenced his life greatly, especially in the 1930s; he became acquainted with many outstanding cultural people and visited every performance at the Bolshoy Theater”. Did A.P. Gulyaev see *Lady Macbeth of Mtsensk District* in the first days of 1936 before it was banned? Probably. But did he enjoy it? Another work by Shostakovich, *The Bright Stream*, played at the Bolshoi theatre, was also banned the same year. Did Olga Aleksandrovna act in it? It is a small world!

References

Yuri Averbakh, *From the story of chess composition*.

www.chehovchess.ru/lib/lek/5-eng.htm

A.A. Gulyaev, *A. P. GULYAEV: Stages of life and scientific activity, Metal Science and Heat Treatment, Vol. 40, Nos. 11 - 12. 1998.*

A.J. Roycroft, Obituary of Genrikh Kasparyan, *EG* 120, pp. 789-794, and postscript to Kasparyan obituary, *EG* 122, p. 919.

T.G. Whitworth, *A.P. Gulyaev, A.P. Grin Chess Endgame Studies*, ARVES 1991, a collection of A.P.G’s studies, with a foreword in Russian by A.P. Gulyaev. See also Gulyaev’s own collection in Russian (problems and studies) published in 1956 and *Izbranniye Kompozitsyi*, Moscow 1985, with 150 problems and studies composed after 1961 by A.P. Grin.

Mat Plus Forum, www.matplus.net. A discussion in the general section of the forum, entitled “Composition in the USSR” (the quickest way to find it is to google “Botvinnik + Spokoiny”). Vladimir Tyapkin has scanned the articles “*Chaos in chess composition*” and “*Chaos in thinking*” from *Shakhmaty v SSSR*.

Special thanks to O. Pervakov, K. Sumbatyan, A.J. Roycroft and P. Einat (who sent me the A.P. Gulyaev mini-biography).

Reviews

EDITOR : JOHN ROYCROFT

Nunn's Chess Endings Vol. 1, John Nunn, 2010.

320 pages. ISBN-13: 978-1-906454-21-0.
ISBN-10: 1-906454-21-3.

Nunn's Chess Endings Vol. 2, John Nunn, 2010.

352 pages. ISBN-13: 978-1-906454-23-4.
ISBN-10: 1-906454-23-X.

An unindexed study by Horwitz creeps into Vol.1, but otherwise every example (the diagrams are unnumbered) is taken from master practice, most of it recent and almost all unfamiliar to this *unpractising* reviewer.

Nunn identifies three skills required to play endgames well: calculation, knowledge and imagination. The same skills, surely, are needed to solve a Pervakov prize winning study, so it is worth asking how far this pair of impressive volumes help ambitious solvers of studies. I would say that if you are a glutton for hard work the answer is 'a lot' (in several places the author draws attention to the importance of surprises), but applying the three qualities *simultaneously*, as called for by GM Oleg Pervakov (who told me with a straight face when we met in London in 2010 – on Saturday 26th June, for the sceptical – that he has composed sound 6-man database set-theme studies *in his sleep!*) is something else. An associated desideratum, unless it is implied by 'knowledge', is 'positional evaluation', which these days is in increasing demand for selecting the right move when solving 'database' studies.

Nunn's insights can excite. For example: *Playing opposite-coloured bishop endings often depends more on logic than on the analysis of variations.* Or his expositional treatment

(in the second volume, devoted to rook endgames) of the advantage of the exchange in 'simple' positions. Or the acerbic phrase 'annotation by result', the latter nevertheless drawing attention to an insistent feature of the work that may be counter-productive: Nunn points to errors – it seems by the hundred – of analysis by authors, eminent or not, to such an extent that the trawled examples amount to a major source in their own right. The devil's advocate that is in most of us is tempted into thinking that all those erroneous verdicts could nevertheless have taught their readers a thing or two. It is true that the author frankly acknowledges his free use of Fritz, Rybka and tablebases, and admits that when 7-man databases become generally available some of his own claims will most likely be overturned. This is not the only potential irritation: there is also the repetition (how many times? Four? Five?) of the general theory of the 5-man endgame queen and pawn against queen; and self-reference, not to his own games, but to his previous books – these could have been pulled together in a bibliography.

IGM Nunn's reputation for accuracy and for tackling the tough head-on is legendary, utterly deserved, and here unquestionably enhanced, so much so that with envious tongue in cheek one finds oneself wondering whether 'The Doc' has ever asked himself if being a control freak is a recognised medical condition! :-)

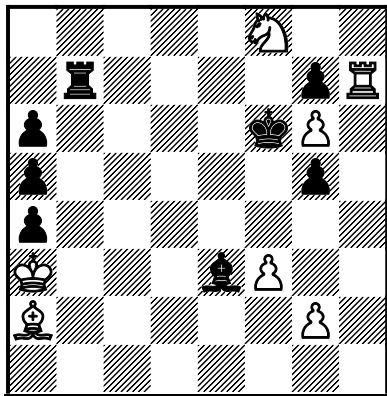
Can anything at all have escaped IGM Nunn's magnifying glass? Well, we do find 'White started out with a surprise prove' (Vol. 1, p. 111); and 'R+3P vs S+2P' (Vol. 2, p. 296) when the relevant diagram shows R+2P vs S+3P.

Dresden Chess Olympiad 2008

In conjunction with the 2008 Chess Olympiad in Dresden, Germany, the famous composition magazine *Die Schwalbe* organized a composition tourney (its 119th theme tourney) in several genres. Yochanan Afek judged the endgame study section and received 61 entries from 41 composers in 17 countries from tourney director Martin Minski. HH was consulted for anticipation checking.

The provisional award appeared in a special issue (no. 234a) of *Die Schwalbe* (xii2008). During confirmation time the study by Melnichenko was downgraded from 5th prize to 5th HM because of a forerunner. The composer of one of the special prize studies managed to cook and repair his study in time.

No 17342 W. Bruch & M. Minski
1st prize



a3f6 0441.35 7/8 Win

No 17342 Wieland Bruch & Martin Minski (Germany). 1.Rh8/i Bc1+/ii 2.Kxa4 Rb4+ 3.Kxa5 Bd2/iii 4.Sh7+ Kxg6/iv 5.Bg8 Rb8+/v 6.Kxa6 Bf4/vi 7.g4/vii Bc7/viii 8.Ka7 Re8/ix 9.Kb7 Ba5/x 10.Kc6/xi Rd8 11.Kb5/xii Bc7 12.Kc5 zz Rb8/xiii 13.Kd5 (Kc6? Bg3;), and:

– Bg3 14.Kc6 zz Bh2 (Bf4; Sxg5) 15.Kd7/xiv Rb7+ 16.Ke6 Rb6+ 17.Kd5 Rb8/xv 18.Sf8+ Rxf8 19.Bh7+ Kf7 20.Bg6+ Kxg6 (Ke7; Rxh2) 21.Rxf8 wins, or:

– Bf4 (Bh2; Sf8+) 14.Ke6/xvi Rb6+ 15.Kd7 Rb7+ 16.Kc6 Rb8 17.Sxg5 Kxg5 18.Rh5+ Kf6 19.Rf5+ Ke7 20.Rf7+ Ke6 21.Rxg7+ Kf6 22.Rf7+ Kg5 23.Rf5+ Kh4 24.Rxf4 wins.

i) 1.Kxa4? Rb4+ 2.Kxa5 Bd2 3.Bf7 Rb8+. 1.Bd5? Bc1+ 2.Ka2 Rb2+ 3.Ka1 Rxg2, or here 2.Kxa4 Rb4+ 3.Kxa5 Rb5+ 4.Kxa6 Rxd5.

ii) Ke7 2.Sh7 Rb4 3.Rc8, or Rb4 2.Rh1 Bc5 3.Sd7+ win.

iii) Rb2 4.Bf7 Rxg2 5.Rg8 wins.

iv) Kf5 e.g. 5.g4+, and Rxg4+ 6.Kb6 (Kxa6? Ra4+;) Rb4+ 7.Kc5 a5 8.Bc4 a4 9.Kd5 a3 10.Ra8 Kxg6 11.Bd3+ Kh6 12.Rxa3, or Kxg6 6.Sf8+ Kf6 7.Rh2 Rb2+ 8.Ka4 Rxa2+ 9.Kb3 Ra1 10.Rxd2 win.

v) Re4+ 6.Kxa6 Re8 7.g4 Bf4 see main line, or Rg4+ 6.Kxa6 Rxg2 7.Be6 wins.

vi) Re8 7.g4 Bf4 8.Kb6 Rb8+ 9.Kc5 Bc7 (Bg3; Kc6) 10.Kd5 Bg3 11.Kc6 zz.

vii) 7.Ka7? g4, and 8.fxg4 Bg3, or 8.Bf7+ Kxf7 9.Rxb8 Bxb8+ 10.Kxb8 Kg6.

viii) Bd6 8.Ka7 Re8 9.Kb6 (Kb7) Rb8+ 10.Kc6 Bg3 11.Kc5 Bc7 12.Kd5 Bg3 13.Kc6 zz.

ix) Rd8 9.Kb7 Ba5 10.Kc6 zz.

x) Bg3 10.Kb6 (Kc6? Rb8;) Rb8+ 11.Kc6 zz. Be5 10.Kc6 (Kb6) Bf6 11.Kc7/xvii Rxg8 12.Rxg8 wins.

xi) 10.Ka6? Bd8 11.Kb5 (Kb7 Ba5;) Bf6 12.Kc6 Rd8 is waste of time.

xii) 11.Kc5? Bc7 12.Kb5 Rb8+, and 13.Kc6 Bg3, 13.Kc4 Re8 14.Kc5 Rd8, or 13.Kc5 Rd8 is a waste of time.

xiii) Ba5 13.Kc6 zz Re8 14.Kd7 Rxg8 15.Rxg8 wins.

xiv) 15.Sf8+? (Kd5 Bg3;) Rxf8 16.Bh7+ Kf7 17.Bg6+ Ke7 18.Rxh2 Rf6+ draws.

xv) Rb5+ 18.Kc4 (Kd4) (Ke4).

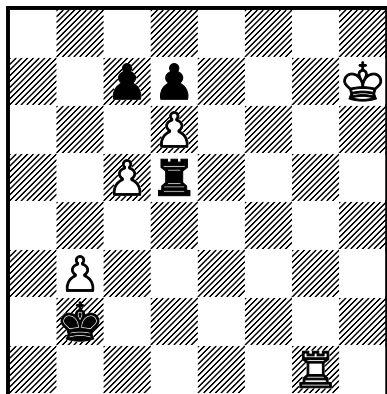
xvi) 14.Sxg5? (Kc6? Bg3;) Rb5+ 15.Ke4 Bxg5 draws.

xvii) But not 11.Kd7? (Kd6?) Rd8+ 12.Kc7 Re8 zz.

“An astounding and daring concept displaying an exceptional pivot role of the wK in creating a series of zugzwangs aimed at setting his tied up pieces free. Willing to include the introductory paradoxical moves of the white piece into the cornered cage, the ambitious composer was even ready to sacrifice a more appealing initial setting without this trio along the ‘a’ file. I admit that I would have been strongly (and wrongly!) tempted to start the solution on move 5 for the sake of a more natural look; therefore I salute the composer for declining this populist approach and uncompromisingly striving for the ultimate form and content”.

HH thinks that a tourney director should not participate in his own tourney.

No 17343 I. Aliev
2nd prize



h7b2 0400.32 5/4 Win

No 17343 Ilham Aliev (Azerbaijan). 1.Rg5/i Rxc5 2.c6, and:

– dxc6 3.dxc7 Rh5+ 4.Kg7 (Kg8) Rg5+ 5.Kf7 Rf5+ 6.Ke7 Re5+ 7.Kd7 Rd5+ 8.Ke6/ii wins, or:

– cxd6 3.cxd7 Rh5+ 4.Kg7 (Kg8) Rg5+ 5.Kf7 Rf5+ 6.Ke7 Re5+ 7.Kf6 (Kxd6? Re3;) wins, or:

– Rh5+ 3.Kg7 Rg5+ 4.Kf7 Rf5+ 5.Ke7 Re5+ 6.Kxd7 cxd6 7.b4/ii Rh5 8.c7 Rh7+ 9.Kxd6/iv wins.

i) 1.dxc7? Rxc5. 1.c6? Rxd6. 1.b4? cxd6.

ii) 8.Kxc6? Rd3 9.b4 Rc3+ 10.Kd7 Rd3+ 11.Kc8 Rb3 12.Kd7 Rd3+ 13.Kc6 Rc3+ 14.Kb7 Kb3 15.b5 Kb4 16.b6 Kb5 draws.

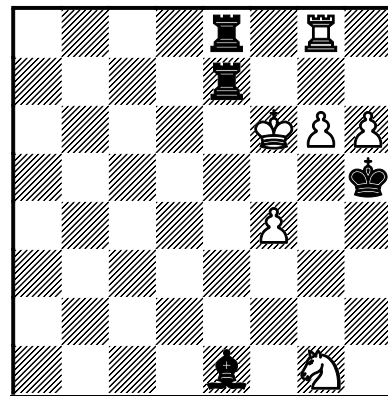
iii) Try: 7.c7? Rc5 8.b4 (Kxd6 Rxc7;) Rxc7+ 9.Kxc7 d5 10.b5 d4 11.b6 d3 12.b7 d2 13.b8Q+ Kc2 (Kc1) draws.

iv) 9.Kc6? Rxc7+ 10.Kxc7 d5 11.b5 d4 12.b6 d3 13.b7 d2 14.b8Q+ Kc2 draws.

“A magnificent blend of known motives introduced by a superb key. Most original is the doubling of the Prokes element (basically introduced in Prokes a8a4, 1941) with a pair of lines ending up in an echo-chameleon positions on the upper half of the board”.

L. Prokes a8a4 0310.12 b5f7.a7a6d7 3/4 Win: 1.Bd5 Rxd5 2.Kb7 Rb5+ 3.Kc7 Rc5+ 4.Kxd7 Rd5+ 5.Kc7 Rc5+ 6.Kb7 Rb5+ 7.Ka6.

No 17344 G. Sonntag
3rd prize



f6h5 0731.30 6/4 Draw

No 17344 Gunter Sonntag (Germany). 1.h7 Kg4 2.Sf3 Re6+ 3.Kg7/i Bc3+/ii 4.Se5+/iii Bxe5+ 5.fxe5 R8e7+ 6.Kh8 (Kh6? Rxe5;) Kg5 7.Rg7 Re8+ 8.Rg8 Kh6 9.g7 R8e7 10.Re8 (Rf8? Rxc7;) Rxe8+ 11.g8S+ (g8Q? Rxe5;) Kg5/iv 12.Kg7 R6e7+ 13.Sxe7 Rxe7+ 14.Kg8 Kg6 15.h8S+/v wins.

i) 3.Kf7? R8e7+ 4.Kf8 Bb4 wins.

ii) R8e7+ 4.Kh6 Bd2 5.Rf8 draws.

iii) 4.Kh6? Re1 (Kxf3?;f5) 5.Sh2+ (Sxe1 Rxe1;) Kxf4 wins.

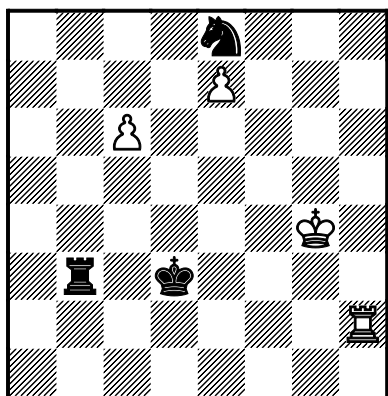
iv) Kg6 stalemate.

v) 15.h8Q? Re8 mate.

“A highly attractive and natural struggle secures a pair of underpromotions and subsequently saves a desperate position”.

No 17345 Harold van der Heijden (Netherlands). 1.Rh8/i Rb8/ii 2.c7/iii Rb4+/iv 3.Kf5/v Sxc7/vi 4.Rc8, and:

No 17345 H. van der Heijden
4th prize



g4d3 0403.20 4/3 Win

– Rb5+ 5.Kg6/vii Rb6+ 6.Kg7/viii Rb7/ix
7.Kh8/x Se8/xi 8.Rxe8 Ke4 9.Kg7 Ke5
10.Kf7 wins, or:

– Rf4+ 5.Kg6/xii Rg4+ 6.Kh6/xiii Rh4+
7.Kg5/xiv Re4 8.Rxc7 wins.

i) 1.Rh3+? Kc4 2.Rxb3/xv Kxb3 draws, e.g.
3.Kf5 Kc4 4.Ke6 Kc5 5.Kd7 Sf6+ 6.Kc7
Sd5+. 1.Kf5? Kd4 2.Ke6/xvi Kc5 3.Rc2+
(Kd7 Sf6+;) Kb6 4.c7 Sxc7+ 5.Rxc7 Kxc7
6.e8Q Re3+. 1.Ra2? Rb5 2.Ra8 Sf6+ 3.Kh3
Rh5+ (Rc5?; Rf8) 4.Kg3 Rg5+ 5.Kf4 Rc5
6.Rf8 Sd5+ 7.Ke5 Sxe7+ draw.

ii) Rb4+ 2.Kg5 Rb5+ 3.Kg6.

iii) 2.Kg5? Ke4 3.c7 Rb5+ 4.Kg6 Sxc7.
2.Kf5? Kd4 and 3.c7 Sg7+ 4.Kg6 Rxh8
5.Kxg7 Rc8 draw, or here: 3.Kg6 Kd5 4.c7
Rb6+ 5.Kf7 Sxc7.

iv) Rc8 3.Rxe8 (Kg5) Rxe8, e.g. 4.Kf5 Kd4
5.Ke6. Sf6+ 3.Kf5 Rxh8 4.Kxf6 Rc8 5.Ke6
wins.

v) 3.Kg5? Sxc7 4.Rc8 Se6+ 5.Kf6 Rb6
6.Kf7 Sg5+ draws.

vi) Rb5+ 4.Ke6 (Kg6) Sxc7+ e.g. 5.Kd6 Rb7
6.Kc6.

vii) 5.Kg4? Rb4+ 6.Kf3 Rf4+, and 7.Kxf4
Sd5+ 8.Ke5 Sxe7 9.Rd8+ Kc4 10.Rd7 Sc6+,
or 7.Kg3 Re4 8.Rxc7 Kd4 draw.

viii) 6.Kf7? Rb7, and: 7.Rxc7 Rxc7, or
6.Kh7? Sd5 7.Rd8 (e8Q Sf6+;) Rb7 8.Rxd5+
Ke4, or 7.Kg8 Sd5 8.e8Q Sf6+ draw.

ix) Rc6 (Se6+; Kg8) 7.Kg8 Rg6+ 8.Kf7 Rc6
9.e8Q Sxe8 10.Rxc6 wins.

x) 7.Kf8? Se6+. 7.Kg8? Sd5 8.e8Q
Sf6+. 7.Rxc7? Rxc7. 7.Kh6? Rb6+.

xi) Kd4 8.Rxc7 Rb8+ 9.Kg7 wins.

xii) 5.Kxf4? Sd5+ 6.Ke5 Sxe7 7.Rd8+ Kc4
8.Rd7 Sc6+, or 5.Kg5? Se6+ 6.Kg6 (Kh6
Rh4+;) Re4 (Rg4+) draws.

xiii) 6.Kf5? (Kf7?) Rf4+. 6.Kh7? Rh4+.
6.Kh5? Sd5 7.Kxg4 (e8Q Sf6+;) Sxe7 8.Rd8+
Kc4 draws.

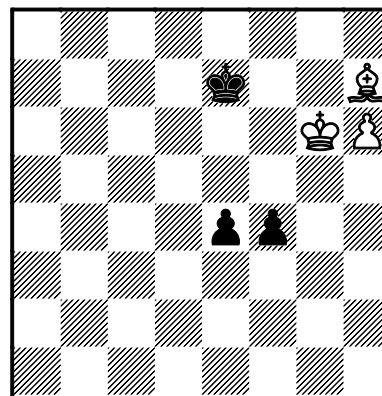
xiv) Now that bR is at h4 instead of f4,
7...Se6+ is not possible.

xv) 2.Rh8 Rb8 3.c7 Rc8.

xvi) 2.Rc2 Re3 3.c7 Sd6+ (Rxe7?; Rd2+)
4.Kf6 Sc8 5.Rd2+ Kc5, or 2.Rh8 Rb8, e.g.
3.c7 Sg7+ 4.Kf6 Rxh8 5.Kxg7 Rc8 6.Kf7
(Kf6 Kd5;) Rxc7 drawing.

“Amazingly accurate play of the wK in the
open, highlighted by the ‘Let’s go to the corner’
motive. A brilliant miniature!”.

No 17346 M. Roxlau
special prize



g6e7 0010.12 3/3 Win

No 17346 Michael Roxlau (Germany). The-
matic try: 1.Kg7? e3 2.Bd3 f3 3.h7 e2 4.h8Q
e1Q 5.Qf8+ Kd7 6.Bb5+ Kc7 7.Qc5+ Kb8
8.Qd6+ Kb7 9.Bc6+ Ka6 10.Bd7+ Ka7
11.Qc5+ Kb7 12.Bc6+ Kc8 13.Bd5+/i Kd8
14.Qb6+ Kd7 15.Bc6+ Ke6 16.Ba4+ Kf5
draws. **1.Bg8** e3 2.Bc4/ii f3 3.h7 e2 4.h8Q
e1Q 5.Qf6+/iii Kd7 6.Bb5+ Kc7 7.Qc6+ Kb8
8.Qd6+/iii Kb7 9.Bc6+ Ka6 10.Bd7+/v Kb7
11.Qc6+/vi Ka7 12.Qc5+ Kb7 13.Bc6+ Kc8
14.Bd5+/vii Kd8 15.Qb6+/viii Kd7 16.Bc6+
Ke6 17.Ba4+/ix Ke5 (Kd5; Bb3+) 18.Qc5+
Kf4 19.Qg5+ Ke4 20.Qe7+

i) 13.Bxf3+ Kd8 14.Qb6+ Ke7 15.Qc7+ Ke6 16.Qf7+ Kd6.

ii) 2.h7? e2 3.h8Q e1Q 4.Qf6+ Kd7.

iii) 5.Qg7+? Kd6 6.Qd4+ Kc6 and bK escapes.

iv) 8.Qb6+? Kc8 9.Qc5+ Kb8 10.Qd6+ is only a waste of time.

v) First discovered check. 10.Be8+? Ka7.

vi) 11.Qd5+? Kb6 12.Qc6+ Ka7 13.Qc5+, waste of time.

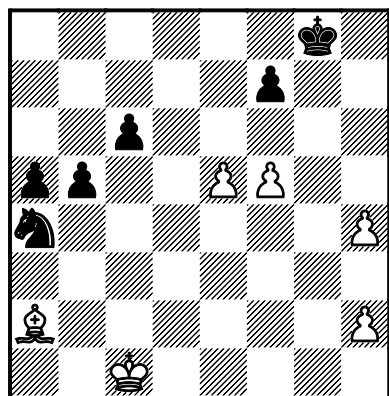
vii) Second discovered check. 14.Bxf3+? (Be4+?) Kd8 15.Qd6+ Kc8 16.Qc6+ Kd8 17.Qb6+ Ke7 18.Qc7+ Ke6 19.Qc6+ Ke7 draws.

viii) 15.Qd6+? Kc8 16.Qc6+ Kd8 17.Qb6+, waste of time.

ix) Third discovered check. 17.Bb5+? Kd5.

“Though not the first presentation of three Q+B batteries created in the course of one line of play (Mann and Vandiest showed it earlier), it seems the first successful attempt to obtain it without duals. The introductory play is pleasant and naturally leads to the main thematic scene following an important thematic try 1.Kg7? A remarkable achievement!”.

No 17347 M. Prusikhin
special prize



c1g8 0013.44 6/6 Win

No 17347 Michael Prusikhin (Germany). 1.Bxf7+ Kxf7 2.e6+ Kf6 3.h5 Sc3 4.h6 Sd5 5.e7/i Sxe7 (Kxe7; h7) 6.h7 Sg6/ii 7.fxg6 Kg7 8.Kb2 c5/iii 9.h3/iv Kh8 10.h4 Kg7 11.h5 Kh8 12.h6 b4/v 13.Kb3 c4+ 14.Kxc4 wins/vi.

i) 5.h7? Kg7 6.e7 Sf6, or 5.h4? Sc7 6.h5 Se8 7.Kb2 c5 8.Kb3 b4 9.Ka2 c4 10.Ka1 a4 11.Kb1 c3 12.Kc2 Sd6 13.h7 Kg7 14.f6+

Kxh7 15.e7 b3+ 16.Kxc3 Se4+ 17.Kb2 Sxf6, or 5.h3? Sc7 6.Kb2 Se8 7.h4 b4 8.h5 c5 9.Kb3 c4+ 10.Kb2 a4 11.Kb1 b3 12.Kb2 Sd6 13.h7 Kg7 14.f6+ Kxh7 15.e7 c3+.

ii) Kg7 7.f6+ Kxf6 (Kxh7; fxe7) 8.h8Q+.

iii) a4 9.Ka3 (h3 b4;) c5 10.h3 Kh8 11.h4 Kg7 12.h5 c4 13.Kb4.

iv) 9.h4? Kh8 10.h5 Kg7, or 9.Kb3? Kh8, and 10.h3 a4+ 11.Ka3 c4 12.Kb4 Kg7 13.h4 Kh8 14.h5 Kg7 and Black wins, or 10.h4 Kg7 11.h5 b4 12.h6+ Kh8 13.Kb2 a4 draw.

v) c4 (a4) 13.Kc3 (Ka3) a4 (c4) 14.Kb4.

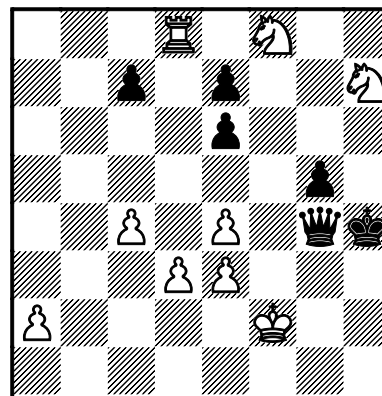
vi) e.g. b3 15.Kxb3 a4+ 16.Ka2 a3 17.g7+ Kxh7 18.Kxa3.

“The pawn ending has been already shown by Guy but the introductory play starting with the sacrificial key and highlighted by 5.e7!! turns it into an exemplary multi-phase masterpiece which every chess player would love to solve or at least to play through the solution”.

R. Guy, *Richard Guy's chess endgame studies*, 1995: c2f8 0000.33 .g5h5h2a4a6b4 4/4 Win: 1.h6 Kf7 2.h7 Kg7 3.g6 a3 4.Kb3 Kh8 5.h3! etc.

The original version had bKf8, allowing 1.Bxf7 Sc5! 2.e6 Sd3+! 3.Kb1 Sf2, which was analysed to a draw. HH notes that the correction is a large concession since the sacrificial key is with check now.

No 17348 J. Gerhold
1st honourable mention



f2h4 3102.54 9/6 Win

No 17348 Jörg Gerhold (Germany). 1.Sg6+ Kh5/i 2.Sf6+ exf6 3.Se5 fxe5 (Qh4+; Kg2) 4.Rh8+ Kg6 5.Rh1 Kf7 6.a4 Ke7 7.a5 Kd7

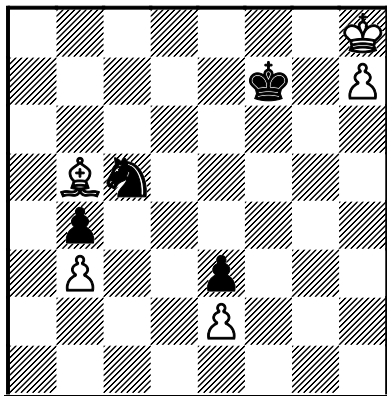
8.a6 Kc8 (Kc6; c5) 9.Rh8+ Kd7 10.a7 Qd1
11.Rh7+ (a8Q? Qd2+;) wins/ii.

i) Kh3 2.Sxg5+ Qxg5 3.Rh8+ Kg4 4.Rh4+
(Rg8) wins.

ii) e.g. Kd6 12.a8Q Qd2+ 13.Kf3 Qd1+
14.Kg2 Qe2+ 15.Kg3 Qxe3+ 16.Kg4 Qe2+
17.Kxg5 Qe3+ 18.Kg6 Qg3+ 19.Kf7, or here
Qf4+ 17.Kh5 Qh2+ 18.Kg6.

“A double sacrifice of the white cavalry in
order to neutralize her majesty and prevent her
comeback in time to stop a passed pawn that
hasn't even started yet his march!”.

No 17349 W. Erben
2nd honourable mention



h8f7 0013.32 5/4 Draw

No 17349 Wolfgang Erben (Germany).
1.Bc4+? Kf8 zz 2.Bf7/i Sd3 3.Be8/ii Sc1
wins. **1.Ba6**/iii Kf8 2.Bc4 zz Sd7/iv 3.Bf7 Se5
4.Bh5 (Be8? Sd3;) Sc6 5.Bf7 Sd4 6.Bc4
draws.

i) 2.Be6 Sd3 3.Bf7 Kxf7.

ii) 3.Bd5 (Bc4) Se5.

iii) 1.Be8+? Kf8 2.Bf7 Sd3.

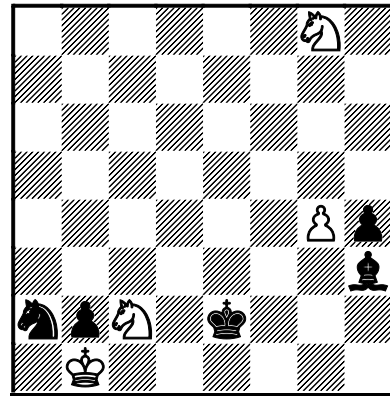
iv) Se4 3.Bf7/v Sd2 4.Bd5 zz.

v) or 3.Be6, or 3.Bg8, but not 3.Bd5? Sd2 zz
4.Bf7 Sf3.

“A typical (yet new) encounter between a
knight and a bishop with a king in a mate net.
As usual reciprocal zugzwang is the name of
the game and as usual it seems extremely dif-
ficult to crack”.

No 17350 Iuri Akobia (Georgia). 1.Se7/i,
and:

No 17350 I. Akobia
3rd honourable mention



b1e2 0035.12 4/5 Draw

– Bxg4 2.Sg6 (Kxa2? h3;) Kd2/ii 3.Sxh4 Kc3
4.Sd4/iii Kxd4 5.Kc2/iv zz Sb4+/v 6.Kxb2,
and:

• Sd3+ 7.Kc2 (Kb3? Sf4;) Sf4 8.Kd2 Ke4
9.Ke1 Ke3 10.Kf1 Bh3+ 11.Kg1, and
now:

•• Ke2 12.Kh2 Bc8 13.Kg3 Sh5+ 14.Kg2
Sf4+ 15.Kg3 (Kh2? Kf2;) Sh5+ 16.Kg2
positional draw, or:

•• Se2+ 12.Kh2 Bc8 13.Kg2 Bb7+ (Bg4;
Sg6) 14.Kh3 Bc8+ 15.Kg2 positional
draw, or:

• Sd5 7.Sg2 Kd3/vi 8.Se1+ Kd2 9.Sc2
(Sg2? Bf3;) draw, or:

– Bf1 2.Sg6/vii Kd2 (h3; Sf4+) 3.Sxh4/viii
Kc3 4.Sf3 Bd3 5.Kxa2 Bxc2/ix 6.Sd2 Bg6
7.Sb1+ Kc2 8.Sa3+ Kc1 9.Kb3 draw.

i) 1.Sf6? Bg2 2.g5 h3 3.Sg4 Be4 4.Kxb2 Kf3
5.Sh2+ Kg2 6.Sg4 Kg3 7.Sce3 Sb4 8.Kc3
(Sf6 Bd3;) Sd5+ wins. 1.Sh6? Bg2 2.g5/x h3
3.Sg4 Be4 wins. 1.Kxb2? Bg2 2.Sd4+ Ke1
3.Sf6 h3 4.Sf5 h2 wins. 1.Sd4+? Kd3.
1.Kxa2? Bxg4.

ii) h3 3.Sf4+ Kd2 4.Sxh3.

iii) 4.Sa3? Kb3 5.Sb5 (Sg2 Sc3 mate;) Sc3+
6.Sxc3 Kxc3 wins. 4.Se3? Kb3 5.Sxg4 Sc3+
mate.

iv) Thematic try: 5.Kxb2? (Kxa2? Kc3;) Sb4
zz, and 6.Kb3 Sd5 7.Sg2 Bd1+ 8.Kb2 Kd3
9.Se1+ Kd2 wins, or 6.Sg2 (Sg6 Sd5;) Sd3+
7.Kc2 Bf3 8.Sh4 Be4.

v) b1Q+ 6.Kxb1 Sb4 7.Kb2 Sd3+ 8.Kc2
main line.

vi) Bf3 8.Se1 Be4 9.Sc2+ draws.

vii) 2.Sf5? Sc3+ 3.Kxb2 h3 4.Sg3+ Kf2 5.Sh1+ Kg1 6.Kxc3 Bg2 (Kxh1? g5) 7.Sg3 Kf2/xi wins.

viii) 3.Kxb2? h3 4.Sh4 Bg2, or 3.Sf4? Bd3 4.Kxb2 Bxc2 win.

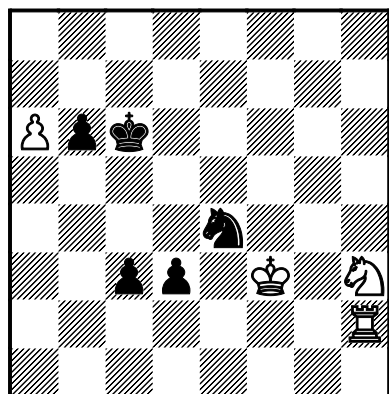
ix) Kxc2 6.Se1+ Kc3 7.Sxd3.

x) 2.Sd4+ Kd3 3.Kxb2 h3 4.Sdf5 Ke4 5.Sg3+ Kf3

xi) h2? 8.Se3 Kf2 9.Sef5.

“A surprising reciprocal Zugzwang in a pawnless ending following a lovely neat sacrifice”.

No 17351 D. Gurgenzidze
& V. Kalandadze
4th honourable mention



f3c6 0104.13 4/5 Win

No 17351 David Gurgenzidze & Velimir Kalandadze (Georgia). 1.Ra2 d2 2.Ke2 Sg3+ 3.Kd1 Sf5 4.Sf2 Se3+ 5.Ke2 d1Q+ 6.Sxd1 c2 7.Sxe3 c1S+ 8.Kd1/i Sxa2 9.Sd5 b5 10.Kd2 b4 11.Kc2 b3+ 12.Kb2 zz wins.

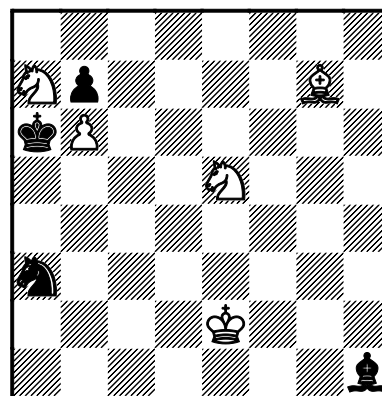
i) 8.Kd2? Sxa2 9.Sd5 b5 10.Kc2 b4 11.Kb2 b3 draws.

“The final basic zugzwang position is known (Pogosiants c1c6 1962, EG3.94) yet the superb foreplay leading to it introduces some new and refreshing elements”.

No 17352 Emil Melnichenko (New Zealand). 1.Sd7/i Sc4 2.Bd4/ii Sxb6 3.Bxb6 Bf3+ 4.Kd3/iii Bg4 5.Kc4/iv Be6+ 6.Kd4 zz Bh3 7.Kd5 Bg4 8.Kd6 Bxd7 9.Kc5 Be8 10.Sc8 wins/v.

i) 1.Sc8? Bg2 2.Bf8 Sb5 3.Bc5 Bh3 4.Se7 Sc3+ 5.Kd3 Sa4 6.Bf2 Sxb6, or 1.Bf8? Kxb6 2.Sc8+ Kc7 3.Se7 b5 draw.

No 17352 E. Melnichenko
5th honourable mention



e2a6 0045.11 5/4 Win

ii) 2.Sc8? Bg2 3.Bd4 Bh3 4.Sb8+ Kb5 5.Sa7+ Ka5 6.Sbc6+ Ka6 7.Sb4+ Ka5 8.Sd5 Be6 9.Sc6+ Kb5 10.Sce7 Bxd5 11.Sxd5 Kc6 12.Se7+ Kd7 13.Sd5 Kc6 14.Sb4+ Kb5 15.Sd5 Kc6 draw.

iii) Thematic try: 4.Ke3? Bg4 5.Kd4 Be6 zz. 4.Kxf3? stalemate.

iv) Thematic try: 5.Kd4? Be6 zz.

v) e.g. Bc6 11.Sd6 Bd7 12.Sc4 Bc6 13.Se5 Bb5 14.Sf3 Bd7 15.Sd4 Bf5 16.Sb5 Bd3 17.Sc7 mate.

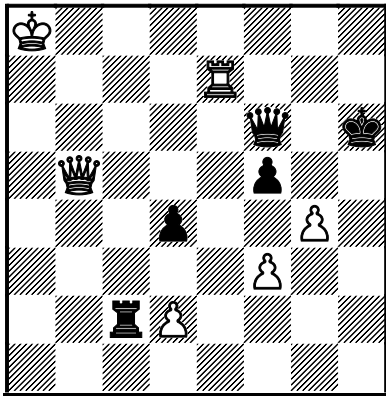
“An impressive discovery combining a mate net with anti-stalemate play and reciprocal zugzwangs in a perfect construction”.

The study was originally awarded 5th prize but was downgraded because of a (incorrect) partial forerunner (exchanged colours): K. Runquist, 1st prize *Tidskrift för Schack* 1959, h3h6 0146.12 4/6 Draw: 1.Rc6 Sc3 2.Bf5+ Kh5 3.Bg6+ Kg5 4.Bxc2 Se2 5.Rg6+ Kh5 6.Rxg3 Bxg3 7.Bg6+ Kh6 8.Bh5 Kg5 9.Bg1 Sg1+ 10.Kxg3 stalemate. However, 6...Sf4 (Sd4) 7.Kxg3 Sxg4 of course wins.

Also the study seems to be unsound as MG suggests 1.Sc8 Bg2 2.Sg6 Bh3 3.Sge7 Bc4 4.Bd4 and White remains a piece up while keeping the pawn, e.g. 4...Kb5 5.Kd3 Be6 6.Kc3 Bf7 7.Sa7+ Ka4 8.Sec8 Be6 9.Bg1, or Rb5 3.Bd4 Kc6 4.Sf4 Be4 5.Sa7+ Rd7 6.Sd3 Bh1 (Ke6) 7.Sc5+.

No 17353 Iuri Akobia (Georgia) & Richard Becker (USA). 1.Rd7/i d3/ii 2.Qa4/iii fxg4 3.fxg4/iv, and:

No 17353 I. Akobia & R. Becker
special honourable mention



a8h6 4400.32 6/5 Draw

– Qf8+ 4.Ka7/v Qc5+ 5.Ka8 Qc8+/vi 6.Ka7 Qc5+ 7.Ka8 Kg5 8.Rh7/vii Qd5+ 9.Ka7 Kg6 10.Rd7 Qc5+ 11.Ka8/viii Qc8+ 12.Ka7 Qc5+ 13.Ka8 Kg5 14.Rh7 1st positional draw, or:

– Rb2 4.g5+ Kxg5 5.Rg7+/ix Kh6/x 6.Re7 Qh8+/xi 7.Re8/xii Qf6 8.Re7/xiii Qf8+ 9.Re8 Qf3+ 10.Re4 Qf8+/xiv 11.Re8 Qf6 12.Re7/xv Kg5/xvi 13.Rg7+ Kh6 14.Re7 2nd positional draw, and now:

- Rb1 15.Qe8 Ra1+ 16.Kb8 Rb1+ 17.Ka8 Ra1+ 18.Kb8 Qb6+ 19.Rb7 Qd6+ 20.Rc7 Qb4+ 21.Rb7 Qf4+ 22.Rc7 Rb1+ 23.Ka8 Ra1+ 24.Kb8 Qb4+ 25.Rb7 Qd6+ 26.Rc7 Qb6+ 27.Rb7 3rd positional draw, or:

- Rxd2 15.Rb7/xvii Qf8+ 16.Ka7/xviii Qf2+ 17.Rb6+/xix Kg5 18.Qa5+/xx Kf4 19.Qb4+/xxi Kg3 20.Qd6+ Kg2 21.Qc6+ Kg1 22.Qc1+ Kg2 23.Qc6+ 4th positional draw.

i) 1.Qa4? Rc5, or 1.Re8? d3 2.Qa4 fxf4 3.fxf4 Rc1 (Rb2), or 1.g5+? Kxg5 2.f4+ Kh6 3.Rd7 d3 win.

ii) Rxd2 2.Qc5 (Qc4), or Qf8+ 2.Ka7 Ra2+ 3.Kb7 Qa8+ 4.Kc7 Ra7+ (Rc2) 5.Kd6.

iii) 2.g5+? Kxg5 3.Qa5 Qc6+ 4.Rb7 Qd6 wins.

iv) 3.Qa3? Qxf3+ 4.Ka7 Rc6 5.Qe7 Qf2+ 6.Kb8/xxii Qf5 7.Qh4+ (Qg7+ Kh5;) Kg6 8.Qe7/xxiii Rf6 9.Qe8+ Kg5 10.Qd8 Qe5+ wins.

v) 4.Kb7? Qc8+ 5.Ka7 Qc5+ 6.Ka8 loss of time.

vi) Rc4 6.Qa6+ Kg5 7.Rg7+ Kh4 8.Rd7 Qf8+ 9.Ka7 Qf2+ 10.Ka8 draws,

vii) 8.Rg7+? Kh4 9.g5+ Rc4 10.Rh7+ Kg3 11.Qe8 Kg2 12.Rb7 Rf4 13.Rf7 Rxf7 14.Qxf7 Qxg5 wins.

viii) 11.Kb8? Kg5 12.Rg7+ Kh4 13.Qa1 Rc1 14.Qf6+ Kg3 15.Rb7 Kg2 wins.

ix) 5.Qa5+? Kg6 6.Ka7 Qf2+ 7.Ka6 Qf4 8.Rc7 (Rb7 Qxd2;) Qd6+ 9.Ka7 Rxd2 10.Rb7 Rc2 11.Qa4 Kf5 12.Rf7+/xxiv Ke6 13.Rb7 Ke5 14.Qe8+ Kd4 15.Qg8/xxv Qc5+ 16.Kb8 Qe5+ 17.Ka8/xxvi Qd5 18.Qg1+ Ke5 wins.

x) Qxg7 6.Qg4+ Kxg4 stalemate.

xi) Rc2 7.Rb7 Rc6 8.Qb5 Ra6+ 9.Ra7 Qf3+ 10.Kb8 Rg6 11.Rd7 Qf4+ 12.Kb7 Qxd2 13.Qc4, or Qf3+ 7.Re4 Qf5 8.Qc6+ Kg5 9.Ra4, or Qf8+ 7.Re8 Qf3+ 8.Re4 draw.

xii) 7.Qe8? Qxe8+ 8.Rxe8 Rxd2 wins.

xiii) 8.Rc8? Qf3+, and 9.Rc6+ Kg5 10.Qa5+ Kg4, or 9.Qc6+ Qxc6+ 10.Rxc6+ Kg5 wins.

xiv) Qf5 11.Qc6+ Kg5 12.Ra4 Qf8+ 13.Ka7 draws.

xv) 12.Rc8? Qf3+ 13.Rc6+ Kg5 14.Qa5+ Kg4 wins.

xvi) Rb6 (Qxe7; Qc6+) 13.Rh7+ Kxh7 14.Qa7+ Kg6 15.Qxb6 Qxb6 stalemate.

xvii) 15.Qe8? Ra2+ 16.Kb8 Rb2+ 17.Ka8 Rb6 wins.

xviii) 16.Rb8? Qf3+ 17.Rb7 Re2 18.Qh4+ Kg6 19.Qh7+ Kg5 20.Qg7+ Kh4 wins.

xix) 17.Kb8? Qh2+ 18.Kc8 Rc2+ 19.Kd7 Qh3+ 20.Ke7 Qe3+ 21.Kd7 Kg5 22.Qa5+ Kf4 23.Rb4+ Kg3 wins.

xx) 18.Qb5+? Qf5 19.Qe8 (Qb3 Rc2;) Ra2+ 20.Kb8 Kf4 21.Rb4+ Kg3 22.Qe7 Kg2 23.Qg7+ Kf2 wins.

xxi) 19.Qd5? Ra2+ 20.Kb7 Qg2 21.Rf6+ Ke3 22.Re6+ Kf2 wins.

xxii) 6.Ka8 Ra6+ 7.Kb8 Qb6+ 8.Rb7 Qd6+ 9.Qxd6+ Rxd6 wins.

xxiii) 8.Qh7+ Kg5 9.Qe7+ Rf6 wins.

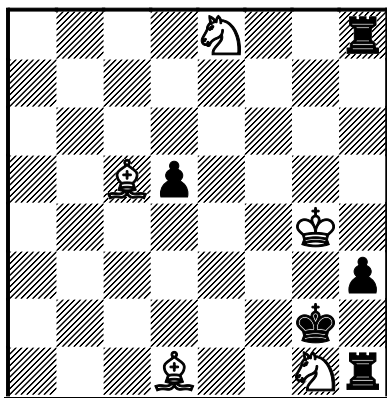
xxiv) 12.Qa1 Qc5+ 13.Rb6 Qc7+ 14.Rb7 Rc1 15.Qa2 Qc5+ 16.Ka6 Qc4+ 17.Rb5+ Ke6 wins.

xxv) 15.Qh8+ Ke3 16.Qh3+ Kd2 17.Qg2+ Kc3, or 15.Qa4+? Ke3 16.Qe8+ Kd2 17.Qa4 Qc5+ win.

xxvi) 17.Ka7 Rc4 18.Qg1+ Qe3 wins.

“A highly accurate heavy-weight battle displaying an original positional draw. My own difficulty with such endings is that they often seem to fall beyond the human understanding and thus fail to evoke any emotions. A kind of purely scientific matter of high standard rather than a digestible piece of art”.

No 17354 S. Kasparyan
1st commendation



g4g2 0622.02 5/5 Win

No 17354 Sergei Kasparyan (Armenia). 1.Bf3+ Kf1 2.Bxh1/i Rg8+ 3.Kf3/ii Rxcg1 4.Sf6 (Bxg1 Kxg1;) d4 5.Sg4/iii Rxh1/iv 6.Bb4/v Kg1/vi 7.Bd6 Kf1 8.Bg3 Kg1/vii 9.Bf2+/viii Kf1 10.Bh4/ix Kg1 11.Bg3 Kf1/x 12.Bf2 h2 13.Bh4 (Bg3) Rg1 14.Sxh2 mate.

i) 2.Se2? Rg8+ 3.Kf4 Rh2 4.Sg3+ Ke1 draws.

ii) 3.Kxh3? Rh8+ 4.Kg3 Rxh1 draws.

iii) 5.Bxd4? Rxh1 6.Sg4 Ke1 7.Bc3+ Kd1 8.Sf2+ Kc2 9.Sxh1 Kxc3, or 5.Bb4? Rg2 6.Sg4 Rxc4 draw.

iv) Rxc4 6.Kxc4 d3 7.Bf3 d2 8.Kxh3 Ke1 9.Bb4 wins.

v) 6.Bxd4? Ke1 7.Bc3+ Kd1 8.Sf2+ Kc2 9.Sxh1 Kxc3 draws.

vi) h2 7.Ba5 (Bd2) Rg1 8.Sxh2 mate.

vii) Rg1 9.Sh2 mate.

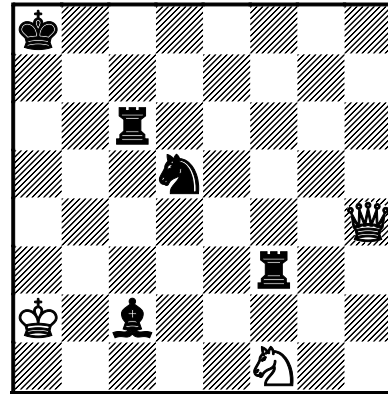
viii) 9.Be5? Kf1 10.Bg3 Kg1 loss of time.

ix) 10.Bxd4? Ke1 11.Bc3+ Kd1 12.Sf2+ Kc2 13.Sxh1 Kxc3 draws.

x) h2 12.Bh4 Kf1 13.Bf2 Rg1 14.Sxh2 mate, or d3 12.Bf2+ Kf1 13.Se3 mate.

“Subtle domination of B+ S vs.R but the tiresomely lengthy play unnecessarily uses captures of passive extras”.

No 17355 L. Topko
2nd commendation



a2a8 1634.00 3/5 Draw

No 17355 Leonid Topko (Ukraine). 1.Qd8+ Ka7/i 2.Qxd5 Bb3+/ii 3.Qxb3 Rf2+/iii 4.Sd2 (Kb1? Rxf1+;) Rxd2+ (Ra6+; Kb2) 5.Kb1 Rb6 6.Ka1 Ra6+ 7.Kb1 Rb6 8.Ka1 Rxb3 stalemate.

i) Kb7 2.Qxd5 Rd3 3.Qf7+ Ka6 4.Qf4 Bb3+ 5.Kb1 Rcd6 6.Se3 Rd2 7.Qe5 Kb7 8.Qg7+ draws. MG observes that Black can do better here: Be6 6.Sd2 Rdc3 7.Qa4+ Rb7 8.Qe4 R3c5 9.Rb2 Rb5+ 10.Ra3 Bd5 11.Qe7+ Rc7 and wins. However, after 4.Qe8 White is safe.

ii) Rfc3 3.Se3 Bd3 4.Qd7+ Kb8 5.Sd5 Ra6+ 6.Kb2 Rc2+ 7.Kb3 Rc8 8.Kb4 Rac6 9.Qe7 draws.

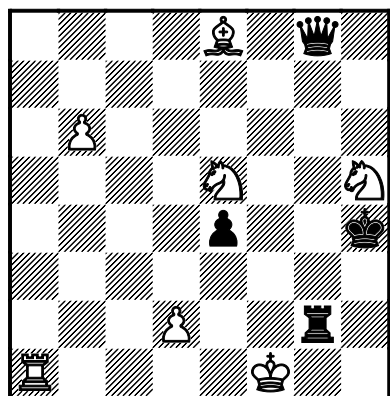
iii) Ra6+ 4.Kb2 Rf2+ 5.Kc3 Rxf1 6.Qd5 Rc6+ 7.Kd2 draws.

“An aesthetic and aristocratic (pawnless) play full of tactical surprises ends up in a choice between positional draw and stalemate”.

No 17356 Daniel Keith (France). 1.b7/i Rxd2/ii 2.Sf3+/iii exf3 3.Ra4+ Kh3/iv 4.Bg6 Qxc6/v 5.Sf4+ Kg3 6.Sh5+/vi Qxh5 7.b8Q+ Kh3 8.Rc4/vii Qh6/viii 9.Qb3 (Rc3? Qa6+;) Kg3 10.Qb8+ draws.

i) 1.Ra4? Rg1+ 2.Kf2 Qg2+ 3.Ke3 Re1+ 4.Kd4 Qxd2+ 5.Kc5 Qg5 6.Kd5 Qg8+/ix

No 17356 D. Keith
3rd commendation



f1h4 3412.21 7/4 Draw

7.Bf7 Qd8+ 8.Ke6 Qxb6+, and 9.Ke7 Qc5+ 10.Ke6 Kg5, or 9.Kf5 Rf1+ 10.Kxe4 Kg5 win.

ii) Rg1+ 2.Ke2 Qg2+ 3.Ke3 Rxa1 4.b8Q Re1+ 5.Kd4 Qxd2+ 6.Kc5 Rc1+ 7.Sc4 Qe3+ 8.Kd6 Rxc4 9.Ke6 draws.

iii) 2.Sg6+? Kg5 3.Ra5+ Kh6 4.Ke1 Rb2 5.Rb5 Qa2 6.Rxb2 Qa1+ wins.

iv) Kg5 4.b8Q Rd1+ 5.Kf2 Rd2+ 6.Ke1.

v) Qb3 5.Bf5+ Kh2 6.Rh4 mate.

vi) 6.Sxg6? Rd1 mate.

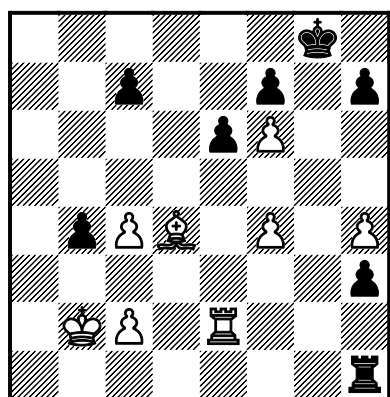
vii) 8.Qb3? (Qc8+?) Kh2.

viii) Rh2 9.Qc8+ Kg3 10.Qb8+, or Qh7 9.Rc3 Rd1+ 10.Kf2 Qh4+ 11.Kxf3 Qf6+ 12.Ke2+, or Rd1+ 9.Kf2 Qc5+ 10.Rxc5 win.

ix) But not Qd8+? 7.Bd7 Kxh5 8.b7 draws.

“High tension all the way through with 8.Rc4!! as an island of sobriety”.

No 17357 J. Gerhold
4th commendation



b2g8 0410.56 8/8 Win

No 17357 Jörg Gerhold (Germany). 1.Be5 h2 2.Rg2+ Kh8/i 3.Rxh2 Rxh2 4.f5 Re2

5.fxe6 Kg8/ii 6.e7 Rxe5 7.h5 Re3 (c5; Kb3) 8.c5 c6 9.Kc1/iii Re1+ 10.Kd2 Re4 11.Kd3 Re6 12.Kc4 Re4+ 13.Kb3 h6 14.Ka4 b3+ 15.Kxb3 Kh7 16.c4 Kh8 17.Kb4 Re5 18.Ka5/iv wins/v.

i) Kf8 3.Rd2 Ke8 4.Bxc7 wins.

ii) fxe6 6.f7+, or Rxe5 6.exf7 wins.

iii) 9.Kb1? Re1+ 10.Kb2 Re3.

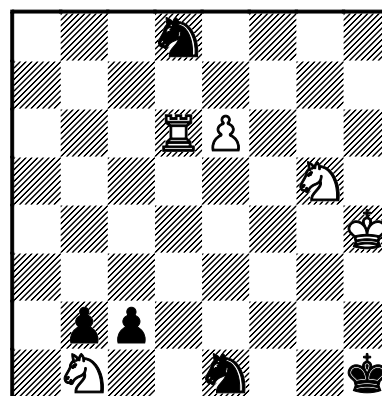
iv) 18.Ka4? Kh7 19.Ka5 loss of time.

v) Rxc5+ 19.Kb6 Re5 20.Kxc6 Re4 21.Kd7 wins.

“For the sake of creating a mighty supported passed pawn white is ready to give up all his capital”.

Again MG casts some doubts: 1.Bf2 and: h2 2.Be1 Rg1 3.Rxh2 Rxe1 4.c5 and Black is in serious trouble, e.g. c6 5.Kb3 Rb1+ 6.Ka4 Kf8 7.Ka5 b3 8.c4, or Re4 5.Rd2 h6 6.Rd8+ Kh7 7.Rc8 Rxf4 8.Kb3 Kg6 9.Rxc7 e5 10.Re7. Or Rh2 2.Rd2 h6 3.f5 exf5 4.Rd8+ Kh7 5.Bg3 Rg2 6.Bxc7 h2 7.Bxh2 Rxh2 8.Kb3 Rh3+ 9.Kxb4 Rxh4 10.Rd2 f4 11.c5 f3+ 12.c4 wins.

No 17358 M. Matouš
special commendation



h4h1 0108.12 5/5 Win

No 17358 Mario Matouš (Czech Republic). 1.e7 cxb1Q/i 2.e8Q/ii Sf3+/iii 3.Sxf3/iv Qh7+ 4.Kg3 b1Q 5.Qe4 Qg1+/v 6.Sxg1+ Qxe4 7.Sf3 Qxf3+ 8.Kxf3 wins/vi.

i) c1Q 2.exd8Q, or Sg2+ 2.Kg3 c1Q 3.Rh6+ Kg1 4.Sf3+ Kf1 5.Rh1+ Ke2 6.e8Q+ Se3 7.Rh2+, or Sf3+ 2.Kg3 Sf7 3.e8Q wins.

ii) 2.exd8Q? Qf5 3.Rd1 (Kg3 Qe5+;) b1Q draws.

iii) Qc1 (Sf7; Kg3) 3.Qe4+, and Kh2 4.Qe5+ Kh1 5.Kg3, or Sg2+ 4.Kg4 b1Q/vii 5.Rh6+ Kg1 6.Sh3+ Kh1/viii 7.Sf4+ wins.

iv) 3.Kg3? Qg1+ 4.Kxf3 Qg2+ 5.Kf4 Qh2+.

v) Qbxe4 6.Rd1+, or Qhxe4 6.Rh6+.

vi) Sb7 (Sf7; Rd5) 9.Rd7 Sc5 10.Rd5 Se6 11.Kg3 wins.

vii) Qc8+ 5.Kg3 Qc3+ 6.Sf3 Qg7+ 7.Kf2 Qa7+ 8.Rd4, or Kg1 5.Sf3+ Kf1 6.Sd2+ Kf2 7.Rf6+, or Se6 5.Rxe6, or Sf7 5.Qh7+ Kg1 6.Sh3+ Kh2 7.Sf2+ Kg1 8.Rd1+ Kxf2 9.Qxf7+ wins.

viii) Kf1 7.Qf3+ Ke1 8.Qf2+.

“5.Qe4!! is remarkable”.

Announcement

Harold van der Heijden 50 JT

- No set theme.
- A maximum of 4 studies per composer.
- Only original studies (also no corrections or versions).
- **Artistic** studies with “database material” are welcomed, but please do not send **technical** endings without artistic content (this also applies to endings with more material!).
- Do not send studies directly to me!

Total prize fund: 600 EUR (co-sponsor: ARVES)

Extra prizes: endgame study books, endgame study databases: HHdbIV (!)

Judge:

Harold van der Heijden

Tourney director:

René Olthof,

Achter 't Schaapshoofd 7,

5211 MC 's-Hertogenbosch, the Netherlands.

E-mail: raja@newinchess.com

Submission deadline:

December 18th, 2010

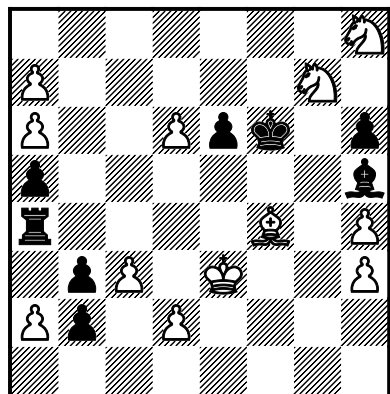
The award will be published in **EG**

Please re-print!

Israel Ring Tourney 2005-2006

Iuri Akobia (Georgia) judged the biennial tourney. 12 studies competed, a majority of which appeared in the award which was published in *Variantim* no. 48 (viii2008). There is no mention of a confirmation time.

No 17359 A. Grinblat & H. Aloni
1st Prize



e3f6 0342.85 12/8 BTM, Win

No 17359 Arieh Grinblat & Hillel Aloni (Israel). 1...Re4+ 2.Kxe4 b1Q+ 3.Kd4/i Qg1+ 4.Be3 Qxg7/ii 5.a8Q b2/iii 6.Qb8/iv b1Q 7.Qxb1 Qa7+ 8.Kc4 Be2+ 9.d3 Bxd3+/v 10.Qxd3 (Kxd3 Qh7+;) Qxa6+ 11.Kc5 (Kd4 e5+;) Qxd3/vi 12.Bd4+ e5 13.d7 Ke7 14.Sf7 Kxd7/vii 15.Sxe5+ wins.

i) 3.d3? Qh1+ 4.Ke3 Qf3+ wins.

ii) e5+ 5.Kc5 Qh1 6.Sxh5+ Ke6 7.axb3 Qd5+ 8.Kb6 Qxb3+ 9.Kxa5 Qa3+ 10.Kb5 Qb3+ 11.Kc5 Qd5+ 12.Kb4 Qxd6+ 13.Bc5 Qxa6 14.c4 wins.

iii) bxa2 6.Qe4 Qg3 7.d7 Qd6+ 8.Kc4 e5 9.Bd4 exd4 10.Qxd4+ Qxd4+ 11.cxd4 a1Q 12.d8Q+ Kg7 13.Qe7+ Kxh8 14.Qe5+ Kg8 15.Qxh5 wins.

iv) 6.Kc5? b1Q 7.Bd4+ e5 8.a7 Qgb7 draws.

v) Qxa6+? 10.Kc5 Qc8+ 11.Kb5 Qb8+ 12.Bb6 Qxd6 13.Kxa5 wins.

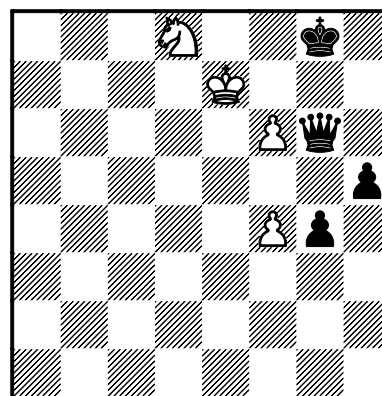
vi) Qa7+ 12.Kc6, or Qc8+ 12.Kb5 win.

vii) exd4 15.d8Q+ Kxf7 16.Qd5+ Ke7 17.cxd4 Qxh3 18.h5 a4 19.Kb6 Qh4 20.Kb5 a3 21.Qe5+ Kd7 22.d5 wins.

“A complex mechanism with interesting combinational play. A valuable decoration is

provided by the moves 1...Re4+!, 9...Bd3!! and 11.Kc5!!”.

No 17360 A. Sochnev
2nd Prize



e7g8 3001.22 4/4 Win

No 17360 Alexey Sochnev (Russia). 1.f7+ Kh7 2.f8S+/i Kh6 3.Sxg6 Kxg6 4.Ke6 h4/ii 5.f5+ Kh5 6.f6 g3 7.f7 g2 8.f8R/iii Kg4 9.Sf7 (Sc6) h3 10.Se5+ Kh4 11.Rh8+ Kg3 12.Rg8+ Kf2 13.Sd3+ Kf1/iv 14.Rf8+ Kg1 15.Sf4 Kh2/v 16.Rh8 g1Q 17.Rxh3 mate.

i) 2.f8Q? g3 3.Se6 g2 4.Sg5+ Qxg5+ 5.fxg5 g1Q draws.

ii) g3 5.Sf7 h4 6.Sg5 g2 7.Sh3 Kh6 8.Kf6 Kh5 9.Kf5 wins.

iii) 8.f8Q? g1Q 9.Qh8+ Kg4 10.Qg8+ Kh3 11.Qxg1 stalemate.

iv) Kf3 14.Ke5 h2 15.Se1+ Ke3 16.Rg3+ Kf2 17.Rxg2+, or Ke3 14.Rg3+ Ke2 15.Sf4+ Kf2 16.Rg8 g1S 17.Kf5 wins.

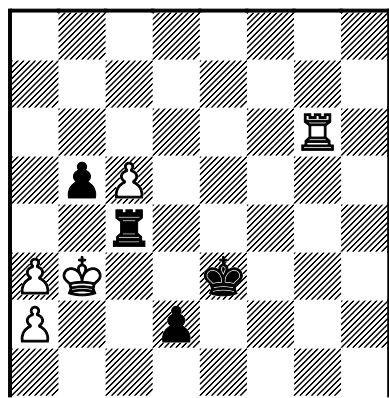
v) h2 16.Se2+ Kh1 17.Sg3+ Kg1 18.Rf7 h1Q 19.Se2+ Kh2 20.Rh7 mate.

“The promotions are known as well as the final mate. However, the light form surprises. The author does not betray his principles”.

The third prize was won by Shuki Nahshoni (Israel): c1g4 1614.66 f8e2f2b4a5b8.a2a3b5 d7g2g3a6d4d5f5g6g7 10/10 Win: 1.Bd2 Rxd2 2.Qe7 Rc2+ 3.Kb1 Rb2+ 4.Ka1 Rxa2+ 5.Kb1

Rab2+ 6.Kc1 Rbc2+ 7.Kd1 Rcd2+ 8.Ke1 Rde2+ 9.Qxe2+ Rxe2+ 10.Kxe2 Sxd7 11.bxa6 d3+ 12.Kd2 Kxg3 13.a7 Sb6 14.Kxd3 Kxg2 15.Kd4 f4 16.Kc5 Sa8 17.Kc6 f3 18.Sb3 f2 19.Sd2 f1Q 20.Sxf1 Kxf1 21.Kb7 d4 22.Kxa8 d3 23.Kb8 d2 24.a8Q d1Q 25.Qh1+ Ke2 26.Qxd1+ Kxd1 27.a4 g5 28.a5 g4 29.a6 g3 30.a7 g2 31.a8Q g1Q 32.Qa1+ wins. But HH cooks: g5 16.Kc5 Sa8 17.Kc6 g4 18.Kb7 g3 19.Kxa8 Kf2 20.Kb7 g2 21.a8Q g1Q 22.Qa7+ Kg2 23.Qxg1+ Kxg1 24.Sb3 f4 25.a4 Kf2 26.a5 Ke3 27.a6 f3 28.a7 f2 29.a8Q f1Q, or here 22.Qf8 Qb1+ 23.Ka7 Qd3.

No 17361 M. Grushko & H. Aloni
special prize



b3e3 0400.32 5/4 Win

No 17361 Michael Grushko & Hillel Aloni (Israel). 1.Re6+/i Kd3 2.Rd6+ Ke2 3.Re6+ Kd1 4.c6 Kc1 5.Rd6 d1Q+ 6.Rxd1+ Kxd1 7.a4 Rxa4 8.c7 Rc4 9.a4 Rxc7 10.axb5 Kd2 11.Kb4/ii Kd3 12.b6 Rc1 13.Kb5 Kd4 14.b7 Kd5 15.Kb6 wins.

i) 1.Rg1? Rc1 2.Rg3+ Kd4, or 1.Rg3+? Ke4 2.Rg4+ Kd3 3.Rxc4 bxc4+, or 1.Rd6? Rc1 2.Kb4 d1Q 3.Rxd1 Rxd1, and now: 4.Kxb5 Kd4 5.c6 Kd5 6.c7 Rc1, or 4.Ka5 Rc1 5.Kb6 Kd4 win.

ii) 11.Ka4? Rc1 12.b6 Rb1 13.Ka5 Kc3 wins.

“Nice rook study with a well-known ending”.

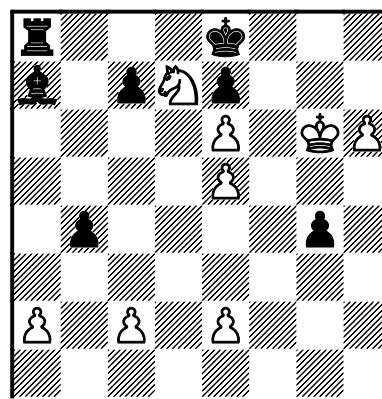
Suspect (MG): 3.a4 Rxa4 4.c6 Rc4 5.Re6+ Kd1 6.Kb2 Rb4+ 7.Ka3 Kc2 8.Rxb4 d1Q 9.Kc5 Qd8 10.Re4.

The first HM was won by a version of a study by Mark Pevsner (Israel): h4d6 4068.53 g5a6g1g4a5b6e7f8.a3b2e3e4g3a4b3e6 9/9

Win: 1.e5+ Kc5 2.Qxe7+ Kxb6 3.Qd6+ Ka7 4.Qc7+ Ka8 5.Sc6, and: 5...Sd7 6.Qd8+ Kb7 7.Sa5+ Ka7 8.Qxd7+ Ka8 9.Qd8+ Ka7 10.Qc7+ wins, or 5...Sg6+ 6.Kg5 Bxe3+ 7.Kxg6 Bh5+ 8.Kxh5 Qe2+ 9.Kg6 Qc2+ 10.Kg7 Bh6+ 11.Kh8 Bg7+ 12.Kg8 wins.

But HH cooks: After Sd7 6.Qd8+ Kb7 also 7.Qxd7+ wins: Kb6 8.Qd6 Qc4 9.Sd8+ Ka5 10.Sb7+ Kb5 11.Qd7+ Kb6 12.Sd6 Qa6 13.Sc8+ Kc5 14.Qd4+ Kc6 15.Se7+ Kc7 16.Kxg4 Qe2+ 17.Kh4 Qxe3 18.Qd6+ Kb7 19.Qd7+, or here Qc5 13.Kxg4 Bxe3 14.Qxe6 Bc1 15.Sc4++ Kb5 16.Kh5.

No 17362 S. Hornecker
2nd honourable mention



g6e8 0331.64 8/7 Win

No 17362 Siegfried Hornecker (Germany). 1.Sb8 (h7 0-0-0;) Bd4 2.Sc6 Ra3 (Ra6; h7) 3.e3/i Rxe3/ii 4.h7/iii Rh3 5.Sxd4 (Kf7? Be3;) g3 (Kf8; Sf5) 6.Kg7/iv g2 7.Se2/ix g1Q+ 8.Sxg1 Rg3+ 9.Kh6 wins.

i) 3.Sxd4? Rh3 4.h7 g3 5.Kg7 g2 6.Sf3 Rg3+ 7.Kh6 Rh3+ draws.

ii) Bxe5 4.Sxe5 Rxe3 5.h7 Rh3 6.Sf7 (Sxg4? Kf8;) Rxh7 7.Kxh7 g3 8.Sg5

iii) or first Sxd4.

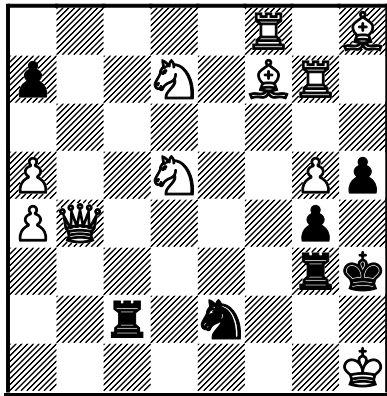
iv) 6.Sf5? Rxh7, or 6.Sf3? Kf8.

v) If White had not played 3.e3! then now 7.Sf3? Rg3+ 8.Kh6 Rh3+ 9.Kg7 Rg3+ draws.

“Certainly the moves 1.Sb8! and 3.e3! are attractive”.

No 17363 Reino Heiskanen (Finland) & Hillel Aloni (Israel). 1.Qe1/i Rg1+/ii 2.Qxg1 Sg3+ (Sxg1; Rh7) 3.Qxg3+ Kxg3 4.Rc8 Rxc8 5.Sc7/iii Rxc7 6.Sc5 Rxc5 7.Bc4 Rxc4 8.Rc7 Rxc7 9.Be5+ Kh4/iv 10.Bxc7 Kxg5 11.a6 Kf5

No 17363 R. Heiskanen & H. Aloni
3rd honourable mention



h1h3 1825.33 11/7 Win

12.Bb8 Ke6 13.Bxa7 Kd7 14.Bb8 Kc6 15.a6 wins.

i) 1.Sf4+? Sxf4 2.Qe1 Rh2 mate.

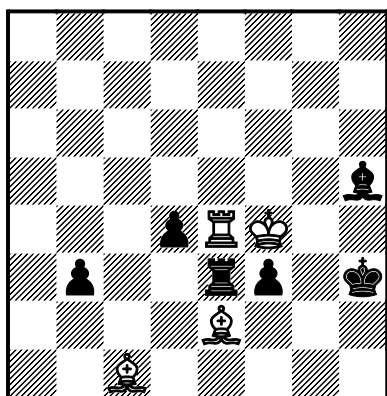
ii) Rg2 2.Sf4+ Sxf4 3.Bd5 Rh2+ 4.Kg1 Se2+ 5.Qxe2, or Rf3 2.Rh7 Sg3+ 3.Qxg3+ Kxg3 4.Be5+ Kf2 5.Rxh5 g3 6.Bxg3+ Kxg3 7.Rh3+, or Rc1 2.Qxc1 Sxc1 3.Sf4+ win.

iii) 5.Sc5? Rxc5 6.Sc3 Rxc3.

iv) Kf2 10.Bxc7 h4 (g3; Bxg3+) 11.Kh2 (g6? g3;) g3+ 12.Kh3 wins.

“11a6! is interesting”.

No 17364 D. Kostadinov
& L. Stanchev
4th honourable mention



f4h3 0450.03 4/6 Win

No 17364 Diyan Kostadinov & Lazechar Stanchev (Bulgaria). 1.Bf1+/i Kh2 2.Bxe3 b2/ ii 3.Bd3/iii dxe3 4.Kxe3 Bg6 5.Rh4+/iv Kg3 6.Rh1 Kg2 7.Rb1/v f2 8.Bf1+ Kg1 9.Rxb2 Kxf1 10.Rxf2+ Kg1 11.Kf3 Be4+ 12.Kg3 wins.

i) 1.Bxe3? fxe2 2.Bxd4 Kg2 3.Bc3 Kf1 4.Kg3 b2 5.Rf4+ Bf3 6.Rxf3+ Kg1 7.Rf4 e1Q+ 8.Bxe1 b1Q 9.Bf2+ Kf1 draw.

ii) dxe3 3.Kxe3 b2 4.Kf2 wins.

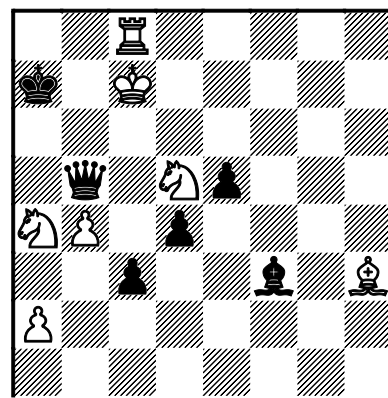
iii) 3.Kg5? dxe3 4.Bd3 f2 wins.

iv) 5.Rb4? Bxd3 6.Rxb2+ Be2 draw.

v) 7.Rd1? f2 8.Bf1+ Kg3 9.Bd3 Kg2 draw.

“The known finish is realized by original play. The try 1.Bxe3? is interesting”.

No 17365 C. Bent †
special honourable mention



c7a7 3142.23 7/6 Draw

No 17365 Michael Bent (Great Britain). 1.Ra8+/i Kxa8 2.Sdb6+ Ka7 3.Sc8+ Ka6 4.Bf1 Qxf1/ii 5.Sc5+/iii Kb5 6.a3 Kc4 7.Sb6+ Kb5 8.Sc8 Kc4 9.Sb6+ draws.

i) 1.Sdb6? c2 2.Ra8+ Bxa8 3.Sc8+ Ka6 4.Sc5+ Qxc5+, or 1.Bf1? Qb7+, or 1.Bd7? Qxd5 2.b5 c2 3.Bc6 Qf7+ 4.Kd8 Qf8+ 5.Kc7 Qe7+ win.

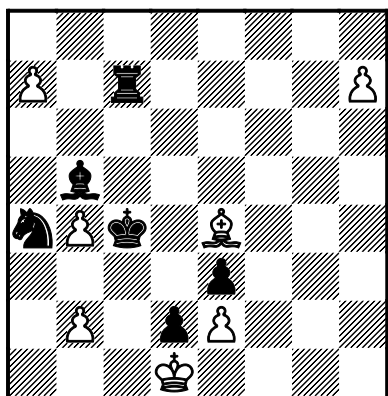
ii) d3 5.Bxd3 Qxd3 6.Sc5+ Kb5 7.Sxd3 e4 8.Sd6+ Ka4 9.Sxe4 Bxe4 10.Se1 Kxb4 11.Kd6 Ka3 12.Ke5 Bh7 13.Kd4 draws, or here Kc4 8.Sxe5+ Kxb4 9.Sb6 Be4 10.Sd3+ Ka3 11.Sc4+ Kxa2 12.Sc1+ Kb1 13.Sa3+ Kxc1 14.Sb5 c2 15.Sa3.

iii) 5.a3? Qc4+ (Kb5?; Sc5) 6.Sc5+ Qxc5+ 7.bxc5 c2.

No 17366 Siegfried Hornecker (Germany). 1.h8Q Kb3/i 2.Bd5+ Bc4 3.a8Q Sxb2+ 4.Qxb2+ Kxb2 5.Qh8+/ii Kb1 6.Bxc4/iii Rxc4 7.Qh7+ Kb2 8.Qg7+ Kb1 9.Qg6+ Kb2 10.Qf6+ Ka3 11.Qa6+ Kb3 12.Qe6 wins.

i) Kxb4 2.Qd4+ Rc4 3.Qxe3 wins.

No 17366 S. Hornecker
1st commendation



d1c4 0343.52 7/6 Win

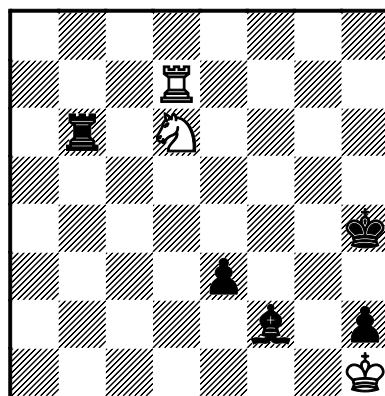
ii) 5.Bxc4? Rxc4 6.Qh8+ Ka3 7.Qa1+ Kxb4 draws.

iii) 6.Be4+? Ka2 7.Bc2 Bb3 8.Qa8+ Kb2 9.Qh8+ Ka2 10.Bxb3+ Kxb3 11.Qa1 Rc1+ draws.

No 17367 Gerhard Josten (Germany).
1.Sf5+ (Kxh2? Rxd6;) Kg4/i 2.Sxe3+ Bxe3
3.Rg7+ Kf3 4.Rf7+ Bf4 5.Rb7 Rg6/iii 6.Rg7
Rxc7 stalemate.

i) Kh3 2.Rh7+ Kg4 3.Sxe3+ draws.

No 17367 G. Josten
2nd commendation



h1h4 0431.02 3/5 Draw

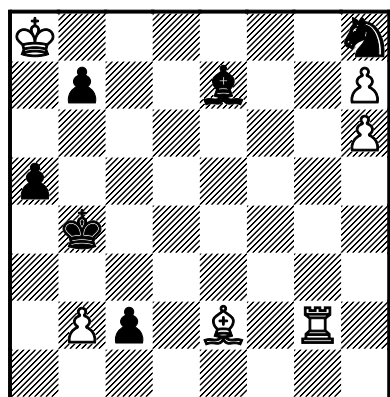
The special commendation was cooked by
MG: P. Vatarescu & H. Aloni b2a4 4005.25
a2d1a1c8b1.a3b4b5c6c7d2d5 6/8 Win: 1.Sb3
Qc2+ 2.Kxc2 d1Q+ 3.Kxd1 Sc3+ 4.Kc1
Sxa2+ 5.Kb2 Sxb4 6.Sc5+ Ka5 7.Kb3 Sa2
8.Kxa2 b4 9.a4 wins.

However: 6.axb4 Kxb4 7.Se7 c5 8.Sxd5+
Kc4 9.Sf4! and Black has no defence against
the S-manoevre Sd3-c5 blocking the c-pawn
with a Troitzky win, e.g. c6 10.Kc2 Kb4
11.Sd3+ Kc4 12.Sbxc5.

Hungarian Chess Federation 2007

The annual MSV tourney award was, as usual, published in *Magyar Sakkvilág* (i2009) with a three month confirmation time. The judge was Gheorghe Telbis. He received 20 studies by 11 composers from 8 countries.

No 17368 P. Bennó
1st prize



a8b4 0143.33 6/6 Win

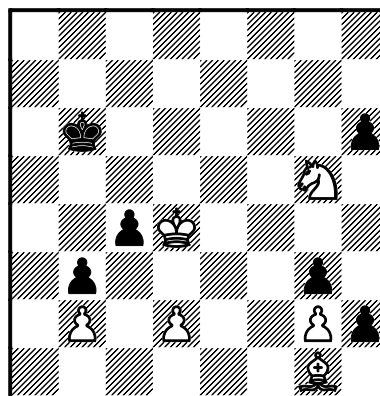
No 17368 Pál Bennó (Hungary). 1.Rg1/i Bg5/ii 2.Rxg5 c1Q 3.Rb5+ Ka4 4.Rb6 (Rxb7? Qc8+;) Qg1/iii 5.Ka7 (Rxb7? Qd4;) Qd4 6.Bf3/iv Sg6/v 7.Bh5 Qd8 (Se5; Bd1+) 8.Bg4/vi Sh8 (Se5; Bd1+) 9.Be6 Qd3 (Qd1; Bc4) 10.Ba2 (Bg8) Qf3/vii 11.Bc4 Qg3/viii 12.Be2/ix Qg1 13.Bh5 Qe1 (Qc1; Be8+) 14.Ka8/x wins.

- i) 1.Rg4+? Kb3 2.Bc4+ Kxb2 3.Rg2 Kc3.
- ii) Kb3 2.Bd3 Kxb2 (Bf6; Rc1) 3.Rg2 Kc3 4.Bxc2, or Bc5 2.Rc1 Kb3 3.Bd3 win.
- iii) Sf7 5.Bb5+ Kb4 6.Be8+ Kc5 7.Bxf7.
- iv) 6.Bf1? Sf7 7.Bh3 Se5 8.h8Q Sc6+, or 6.Bh5? Qd7 7.Bf3 Qd4.
- v) Qd7 7.Bh5 Qd8 8.Bg4 Qd5 9.Be6 Qd3 10.Ba2, or Qd3 7.Bg4 Qd4 (Qd5; Be6) 8.Be6 Qd3 9.Ba2 win.
- vi) 8.b3+? Ka3 9.Bxg6 a4 10.bxa4 Kxa4 11.Rd6 Qf8 12.Kxb7 Kb4 13.Re6 Qxh6, or 8.Rxg6? b5, or 8.Bxg6? Qa8+ 9.Kxa8 stalemate.
- vii) Qc2 11.Bd5 Qd3 12.Be6, or Qe3 11.Bd5 Qd3 12.Be6 Qd1 13.Bc4.
- viii) Qe3 12.Bd5 Qh3 13.Rxb7 Qe3+ 14.Ka8 Qe8+ 15.Rb8.
- ix) 12.Bd5? Qe3 13.Bc4 Qg3.

x) 14.Rxb7? Sg6 15.b3+ Ka3 16.Bxg6 Qf2+ 17.Rb6 Qd4.

“A monumental and logical study with a mate ending. After the 6th move White wins a tempo with a long bishop manoeuvre”.

No 17369 M. Berta
& J. Csengeri
2nd prize



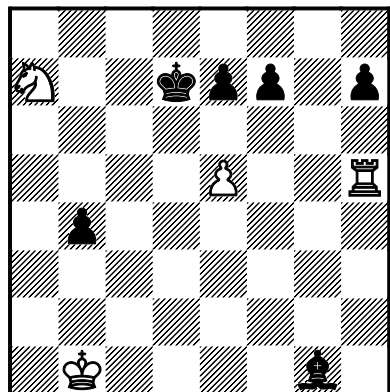
d4b6 0011.35 6/6 Draw

No 17369 Mátyás Berta & József Csengeri (Hungary). 1.Sh3/i h1Q 2.Ke4+ Kc6 3.Kf3 Kd6 4.Kxg3 Ke5 5.Kf2/ii Kf6/iii 6.Kg3 Kf5 7.Kf3/iv h5 8.Kg3 h4+ 9.Kf3 (Kf2? Kg4;) Ke5 10.Kf2 Ke4 11.Kf1 Kd3/v 12.Sf2+ Kxd2 13.Sxh1 c3 14.Bd4 c2 15.Kf2 c1Q 16.Be3+ Kc2 17.Bxc1 draws.

- i) 1.Sf3? h1Q 2.Kxc4+ Ka5 3.Be3 Qxg2 4.Sd4 h5.
- ii) 5.Kf3? Kf5 6.Kg3 h5 7.Kf3 h4 8.Kf2 Kg4, or 5.Be3? Qe1+ 6.Kf3 h5 7.Sf2 Qa1 8.Bh6 Kf6.
- iii) Kf5 6.Kf3 h5 7.Kg3.
- iv) 7.Bd4? Qe1+ 8.Kh2 Qxd2 9.Bg7 h5, or 7.Be3? Qc1 8.Bd4 Qxd2 9.Bh8 Qe3+ 10.Kh2 h5.
- v) Qxg1+ 12.Sxg1 Kd3 13.Sf3 Kc2 14.Ke2, but not 12.Kxg1? Kd3 13.Sf4+ Kxd2.

“The study shows a fight between knights after 1...h1Q with many tempo manoeuvres”.

**No 17370 G. Hörning
& M. Minski
3rd prize**



b1d7 0131.14 4/6 Win

No 17370 Gerd-Wilhelm Hörning & Martin Minski (Germany). 1.e6+/i fxe6 2.Ra5/ii Kc7 3.Ra4/iii Kb7 4.Sb5 Bc5 5.Ra2 Kb6 6.Sa7 Kb7 7.Sc8 Kxc8 8.Rc2 wins.

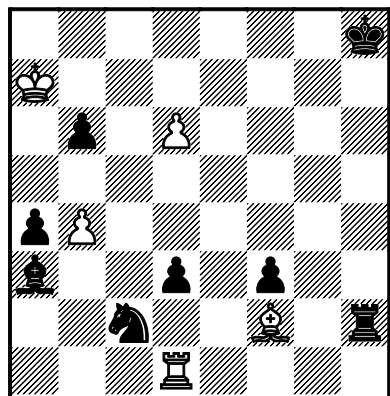
i) 1.Sb5? Kc6, and 2.Rf5 Bb6 3.Rxf7 Bc5 or 2.Kc2 Kxb5 3.e6+ f5.

ii) 2.Sb5? Kc6 3.Kc2 e5 (Bc5; Sc7) 4.Rxe5 Bc5 5.Sc7 Bd6 draws.

iii) 3.Ra2? Kb7 4.Sb5 Kb6 5.Sa7 Kb7 repeats.

“A nice study in a classical style. White has the advantage of a rook, but he has many difficulties”.

**No 17371 J. Mikitovics
4th prize**



a7h8 0443.24 5/8 Win

No 17371 János Mikitovics (Hungary). 1.d7 Rh7 2.Rh1 Sxb4 3.Kb7/i Sc6 4.Kxc6 Be7 5.Re1 Rh6+/ii 6.Kc7 Rh7 7.Kc8 Bf6/iii 8.Bd4 Rxd7 9.Bxf6+ Rg7 10.Rf1/iv d2/v 11.Rg1 f2 12.Bxg7+/vi Kh7 13.Rf1/vii Kxg7 14.Kc7 (Kb7) Kg6 (a3; Kxb6) 15.Kxb6 Kg5 16.Kc5

Kf4 17.Kd4 (Rxf2+? Ke3;) Kf3 18.Kd3 d1Q+ 19.Rxd1 Kg2 20.Ke2 wins.

i) 3.Rxh7+? Kxh7 4.d8Q Sc6+.

ii) Bf6 6.Bd4 Rxd7 7.Bxf6+.

iii) Bg5 8.Bd4+ Kg8 9.Rg1 wins.

iv) 10.Rg1? f2 11.Bxg7+ Kh7 12.Rf1 Kxg7 13.Rxf2 b5.

v) b5 11.Rxf3 Kg8 12.Bxg7 Kxg7 13.Rxd3/viii wins.

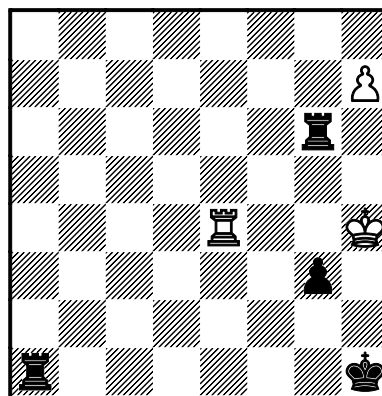
vi) 12.Rxg7? f1Q 13.Rg1+ Qxf6.

vii) 13.Rd1? Kxg7 14.Kc7 Kf6 15.Kxb6 Ke5 16.Kb5 Ke4 17.Kxa4 Ke3 18.Kb3 Ke2 draws.

viii) But not 13.Rg3+? Kf6 14.Rxd3 Ke5 15.Kc7 b4.

“The author shows the stacking of pins with many tactical motifs”.

**No 17372 E. Minerva
5th prize**



h4h1 0700.11 3/4 Win

No 17372 Enzo Minerva (Italy). 1.h8Q/i g2/ii 2.Kh5/iii g1Q (Rg3; Rh4+) 3.Rh4+/iv Kg2 4.Qb2+ (Kxg6? Kf3+) Qf2/v 5.Rh2+ (Qxa1? Qf5 mate;) Kxh2 6.Qxf2+ Rg2/vi 7.Qh4+ (Qf4+? Kh1;) Kg1 8.Qd4+ wins.

i) 1.Kh5? Ra8/vii 2.Kxg6 g2.

ii) Ra2 2.Re1+ Kh2 3.Qd4 Rf2 4.Qe4.

iii) 2.Qxa1+? g1Q, or 2.Rg4? g1Q (Rxg4+?; Rxg4).

iv) 3.Qe5? Qf2 4.Rh4+ Qxh4+ 5.Kxh4 Rgg1.

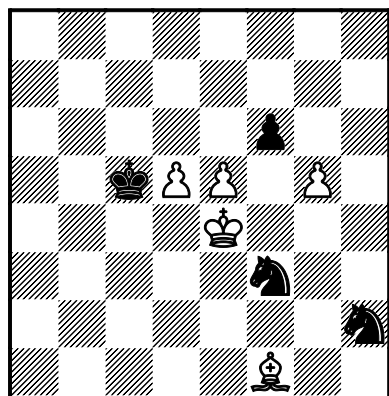
v) Kf1 5.Rf4+ Ke1 6.Re4+ Kd1 (Kf1; Qe2 mate) 7.Qe2+ Kc1 8.Rc4+ Kb1 9.Qc2 mate, or Kf3 5.Qc3+ Kf2 6.Rf4+.

vi) Kh1 (Kh3; Qf5+) 7.Qh4+ (Kxg6? Rg1+;) Kg2 (Kg1; Qd4) 8.Kxg6 wins.

vii) But not g2? 2.Rh4+ Kg1 3.h8Q.

“The study shows a fight between the major pieces. White has an extra rook, but he has many difficulties”.

No 17373 G. Josten
& J. Mikitovics
1st honourable mention



e4c5 0016.31 5/4 Win

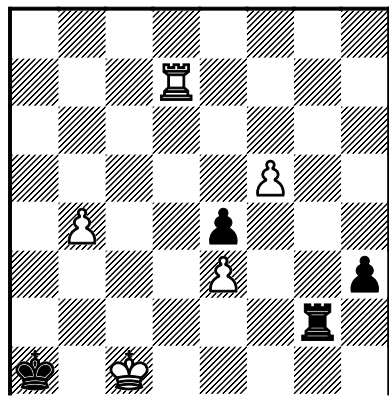
No 17373 Gerhard Josten (Germany) & János Mikitovics (Hungary). 1.g6/i Sg4 2.g7 fxe5 3.Be2 Sd2+ 4.Kf5 Sh6+ 5.Kxe5 Sb3 6.d6 Sd4 7.d7 Sc6+ 8.Kf6/ii Kd6 9.Kg6 Sg8 10.Kf7 Sh6+ 11.Ke8 wins.

i) 1.gxf6? Sxe5 2.Kxe5 Sg4+ 3.Ke6 Sxf6 4.d6 Sh7 5.Ke7 Sf8 6.Bc4 Sg6+ draws.

ii) 8.Ke6? Kb6 9.Kf6 Kc7 10.Kg6 Sg8 11.Kf7 Sh6+ 12.Ke8 Sd8 13.Bd3 Sb7 14.Ke7 Sg8+ 15.Kf7 Sh6+ 16.Kg6 Sg8 positional draw.

“The fight and victory of passed white pawns against black knights”.

No 17374 R. Becker & I. Akobia
2nd honourable mention



c1a1 0400.32 5/4 Win

No 17374 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Ra7+/i Ra2 2.Rh7 h2 3.f6 Rf2 4.f7/ii Rxf7 5.Rxh2 Rf2/iii 6.Rh4/iv Ka2 7.Rf4/v Rh2/vi 8.Rxe4 Kb3 9.Kd1 Ka4 10.Rc4 Rg2 11.Rd4 Rh2 12.Ke1 Rb2/vii 13.Rd2 Rxb4 14.Ke2 (Kf2) Kb5 15.Rc2 Rc4 16.Rxc4 Kxc4 17.Kf3 Kd5 18.Kf4 Ke6 19.Ke4 wins.

i) 1.f6? Ka2 2.f7 h2, or 1.Rh7? Ka2 2.Rxh3 Kb3 3.Rh4 Kc3 4.Kd1 Kd3.

ii) 4.b5? Ka2 5.b6 Kb3 6.b7 Kc3 7.Rc7+ Kd3 8.Rd7+ Kc3 draws.

iii) Rf1+ 6.Kc2 Rc1+ 7.Kb3 Re1 8.Rh3 wins.

iv) 6.Rxf2? stalemate. 6.Rh7? Ka2 7.b5 Kb3 8.b6 Rf1+ 9.Kd2 Rf2+ 10.Ke1 Rb2 11.Rc7 Ka4 12.b7 Ka5 13.Kd1 Ka6 draws.

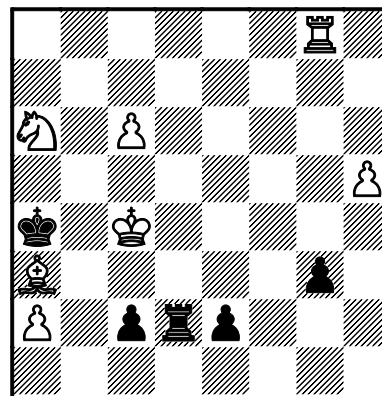
v) 7.Rxe4? Kb3 8.Kd1 Ka4 9.Rd4 Rg2 10.Rc4 Rh2 (Kb5?; Re4) 11.Rd4 Rg2 12.Ke1 Rh2 13.Kf1 Rb2 14.e4 Rxb4 15.Rxb4+ Kxb4 16.Ke2 Kc5 17.Ke3 Kd6 18.Kf4 Ke6 draws.

vi) Rb2 8.Rxe4 Kb3 9.Re8 Rh2 10.b5 Kc4 11.b6, or Re2 8.Rxe4 Kb3 9.Kd1 Ra2 10.b5 win.

vii) Rg2 13.Rd2 Rg8 14.Kf2 wins.

“A study in the usual style of the co-authors: complicated positions, White bypasses a thematic try on the 7th move (7.Rxe4?), and then follows a database position”.

No 17375 J. Mikitovics
3rd honourable mention



c4a4 0411.33 7/5 Draw

No 17375 János Mikitovics (Hungary). 1.Sb4/i Kxa3 2.Rxg3+ Ka4/ii 3.Rg1 c1Q+/iii 4.Rxc1 Rd1 5.Rc3 e1Q 6.Ra3+ Kxa3 7.Sc2+

Ka4/iv 8.Sxe1 Rxe1 9.Kd5/v Kb5 10.c7 Re8/vi 11.Kd6 draws.

i) 1.Bc1? e1Q 2.Sc5+ Ka5 3.Bxd2+ Qxd2 4.Sb3+ Ka6 5.Sxd2 c1Q+ 6.Kd3 (Kb3 Qxd2;) Qc5.

ii) Kb2 3.Rg1 Rd1 4.Sxc2 Rxc2 5.Kd3 Rc1 6.Kxe2 wins.

iii) Rd1 4.Sxc2 Rxc2 5.c7 Rc1 6.Kd3 Rxc2 7.Kxc2 wins.

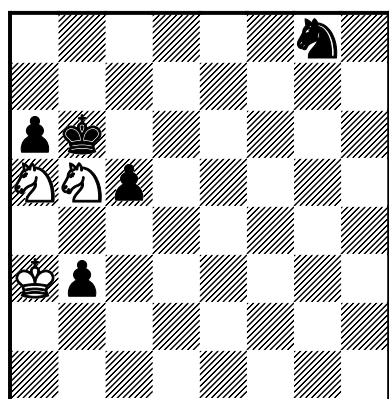
iv) Kb2 (Kxa2) 8.Sxe1.

v) 9.Kc5? Ka5 10.c7 Rc1+ 11.Kd6 Kb6 12.Ke5 Kxc7, or 9.h6? Ka5 10.h7 Re8 11.Kc5 Ka6 12.c7 Kb7 wins.

vi) Rc1 11.Ke5, but not 11.Kd6? Kb6.

“After the second black queen promotion White obtains a new queen on e1 with two tactical motifs: decoy and double attack”.

No 17376 J. Csengeri
4th honourable mention



a3b6 0005.03 3/5 Draw

No 17376 József Csengeri (Hungary). 1.Sd6/i Kxa5 2.Kxb3/ii Sf6 3.Kc3/iii Kb6 4.Kc4 Kc6 5.Sc8/iv Sg8 6.Sa7+ Kb6 7.Sc8+ Kc6 8.Sa7+ Kb7 9.Sb5 Kc6 10.Sa7+/v Kb7 11.Sb5 axb5+ 12.Kxb5 draws.

i) 1.Ka4? axb5+ (b2?; Sc3) . 1.Kxb3? axb5/vi. 1.Sxb3? axb5, or 1.Sa7? Kxa5/vii, or 1.Sc7? Kxa5/viii 2.Kxb3 Sf6 3.Kc4 Sd7 4.Se6 Kb6.

ii) 2.Sc4+? Kb5 3.Kxb3 Sf6, or 2.Se4? Kb5(c4?; Sd6) 3.Kxb3 Se7 4.Sc3+ Kc6 5.Ka4 Sd5 win.

iii) 3.Kc4? Sd7 4.Se4 Kb6 5.Kd5 Kb5 6.Sc3+ Kb4, or 3.Sc4+? Kb5 4.Sd6+ Kc6 win.

iv) 5.Sf7? a5 6.Se5+ Kb6 7.Sd3 Sd7, or 5.Sf5? Sd5 win.

v) 10.Sa3? (Sc3?) Sf6.

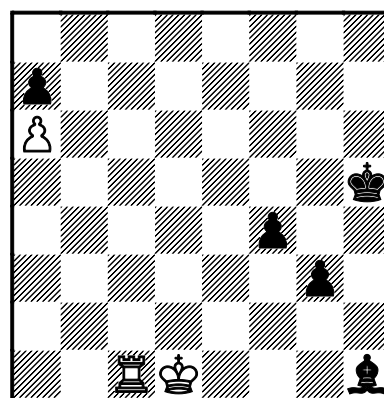
vi) But not Kxa5? 2.Sd6 Sf6 3.Kc3.

vii) But not Kxa7? 2.Sxb3 Kb6 3.Ka4.

viii) But not Kxc7? 2.Sxb3 Kb6 3.Ka4.

“The study shows mostly technical play”.

No 17377 R. Becker
5th honourable mention



d1h5 0130.13 3/5 Draw

No 17377 Richard Becker (USA). 1.Ke1/i, and:

– f3 2.Rc8/ii f2+ 3.Kf1 Be4 4.Rc5+ Kh4 5.Rc4 Kg4 6.Rc3/iii Kh3 7.Rf3 Kg4/iv 8.Rc3 Kf4 9.Rf3+ Kg4/v 10.Rc3 Bd5 11.Rc2 Kf4 12.Rc3 Be6 13.Rf3+ Kg4 14.Rxf2 gxf2 15.Kxf2 draws, or:

– Bg2 2.Rc8/vi Kg4 3.Rc7 Be4/vii 4.Re7/viii Kf3 5.Kf1 Ke3 6.Rg7 Bd3+ 7.Kg2 Bf5 8.Rg8 Be4+ 9.Kf1 Bd3+ 10.Kg2 Bxa6 (Bf5; Rg7) 11.Rg7 Bd3 12.Rxa7 Be4+ 13.Kf1 f3 14.Rf7 Bd3+ 15.Kg1 Be4 16.Kf1 positional draw.

i) 1.Ke2? Be4, or 1.Rc8? Be4 wins.

ii) 2.Rc7? Kg6 3.Rc8 Kf7 4.Kf1 Bg2+ 5.Kg1 Bh3 6.Rc2 Ke6 7.Rg2 f2+ wins.

iii) 6.Ra4? (Rxe4+? Kf3;) Kf4 7.Ra3 Bf5 8.Rf3+ Kg4 (Kxf3? stalemate) 9.Rxf2 gxf2 10.Kxf2 Kf4 11.Ke2 Ke4 12.Kd2 Kd4 13.Kc1 Kc3 wins.

iv) Bxf3 stalemate.

v) Bxf3 (Kxf3) stalemate.

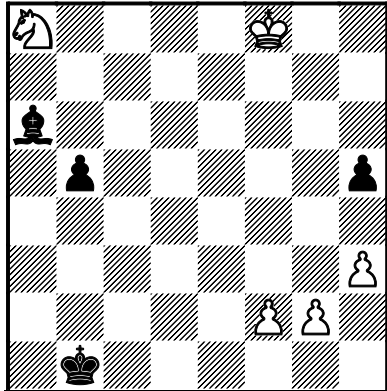
vi) 2.Rc7? Kg6 3.Rc8 Kf7 4.Rc7+ Kf6 wins.

vii) f3 4.Rf7 Kh3 5.Rh7+ Kg4 6.Rf7 Kg5 7.Rf8 Kg6 8.Rf4 positional draw.

viii) 4.Rxa7? f3 5.Rf7 Kh3 wins.

“The first main line (after 1...f3) contains thematic elements; but the second variant (1...Bg2) is only technical play”.

No 17378 J. Csengeri
commendation



f8b1 0031.32 5/4 Win

No 17378 József Csengeri (Hungary). 1.Sc7/i Bb7 2.Sxb5/ii Bxg2/iii 3.h4 Kc2/iv 4.f4 Kd3 5.f5 Ke4 6.f6, and:

- Kf5 7.Ke7/v Bd5 8.Sd4+ Ke5 9.Sf3+ Kf4 10.Sg5 Kf5 11.Sh7 Kg4 12.Sf8 Bg8 13.Sg6 wins, or:

- Ke5 7.Kg7/vi Bd5 8.Sa7 Kf4 9.Sc6 (Sc8) Kg3 10.Se7 Bb3 11.Sg6 wins.

i) 1.g4? hxg4 2.hxg4 b4 3.g5 Bd3 4.Sb6 b3 5.Sa4 Ka2.

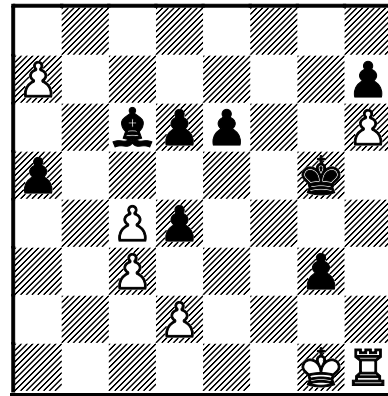
ii) 2.f4? b4 3.f5 b3 4.f6 b2 5.f7 Ka1.

iii) h4 3.g3 hxg3 4.fxg3, or Bc6 3.f4 Bxb5 4.f5 Bf1 5.f6 Bxg2 6.f7 Bd5 7.Kg7 win.

iv) Bf3 4.Sd4 Be4 5.f4 Kb2 6.f5 Kc3 7.Se2+ Kd3 8.Sg3 wins.

v) 7.Kg7? Bd5 8.Sd6+ Kg4 9.Kg6 Kxh4.

No 17379 G. Josten
commendation



g1g5 0130.56 7/8 Win

No 17379 Gerhard Josten (Germany). 1.cxd4 Kg4/i 2.d5 exd5 3.c5 dxc5 4.d4 Kf3/ii 5.Rh4/iii c4/iv 6.Rh5 c3/v 7.Re5 a4/vi 8.Re1 a3 9.Rc1 a2/vii 10.Rxc3+ Ke4 11.Ra3 Kxd4 12.Rxa2 wins.

i) a4 2.d5 exd5 3.c5 dxc5 4.d4, and Kf4 5.Kg2 c4 6.Rf1+ Ke4 7.Rf7, or cxd4 5.Kg2 d3 6.Kxg3, or c4 5.Kg2.

ii) cxd4 5.Kg2 d3 6.Rd1 d4+ 7.Kg1 Be4 8.Rxd3.

iii) 5.Rh5? cxd4 6.Rf5+ Ke4 7.Rf6 d3 8.Rxc6 d2 9.a8Q d1Q+.

iv) cxd4 (Ke3; Rg4) 6.Rxd4 a4 7.Rxa4 wins.

v) Ke3 (Kg4; Re5) 7.Re5+ Kxd4 8.Re7 c3 9.Rc7 Ba8 10.Rxh7, or a4 7.Rf5+ Ke3 8.Rf6 Ba8 9.Rf8 Bc6 10.Rc8 Bb7 11.Rc7.

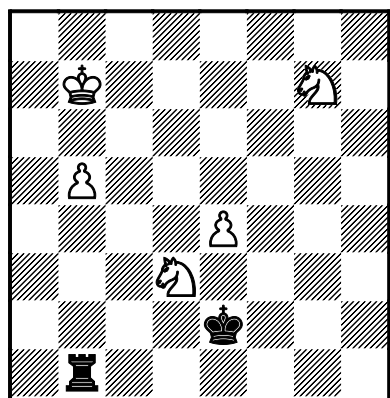
vi) c2 8.Re1 a4 9.Rc1.

vii) Ke4 10.Rxc3 a2 11.Ra3 Kxd4 12.Rxa2.

Šachová skladba 2007-2008

24 studies were judged by Harold van der Heijden (the Netherlands) who considered the overall level as moderate. Jaroslav Polášek checked the studies for soundness. The provisional award was published in *Šachová skladba* no. 103, iv2009 with the usual three month confirmation time (no changes).

No 17380 J. Mikitovics
& J. Polášek
prize



b7e2 0302.20 5/2 Win

No 17380 János Mikitovics (Hungary) & Jaroslav Polášek (Czech Republic). 1.Sb2/i Rxb2 2.b6 Kd3 3.e5 Rg2 4.Ka8/ii Ra2+ 5.Kb8 Kd4 6.e6 Re2 (Kc5; Kc7) 7.Kc7/iii Kd5 8.Sh5/iv Rc2+ 9.Kd7 Rd2 10.Sf6+/v Ke5+ 11.Ke7 Rb2 12.Kf7/vi Rxb6/vii 13.Sd7+ wins.

i) Thematic try: 1.b6? Kxd3 2.e5 Rg1 3.Ka8 Ra1+ 4.Kb8 Kd4 5.e6 Re1 6.Kc7 Kd5 draws (7.Sh5 Kxe6 8.Sf4+ does not win since the bR is at e1 instead of e2). 1.Sf4+? Kf3. 1.Kc6? Kxd3. 1.Sc5? Rxb5+.

ii) 4.e6? Rxc7+ 5.Kc6 Re7 6.Kd6 Rb7 7.Kc6 Re7 positional draw.

iii) 7.b7? Kd5 8.Kc7 Rc2+ 9.Kd7 Rb2 10.Kc7 Rc2+ 11.Kb8 Re2 draw.

iv) That is the difference with the thematic try. Now 8...Kxe6 fails to 9.Sf4+. The 8.Kd7? Re1, and 9.e7 Rxe7+ 10.Kxe7 Kc6 or 9.b7 Rb1 10.Kc7 Rc1+ 11.Kd8 Rb1 12.e7 Rxb7 13.e8Q Rb8+ draw.

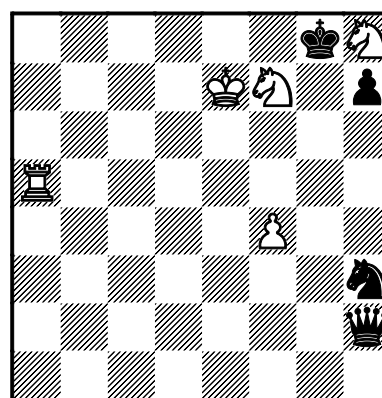
v) 10.e7? Kc5+ 11.Kc7 Re2; 10.b7? Ke5+ 11.Kc7 Rc2+.

vi) 12.Sd7+? Kd5 13.Kf7 Rf2+ 14.Sf6+ Kc6 15.e7 Re2.

vii) Rf2 13.b7 Rxf6+ 14.Kg7 wins.

“Apparently Polášek added a brilliant introduction to an otherwise not very interesting submission by Mikitovics. This involves a sacrifice and pretty interesting thematic try”.

No 17381 M. Matouš
1st honourable mention



e7g8 3105.11 5/4 Win

No 17381 Mario Matouš (Czech Republic). 1.Sh6+ Kxh8/i 2.Kf8 Sg5/ii 3.Rxc5 Qxh6+ 4.Kf7 zz Qxc5 5.fxc5 zz h6 6.g6 wins.

i) Kg7 2.Sf5+ Kxh8 3.Ra8 mate.

ii) Qxf4+ 3.Sf7+ Qxf7+ 4.Kxf7 h6 5.Kg6 Sf4+ 6.Kxh6 Kg8 7.Rg5+ Kh8 8.Rf5 Se6 9.Rf6 wins.

“Great discovery of the position after 4.Kf7 with a neat introduction with a black counter sacrifice. The unfortunate fate of Sh8 spoils the intro”.

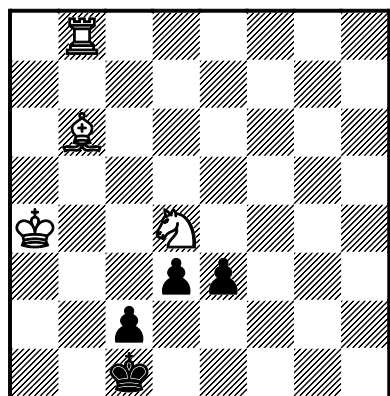
No 17382 Mario Matouš (Czech Republic). 1...d2/i 2.Sb3+/ii Kb2/iii 3.Bxe3 d1Q 4.Bd4+ Ka2 5.Sc1+ Qxc1 6.Rb3 Qf4 7.Ra3+ Kb1 8.Ra1 mate.

i) e2 2.Sxe2+, and dxe2 3.Be3+ Kd1 4.Rd8+ Ke1 5.Rg8, or here Kd1 3.Ba5 Kxe2 4.Re8+ win.

Kd1 2.Sxc2 e2 3.Be3 Kxc2 4.Rc8+.

ii) 2.Se2+? Kd1 3.Bxe3 Kxe2.

No 17382 M. Matouš
2nd honourable mention

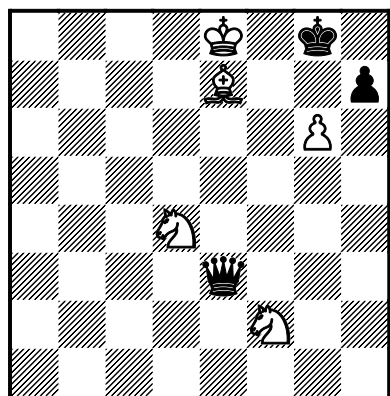


a4c1 0111.03 4/4 BTM, Win

iii) Kb1 (Kd1; Bxe3) 3.Sxd2+ exd2 4.Be3+ Kc1 5.Rd8 wins.

“Two very nice moves 5.Sc1+ and 6.Rb3, but this study also has some drawbacks (BTM in the initial position, and seeing the material advantage it is hardly a surprise that White wins, i.e. more like a puzzle than an ending)”.

No 17383 M. Matouš
3rd honourable mention



e8g8 3012.11 5/3 Draw

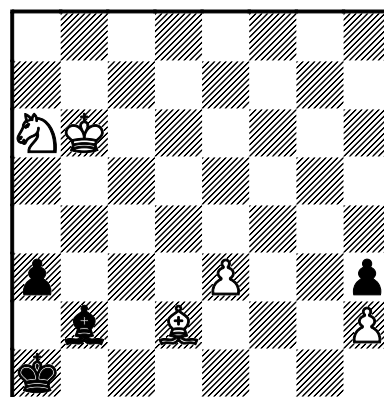
No 17383 Mario Matouš (Czech Republic). 1.Sg4 Qxd4 2.Sh6+/i Kh8 3.g7+ Qxg7 4.Bg5/ii Qg6+ 5.Kf8 Qg7+ 6.Ke8 Qe5+ 7.Kf8 Qc5+ 8.Be7 Qc8+ 9.Kf7 Qc7 10.Kf8 Qb8+ 11.Kf7 Qb3+ 12.Kf8 positional draw.

i) 2.Sf6+? Kg7 3.gxh7 Qa4+ 4.Kd8 Qa8+ 5.Kd7 Qb7+, and 6.Ke8 Qc8+ 7.Bd8 Qc6+, or 6.Kd6 Qc8 7.Ke5 Kf7, or 6.Kd8 Kf7 7.Bc5 Ke6 draw.

ii) 4.Bf8? Qe5+ 5.Kf7 Qg5 6.Ke6 Qe3+ 7.Kf6 Qa7 8.Ke6 Qc7 9.Bd6 (Kf6 Qd7;) Qc4+ 10.Kf6 Qh4+ 11.Kf7 Qh5+.

“Nice move 4.Bg5 and interesting positional draw, but the ending lacks spirit”.

No 17384 I. Akobia
4th honourable mention



b6a1 0041.22 5/4 Draw

No 17384 Iuri Akobia (Georgia). 1.Sb4/i Be5/ii 2.Sd3 (Sc2+ Kb2;) Bxh2 3.Bc3+ Ka2/iii 4.Sf2 Bg1 5.Sxh3 Bxe3+ 6.Kb5/iv Kb3 7.Bh8/v zz, and:

– a2 8.Ba1 zz Bc1 9.Sf2 Bb2 10.Sd3 draws, or:

– Bc1 8.Sf2 Bb2 9.Sd3 Bxh8 10.Sc1+ Kb2 (Kc3; Ka4) 11.Kb4 (Ka4) Bf6 12.Sd3 draws.

i) 1.Sc5? Kb1 (Be5?; Sd3) 2.Kb5 Kc2 3.Kb4 Kxd2 4.Kb3 Kxe3 wins.

ii) Kb1 2.Kc5 Be5 3.Kd5 Bxh2 4.Ke4 Bd6 5.Kf3 Bxb4 (Be5; e4) 6.Bxb4 a2 7.Bc3.

iii) Kb1 4.Sf2 Bg1 5.Sxh3 Bxe3+ 6.Kb5.

iv) 6.Ka5? Kb3 7.Ba1 Bd2+ 8.Kb5 Bc3, but not here a2? 8.Kb5 Bd2 9.Sf2 Bc3 10.Sd3.

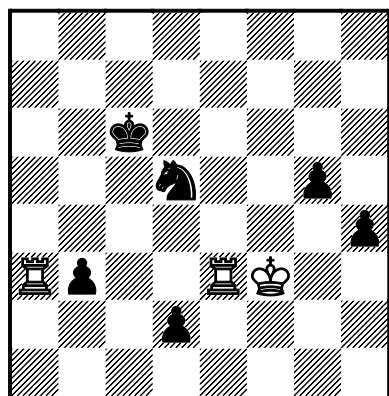
v) 7.Ba1? a2 8.Ka5 Bd2+ 9.Kb5 Bc3, or 7.Be5? Bc1/vi 8.Sf2 Bb2 9.Sd3 Bxe5 10.Sc1+ Kc3 11.Ka4 Bd6. Similarly 7.Bf6?, 9...Bxf6, 11...Be7, or 7.Bg7? 9...Bxg7, 11... Bf8.

vi) But not a2? 8.Ba1 Bc1 9.Sf2, or Bd2? 8.Sf4 Bc3 9.Bxc3 Kxc3 10.Sd5+.

“Nicely motivated Bishop move to the corner”.

No 17385 Jaroslav Polášek (Czech Republic). 1.Rd3/i g4+/ii 2.Kf2 (Kxg4? Se3+;) g3+/iii 3.Kf3/iv b2/v 4.Rab3 g2 5.Kf2 Sc3/vi 6.Kxg2/vii, and:

No 17385 J. Polášek
sp. honourable mention



f3c6 0203.04 3/6 Win

– Kc5 7.Rbxc3+ Kb4 8.Rc8 b1Q/viii 9.Rd4+ Ka5 10.Ra8+ Kb6 11.Rb8+ Kc5 12.Rxb1 wins/ix, or:

– h3+ 7.Kh2 zz Kc5 8.Rbxc3+ Kb4 9.Rc7 b1Q 10.Rd8 d1Q 11.Rb8+ Ka5 12.Ra7 mate.

i) 1.Ra1? g4+ 2.Ke2 Sxe3 3.Kxe3 g3 4.Kxd2 g2 5.Ke3 Kc5.

ii) b2 2.Rab3 g4+ 3.Kf2 g3+ 4.Kf3.

iii) b2 3.Rab3 g3+ 4.Kf3 wins.

iv) 3.Kg1? Se3 4.Rxd2 Sc4.

v) g2 4.Ra1 h3 5.Rxd2 Sb6 6.Kg3 Sc4 7.Rd3 b2 8.Rb1 wins.

vi) Se3 6.Rxd2 h3 7.Rdxh2 h2 8.Rc3+ Kd5 9.Rd2+ Ke4 10.Rxe3+ wins.

vii) 6.Rdxc3+? Kd5 7.Rd3+ Kc4.

viii) h3+ 9.Kf3 h2 10.Rh8 wins.

ix) e.g. Kxd4 13.Kf3 Kd3 14.Rh8.

“In his article Polášek published three versions of this study, all with some drawbacks. There is also a partly anticipation of the reworkings (EG#16240). But I like this version best”.

No 17386 Jaroslav Polášek (Czech Republic). 1.Bxe7+/i Kxe7 2.f6+ Kf8 3.fxg7+ Kg8/ii 4.Se3 Rc7 5.Sb5 Rc5+ 6.Kh6/iii Rxb5 7.Sd5 Rxd5 stalemate.

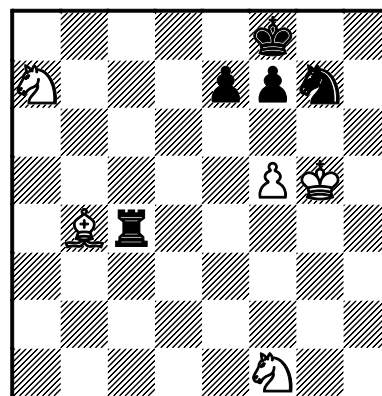
i) 1.f6? Se6+ 2.Kh5 Rxb4 3.fxe7+ Ke8.

ii) Kxg7 4.Se3 Rc7 5.Sb5 Rc5+ 6.Sf5+.

iii) 6.Sf5? Rxb5 7.Kf6 Rb6+ 8.Kg5 Rg6+ 9.Kf4 Kh7 wins.

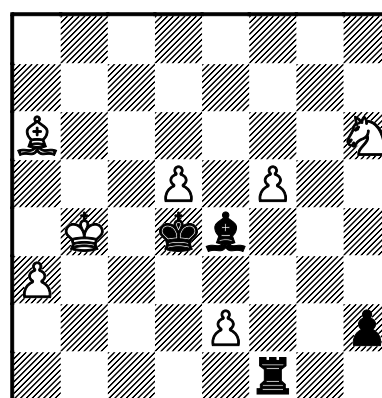
“Nice study improving on an artificial study by Hörning”.

No 17386 J. Polášek
1st commendation



g5f8 0315.12 5/5 Draw

No 17387 M. Hlinka
2nd commendation



b4d4 0341.41 7/4 Draw

No 17387 Michal Hlinka (Slovakia). 1.e3+ Kxd5/i 2.Bb7+ Ke5/ii 3.Sg4+ Kxf5 (Kd6; Bxe4) 4.Bc8+/iii Kg5 5.Sxh2 Rf2/iv 6.Sg4 Rb2+ 7.Ka5/v Rc2 (Rb8; Sf2) 8.Be6 Bf5/vi 9.Bxf5 Kxf5 10.Sh6+ Kg6 11.Sg4/vii Kg5 12.Se5/viii Rc5+ 13.Kb6 Rxe5 14.a4 Kf6 15.a5 Rxe3 16.a6/ix draws.

i) Kxe3 2.Sg4+ Kd4 3.Sxh2 Rb1+ 4.Ka5 Bxf5 5.Sf1 Kc5 6.a4 draws.

ii) Kd6 3.Bxe4 h1Q 4.Bxh1 Rxh1 5.Sf7+ (Sg4? Rh4;) draws.

iii) 4.Sxh2? Rb1+ 5.Kc5 Rxb7 wins.

iv) Rb1+ 6.Ka5 Rb2 7.Sg4.

v) 7.Kc3? Rc2+ 8.Kd4 Rxc8, or 7.Ka4? Bc6+ 8.Ka5 Rb8 9.Be6 Re8 10.Bf7 Re7 11.Kb6 Bd7 win.

vi) Bf3 9.Bb3 Rb2 10.Se5 draws.

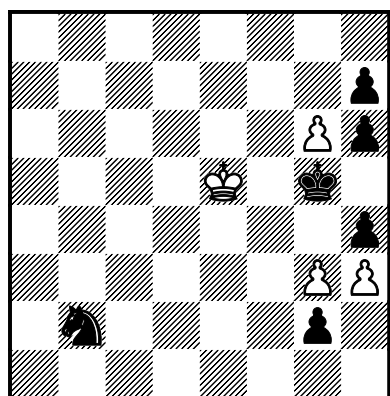
vii) 11.Sg8? Kg7 12.Se7 Kf7 13.Sd5 Rc5+ 14.Kb6 Rxd5 15.a4 Ke7 16.a5 Kd8 17.a6 Kc8 18.a7 Rd6+ 19.Kc5 Ra6 wins.

viii) 12.a4? Kxg4 13.Kb6 Rb2+ 14.Kc5 Ra2 15.Kb5 Kf5 16.a5 Ke6 17.Kb6 Kd6 18.a6 Rb2+ 19.Ka5 Kc7 wins.

ix) 16.Kb7? Rb3+ 17.Kc7 Ra3 18.Kb6 Ke7 19.a6 Kd7 20.a7 Kc8.

“A remarkable example where the introduction is the best part of the study”.

No 17388 E. Melnichenko
& J. Polášek
3rd commendation



e5g5 0003.34 4/6 Win

No 17388 Emil Melnichenko (New Zealand) & Jaroslav Polášek (Czech Republic). 1.g7 Sd3+ (Sc4+; Ke6) 2.Ke6 Sf4+/i 3.gxf4+ Kh5 4.g8Q g1Q 5.Qf7+/ii Qg6+ 6.Qxg6+ hxg6 7.Ke5/iii g5 8.f5 g4 9.f6, and:

– g3 10.f7 g2 11.f8Q g1Q 12.Qf7+ Qg6 (Kg5; Qf5 mate) 13.Qf3+ Kg5 14.Qg4 mate, or:

– gxh3 10.f7 h2 11.f8Q h1Q 12.Qf5 mate, or:

– Kg6 10.Ke6 gxh3 11.f7 h2 12.f8Q h1Q 13.Qf7+ Kg5 14.Qf5 mate.

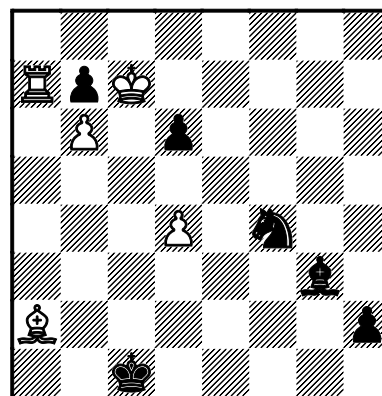
i) Sc5+ 3.Ke7 g1Q 4.g8Q+ Kf5 5.Qd5+ Kg6 6.Qf7+ Kg5 7.Qf6+ Kh5 8.Qf5 mate.

ii) or 5.Qe8+ but not 5.Qxg1? stalemate.

iii) 7.Ke7? g5 8.f5 g4 9.f6 g3 10.f7 g2 11.f8Q g1Q 12.Qf7+ (Qf5+ Qg5+;) Kg5 13.Qg7+ Kh5 14.Qxg1 stalemate.

“Introduction ok, but not great. Stalemate defence interesting but obvious. Accurate K-move anticipated (EG#11451)”.

No 17389 J. Polášek
special commendation



c7c1 0143.23 5/6 Draw

No 17389 Jaroslav Polášek (Czech Republic). 1.Bg8 Kb1 2.Bh7+ Sg6 3.Bxg6+ Kb2 4.Ra2+ Kxa2 5.Bf7+ d5+ 6.Kc8 h1Q/i 7.Bxd5+ Qxd5 stalemate.

i) h1B 7.Kxb7 Kb3 8.Ka8 draws.

After S. Levman, 2nd prize *Magyar Sakkvilág* 1928; b8c2 0344.42 a2f7g1f5f4.b2d3f3h6 b3d5 7/6 Win: 1.h7 Sg6 2.Bxg6 Bh2 3.Sg3 Bxg3 4.Kb7 Ra7+ 5.Kxa7 Bf2 6.d4 Kc1 7.h8B.

However: 1...Rxb2 cooks: 2.h8Q Ra2 3.Qc8+ Kd2 4.Qb7 b2 5.Qb3 Kc1 6.Qxa2 b1Q+.

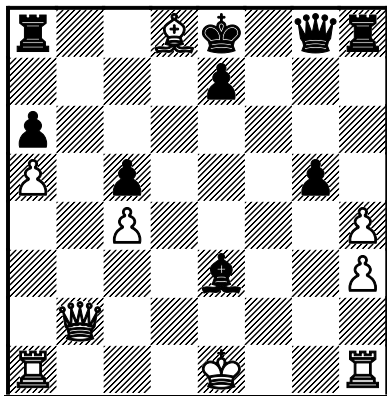
“Very nice study as it is, but most of the study is play from the original version”.

200th Theme Tourney of Die Schwalbe

Werner Keym (Meisenheim, Germany) organized a theme tourney in the famous German composition magazine *Die Schwalbe*. Most other theme tourneys (if not all) had been for other composition genres, but this tourney requested draw studies with all four castlings. A major task, and it is not surprising that only 2 studies competed, of which one turned out to be incorrect.

The provisional award appeared in *Die Schwalbe* no. 230 iv2008 with the usual three month confirmation time.

No 17390 O. Pervakov
prize



e1e8 4840.44 9/9 Draw

No 17390 Oleg Pervakov (Russia). 1.Bxe7/i Qh7/ii 2.Bxg5/iii Bxg5 3.hxg5, and

– O-O 4.O-O-O Rab8 5.Qc2/iv Qg7 6.Rd6/v Qa1+ (Qxg5+; Qd2) 7.Kd2 Qxa5+ (Rf2+; Ke3) 8.Kd1/vi Qa1+ 9.Kd2 Qa5+ 10.Kd1 Rbd8 11.Qg6+/vii with perpetual check, or:
– O-O-O 4.O-O (Rh2? Rhf8;) Qxh3 5.Qg2 Qe3+ 6.Rf2/viii drawing.

i) 1.Bc7? Bd4 2.Qb7 Qe6+ 3.Kd1 Rc8 4.Ra2 Be3 5.Rb2/ix Rxh4 6.Qxc8+ Qxc8 7.Rb8 Qxb8 8.Bxb8 Rxc4 wins. 1.Bb6? Qh7 2.Qe5 Qxh4+ 3.Kd1 Qxc4 4.Qxh8+/x Kd7 5.Qb2/xi Rf8 6.Ra2 Rf5 7.Qh2/xii Rd5+ 8.Ke1 Qb4+ 9.Ke2 Bf4 wins. 1.Ra3? Bd4 wins.

ii) Rh7 2.Qg2 Rc8 3.Qg4 Kxe7 4.Qe4+ Kf8 5.Qxe3 Qxc4 6.Rf1+ Rf7 7.Rxf7+ Qxf7 8.Qf2 Qxf2+/xiii 9.Kxf2 gxh4 10.Rg1 c4 11.Ke2 c3 12.Kd1 c2+ 13.Kc1 Rc3 14.Rg6 Rxh3 15.Kxc2 Ra3 16.Rxa6 Kg7 17.Ra7+ Kg6 18.Ra8 h3 19.Kb2 Kg7 20.Ra7+ Kg6 21.Ra8 draws. Kxe7 2.Qb7+ Kd6/xiv 3.Rf1 Qe6 4.Qb6+ Ke7 5.Qb7+ perpetual check. Bf4 2.O-O Kxe7 3.Rae1+ Kf7 4.Qb7+ Kg6 5.Rxf4 gxf4 6.Kf2 draws. Bd4 2.Qe2 Kd7/xv 3.O-O-O Re8 4.Rxd4+ cxd4 5.Qg4+ Kxe7 6.Re1+ Kd8 7.Qxd4+ Kc8 8.Qc5+.

iii) 2.Bd6? Bd4 3.Qg2/xvi Bc3+ 4.Kf1/xvii Qf5+ 5.Qf2 Qe4 6.Qe2 Qxe2+ 7.Kxe2 Bxa1 8.Rxa1 Rxh4 9.Bxc5 O-O-O wins. 2.Qg2? Qxh4+ 3.Ke2 Rd8 4.Rad1/xviii Qxc4+ 5.Kxe3 Qb3+ 6.Kf2/xix Rxd1 7.Rxd1 Qxd1 8.Qa8+ Kxe7 9.Qxh8 Qd4+ 10.Qxd4 cxd4 and Black easily wins the pawn ending.

iv) 5.g6? Qh4 6.Qg2 Qxc4+ 7.Qc2 Qb4 8.Qa2+ c4 9.Rh2 Qc3+ 10.Rc2 Qe3+ 11.Rcd2 Kg7 12.Qa1+ c3 wins. 5.Qa2? Qg7 6.Rh2 Qc3+ 7.Rc2 Qe3+ 8.Rcd2 Rb3 with the strong threat of Rfb8 and Rc3+.

v) 6.Rd5? Rf2 7.Qxf2 Qa1+ 8.Kd2 Qa2+ 9.Ke1 (Ke3 Re8+;) Rb1+ 10.Rd1 Rxd1+ 11.Kxd1 Qxf2 wins.

vi) 8.Kc1? Qa3+ 9.Kd1 Qf3+, or 8.Ke2? Rbe8+ 9.Kd1 Qa1+ 10.Qc1 Qe5 11.Qd2 Rb8 win.

vii) 11.Rd5? Qa1+ 12.Qc1 Qa2 wins.

viii) 6.Qf2? Qxg5+ 7.Qg2 Qe3+ wins.

ix) 5.Re2 Qd7+ 6.Ke1 Rxc7 7.Qa8+ Rc8 8.Qe4 Bf4 9.hxg5 Rf8 wins.

x) 4.Qxe3 Rh4 5.Rh2 Qf1+ 6.Qe1 Qf3+ 7.Re2 Rc4 8.Rc1 Qb3+ 9.Rec2 Rd4+ 10.Ke2 Re4+ wins.

xi) 5.Qxa8 Qd3+ 6.Ke1 Qd2+ 7.Kf1 Qf2 mate.

xii) 7.Bxc5 Rd5+ 8.Bd4 Rxd4+ 9.Ke1 Qd5 wins.

xiii) gxh4 9.Qxf7+ Kxf7 10.Rb1 Rc6 11.Rb7+ Ke6 12.Rh7 draws.

xiv) Kf6 3.Rf1+ Bf4 4.hxg5+ Qxg5 5.Qc6+ Kg7 6.Qd7+ Kh6 7.Qe6+ Kh5 8.Qf7+ perpetual check.

xv) Bc3+ 3.Kd1 Kd7 4.Ra3 Bd4 5.Re1.

xvi) 3.Qe2+ Kd7 4.O-O-O Kxd6 wins.

xvii) 4.Kd1 Qd3+ 5.Kc1 Rd8 6.Rd1 Qe3+ 7.Kb1 Bxa1 wins.

xviii) 4.Bxd8 Qxc4+ 5.Kxe3 Qd4+ 6.Ke2 Qb2+ and wins.

xix) 6.Ke2 Qa2+ 7.Kf3 Qf7+ 8.Ke3 Qxe7+ 9.Qe4 Rxd1 10.Qxe7+ Kxe7 11.Rxd1 Rxh3+ wins.

EG Subscription

Subscription to **EG** is not tied to membership of ARVES.

The annual subscription to **EG** (Jan. 1 – Dec. 31) is **25,00** euro for 4 issues.

Payable to ARVES (Brialmontlei 66, B-2018 Antwerpen, Belgium) :

IBAN : NL19 INGB 0000 0540 95

BIC : INGBNL2A

In the Netherlands Postbank 54095 will do (ING Bank Amsterdam, Foreign Operations, PO Box 1800, 1000 BV Amsterdam, The Netherlands)

If you pay via eurogiro from outside the European Union, please add **3,50** euro for bankcharges.

Payment is also possible

– via Paypal on <http://www.paypal.com> to arves@skynet.be

And from outside Europe :

– postal money orders, USD or euro bank notes (but no cheques)

to the treasurer (please, not ARVES or **EG** !)

Subscribers in Great Britain can pay via John Beasley. They can write him a cheque for **£20** (payable to J.D. Beasley, please) for one year's subscription to **EG**. His address is 7 St James Road, Harpenden, Herts AL5 4NX.

It is of course possible with any kind of payment to save bank charges by paying for more years or for more persons at the same time, as some subscribers already do, or in cash at the annual World Congress of Chess Composition (WCCC) run in conjunction with meetings of the FIDE Permanent Commission for Chess Composition (PCCC).

For all information, **especially change of address**, please contact the treasurer:

Marcel Van Herck
Brialmontlei 66, B-2018 Antwerpen, Belgium
e-mail : arves@skynet.be

Table of contents

<i>Editorial</i> , by HAROLD VAN DER HEIJDEN	251
<i>Originals (30)</i> , by ED VAN DE GEVEL	252
<i>Spotlight (26)</i> , by JARL ULRICHSEN	255
<i>Grandmaster Richard Réti's endgames</i> , by PAL BENKO	260
<i>HHdbIV</i> , by BY HAROLD VAN DER HEIJDEN	263
<i>Chess engines 2010</i> , by EMIL VLASÁK	264
<i>A Soviet composer in the west</i> , by ALAIN PALLIER	270
<i>Reviews</i> , by JOHN ROYCROFT	274
<i>Awards</i>	
Dresden Chess Olympiad 2008	275
Israel Ring Tourney 2005-2006	285
Hungarian Chess Federation 2007	289
Šachová skladba 2007-2008	294
200th Theme Tourney of Die Schwalbe	298

ISSN-0012-7671

Copyright ARVES

Reprinting of (parts of) this magazine is only permitted
for non-commercial purposes and with acknowledgement.