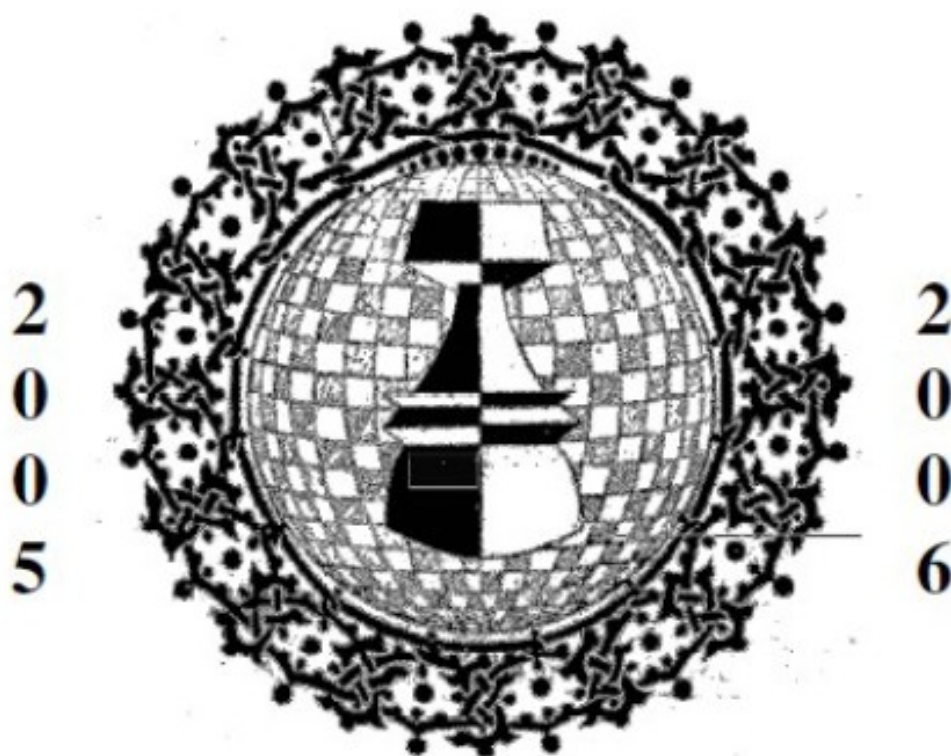




*15TH INTERNATIONAL
TOURNEY
FOR CHESS
COMPOSITIONS*

MEETING OF SOLIDARITY



STUDIES

Participants:

Pietro Rossi - 1, 3; Franco Bertoli - 2; Pietro Rossi & Marco Campioli - 4; Gerhard Josten & Martin Minski - 5; Zlatko Mihajloski - 6, 7; Andrejs Strebkovs - 8, Nikolaj Ivanovich Mironenko - 9, 10; Juri Akobia - 11; Viktor Kichigin - 12, 13, 14; Vladislav Tarasjuk - 15; Alain Pallier - 16, 25; Richard Becker - 17; Viktor Kaljugin & Sergej Osincev - 19; Vitalij Kovalenko - 20, 21, 22; Valery Kalashnikov & Aleksandr Pankratjev - 23; V.P. Dechtarev - 24; Boško Milošeski - 26.

Judge: *Franjo Vrabec*

From the director of the tourney Ljubomir Anastasov I received 25 studies without authors' names. Unfortunately, many of them were lacking originality or had some other flaws (duals, cooks, no solution etc.). More unfortunate still, I *correctly* solved 19 of the studies on the same day that I received them! In order to make my award clearer to all participants, I state the basic criteria which I apply when evaluating studies.

1. **Originality.** To be honoured a study must be original. Provided that a study deserves to exist as a new entity, I honour only **that part which is original** irrespective of the fact that the idea (solely in the main play) is well known and enriched in some way. Originality cannot be compared, measured or traded against other criteria.

2. **Difficulty of solution.** For me the quality of the study is **proportional** to the difficulty of its solution. However, the difficulty of the solution cannot be achieved exclusively by a large number of exhausting variations, length of solution, complicated variations from database, unclear variations, excessive number of pieces, hardly visible counter-play of Black etc. The difficulty of the solution must be achieved exclusively by non-conventional moves (combinations or manoeuvres) of White. If such moves are lacking, the study becomes an ordinary ending. The difficulty of the solution is not to be understood in absolute terms, because, for example, it is impossible to make a hard-to-solve study using just four pieces.

3. **Idea.** The study **must** have an idea! Except in so-called romantic studies this is almost always connected with the existence of tries. These are therefore **essential** to its quality, but it is their relation to the actual moves that counts, not their number. The moves in the tries and the main variation must not be equally "attractive".

4. As to other, nowadays widely accepted criteria, such as naturalness of the diagram position, fore-play, counter-play etc., these for me are only secondary considerations. They are taken into account if the solution of a study lacks difficulty, but not otherwise. It is not advisable to place a queen or rook in the starting position if they are not intrinsic to the play. **The play of White must be more intelligent than the play of Black.** It is a principle established long time ago by Koroljkov and persistently forgotten by many authors.

Some studies have not been honoured due to serious constructional flaws. For example, the introductory play should have the sole purpose of masking the solution and diverting solvers' attention from the main variation. It is not a good idea to add new non-thematic pieces whose single role is to be captured at the earliest opportunity!

After solving I eliminated the following studies:

№ 1 cooked: 2.Kc8! Kd6 3.Tb:c7 Tf8+ 4.Kb7 Le4+ 5.T3c6+ +-

№ 7 cooked: in addition to the author's solution White wins by 7.Kh7! which after 1...Db7+ 2.g7 De4+ 3.Kh8 K:h6 transmutes into the author's variation.

№ 10 cooked: 1.b7 Tb2 2.Sc4 Tb5 3.S:e5+! Kb7 4.Sc5! Tb1 5.Sed7 with the unavoidable 6.b8D wins.

№ 12 no solution: 1.Ke7 Ta8! 2.Lg7 Le4 and the white King is gradually manouvred to the edge of the board and unavoidably mated.

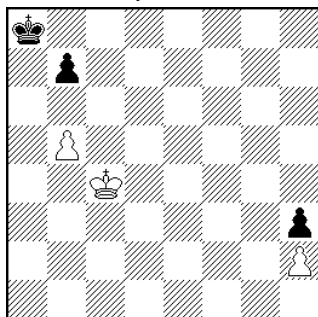
№ 13 lack of originality: see for example the study of E. Pogosjanc *Shakhmaty v SSSR* 1964 (A), itself clearly anticipated, e.g. by Moravec, 1941, which has the same idea and almost identical position. True, № 13 has one more opposition 4.Ke4! provoked by the unusual black move 3...Ke8!, but the dual 6.Kd4(Kd5) nullifies this advantage.

№ 15 cooked: 6.Sc6!! [it is possible to play 6.Lb3+ Ke8 7.Sc6 Kd7 8.Ld5 +-] 6...h1D [6...Ke6 7.Le4 +-] 7.Lb3+ Ke8 8.Sf6.

№ 21 cooked and lacking originality: 1.Tb7+ Ka8 2.Tf7 (or immediately 2.K:b6!) e2 3.K:b6! Tb8+ (only alternative) 4.Ka6 +-. I also quote a predecessor (B) with an identical position with respect to the idea being shown.

(A) E. Pogosjanc

Shakhmaty v SSSR 1964

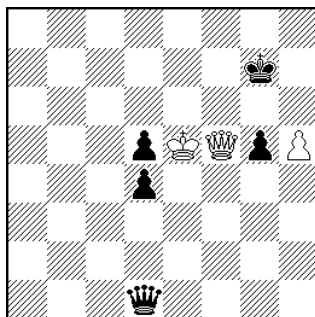


+ 3+3

1.b6! Kb8 2.Kd5 Kc8
3.Ke6! [3.Kd6? Kd8]
3...Kd8 4.Kd6 Kc8
5.Ke7 Kb8 6.Kd7! Ka8
7.Ke6 Kb8 8.Kf5 Kc8
9.Kg4 Kd7 10.K:h3
10...Kc6 11.Kg4 +-

(B) A. Havaši

Source? 1914

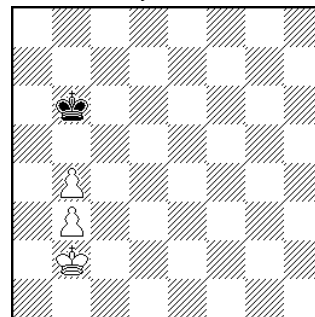


+ 3+5

1.h6+! K:h6 [1...Kg8 2.Dg6+ 2...Kf8 3.Kd6 +-] **2.Kf6 Dh5**
3.Dd3 De8! [3...g4 4.Dd2+ Kh7 5.Dc2+ Kh6! 6.Dc1+ Kh7 7.Dc7+] **4.Dh3+ Dh5 5.Df5**
5...d3 6.D:d3 De8 7.Dh3+ 7...Dh5 8.Df5 d4 9.Dd3
9...De8 10.Dh3+ Dh5
11.Df5 d3 12.D:d3 De8
13.Dh3+ Dh5 14.Df5 g4
15.Df4+ Kh7 16.Dc7+ +-

(C) V. Kovalenko

Shakhmaty v SSSR 1977



+^{vv} 3+1

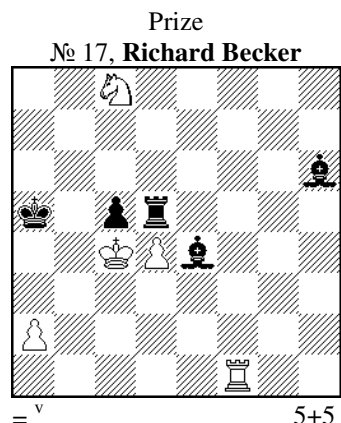
1.Kc2! [1.Kc3? Kb5 =; 1.Ka2 Ka6! 2.Ka3? Kb5 =]
1...Kc6 2.Kd3! Kb5
3.Kc3 Kc6 [3...Kb6 4.Kc4 4...Kc6 5.b5+ Kb6 6.Kb4 +-]
4.Kc4 Kb6 5.b5 Ka5
 [5...Kb7 6.Kc5 +-]
6.b6 [6.b4+? Kb6 =; 6.Kc5? stalemate]
6...K:b6 7.Kb4 +-

№ 22 I have eliminated because of lack of originality and other technical shortcomings. The introductory play is very unskillfully constructed, because the endgame is basically a pawn one and there is no need to use two rooks and a queen for the introductory play. As a consequence of their use the introductory play of Black is more intelligent. Additionally the main play is anticipated: an identical position and play are given in the "Encyclopaedia of chess endings - pawn", Nos 41, 42 (Grigorjev) and 43 (Kovalenko), from which I quote the third example (C).

№ 25 dual continuation: after the author's 1.Kd8! K:a3 2.Kc7(8) Kb2 3.K:b7 a3 4.Kc8! a2 5.b7 a1D 6.b8D+ Kc2 7.D:d6! Dc3+ 8.Kd8! Dd2 9.D:g6 D:e2 10.Db6! Dd2! White also draws by playing 11.g6! Of course, this would not have been a major shortcoming if the play stopped there. Perhaps the author can shorten the solution and then submit it to another tourney.

№ 26 no solution: after the author's 1.T:h3 Kh7 2.g5 Th5 3.T:h5+! g:h5 4.T:c6 Black draws by playing 4...Kg6!! 5.d5 Sc5!! 6.T:e6+ K:g5 7.Te7 h4! 8.d6 h3 9.Tc7 Se6+ 10.Kf7 h2 11.Tc1 Sd8+ 12.Ke7 Sb7! 13.Th1 Kh3 14.T:h2+ Kg3 15.Th6 S:d6 16.K:d6 f4 17.Tg6+ Kf2 18.Ke5 Ke3 19.Ta6 f3 20.Ta3+ Ke2 21.Ke4 f2 22.Ta2+ Ke1 23.Ke3 f1S+! =

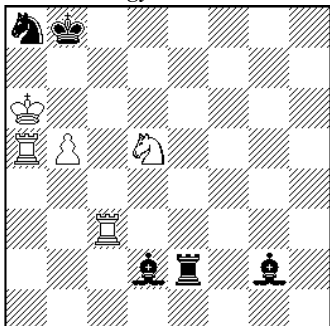
It is a very unfortunate circumstance that the studies № 7, № 12, № 21, № 25 and № 26 would have been honoured if they had been correct. As it is, I did not have a difficult task, because the level of the remaining studies was clearly differentiated.



This is certainly the best study of the tourney and it is indeed the only one satisfying most of the criteria for a modern study. Multiple tries make the solving difficult, because their refutation is not immediately obvious. The author probably used the final stalemate position as the kernel and constructed the play backwards. This method is regularly associated with heavy technical (constructional) difficulties and the play constantly risks becoming trivial. Luckily, this is not the case here. **1.Te1** [1.Tf7? T:d4+ 2.K:c5 Td5+ 3.Kc4 Le3 -+] **1...T:d4+** [1...Lf3 2.Te7 T:d4+ 3.K:c5 Td5+ 4.Kc4 =] **2.K:c5 Tb4** [2...Lg7 3.Sd6 =; 2...Td5+? 3.Kc4 Te5 4.Kd4 Lg7 5.T:e4 =; 2...Ta4 3.Sd6 Ld3 (3...Lf8 4.Tf1 =) 4.Sb7+ Ka6 5.Te6+ =] **3.Sd6 Lf8** [3...Ld3 4.Te8 La6 5.Ta8 Le3+6.Kd5 Kb6 7.Tb8+ Ka5 8.Ta8 Ta4 (8...Td4+ 9.Kc6 =) 9.Sc4+ T:c4 10.T:a6+ =] **4.Tf1!!** [4.a3? Tb5+ 5.Kd4 (5.Kc4? Ld5+ -) 5...Lg7+ 6.Ke3 (6.K:e4? Te5+ -) 6...Tb1 -+] **4...Le7 5.Tf4!** [5.Tf7? Tb7 -+; 5.Te1? Tb5+ 6.Kd4 Lf6+ 7.Ke3 Tb1 -+] **5...Ka4** [5...Ka6 6.a3 Ta4 7.Tf7 =] **6.Tf7** [6.a3? K:a3 7.Tf3+ Tb3 8.Tf7 Tb7 -+; 6.Tg4? Tb5+ 7.Kd4 (7.Kc4 Lf3 -) 7...Lf3 8.Tg3 (8.Tf4 Tb4 -) 8...Td5+ 9.Ke3 Lh1 10.Tg1 Th5 -+] **6...Tb7** [6...Tb5+ 7.Kd4 =] **7.Tf4 Tb5+** [7...Tc7+ 8.Kb6 Tc6+ 9.Kb7 =] **8.Kd4(Kc4) Tb4+ 9.Kc5 Ka3** [9...Ka5 10.a3 =] **10.Tf3+!** [10.Tg4? Ta4 11.Tg3+ Kb2 12.Te3 Lf8 -+] **10...L:f3** [10...Kb2 11.Te3 =] **stalemate.**

(D) G. Kasparyan

4. HM Magyar Sakkelet 1986

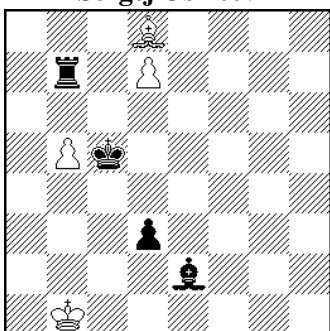


= 5+5

I found several stalemate studies employing the same or similar material, from which for purposes of comparison I quote the following interesting study by Kasparyan (D). **1.b6 Lf1 2.Tc8+ K:c8 3.b7+** [3.Ka7 S:b6 4.S:b6+ Kc7 5.Tc5+ Kd6 6.Tc8 Le3] **3...Kb8 4.b:a8D+ K:a8 5.Tb5 Te6+** [5...Lf4 6.Sb6+ Kb8 7.Sd5+ Kc8 8.Tc5+ Kb8 9.Tb5+ (9.S:f4 Ta2+ 10.Kb6 Ta6#) 9...Kc8 10.Tc5+ Kd7 11.S:f4] **6.Sb6+ Kb8 stalemate.**

1st Honourable Mention

№ 19, Viktor Kaljugin & Sergej Osincev

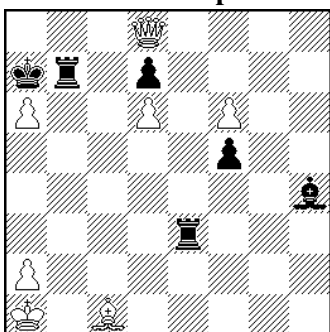


+ 4+4

The final position is not original. It may be found in the Chess Database under the signature KRBKQ-00162 – 8/8/2d5/8/1T1K4/8/1L1k4/8. Since the question of the problem's right to existence does enter into consideration one is left to honour the part that is original. The position from the aforementioned database is here taken only as a motif for the point 4.Kc1!! (extraordinarily difficult to spot), whereby White avoids stalemate. **1.Le7+ K:b5 2.d8D d2!** [2...Kc6+ 3.Ka2 Td7 4.De8 d2 5.Dc8+ Tc7 6.De6+ +-] **3.D:d2 Kc4+! 4.Kc1!!** [4.Kc2? T:e7 5.Dd6 Te4 6.Dc6+ Kd4 7.Kd2 Ke5 =] **4...T:e7 5.Dd6** [5.Dg5? Te4 6.Kd2 Lg4 =] **5...Te3** [5...Te4 6.Kc2 +-] **6.Dc6+!** [6.Kd2? Td3+ =; 6.Df4+? Kd3 7.Dd6+ Ke4! 8.Kd2 Td3+ =] **6...Kd4** [6...Kd3 7.Dd5+ Kc3 8.Dd2+ +-] **7.Kd2** [7.Db6+? Kd3! 8.Dd6+ Ke4! =] **7...Te4** [7...Te5 8.Dd6+ +-] **8.Dd6+! Kc4 9.Kc2! Lg4** [9...Lf1 10. Da6 +, 9...Te3 10. Df4+ +-] **10.Dd3+ +-.**

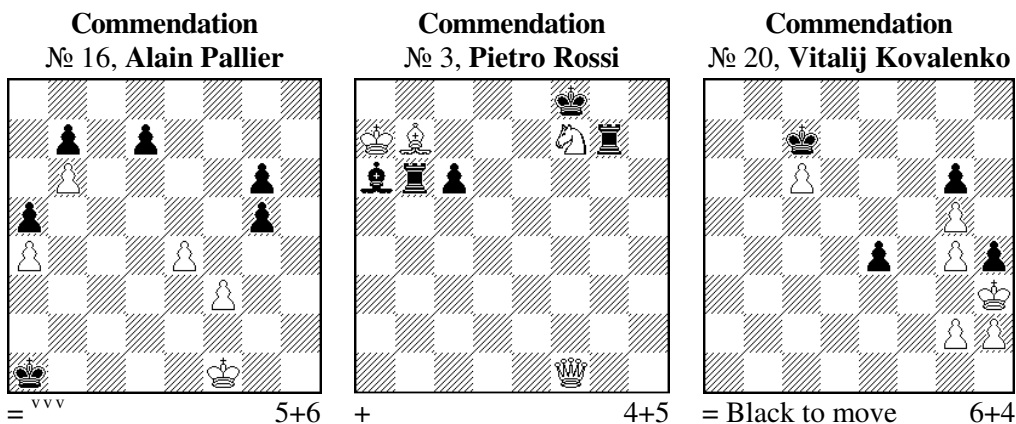
2nd Honourable Mention

№ 4, Pietro Rossi & Marco Campioli



= Black to move ^v 7+6

Although the white queen does not have many squares at her disposal, very precise play is needed because of the performance of the f-pawn. **1...Te8!** [1...Te6? 2.Le3+ K:a6 3.Da8+ +-] **2.D:e8 L:f6+ 3.Lb2 T:b2** [3...L:b2+? 4.Kb1 K:a6 5.Da8+ Ta7 6.Df3 Tb7 7.Kc2 +-] **4.Df7!** [4.Df8? Ld4 -] **4...Lh8!!** [4...Le5 5.a3 Lh8 6.De7 f4 (6...K:a6 7.a4 f4 8.Df7 f3 9.Dc4+ Ka5 10.Dc7+ Tb6+ 11.Ka2=; 6...Te2+ 7.Kb1 T:e7 8.d:e7 +-) 7.a4 f3 (7...K:a6 8.Df7 f3 9.Dc4+ =) 8.De3+ K:a6 9.Dd3+ the main line] **5.a4!** [5.a3? f4 6.a4 f3 7.a5 f2 -] **5...f4! 6.De7!** [6.a5? f3 7.De7 K:a6 8.Df7 f2 9.Dc4+ Ka7 10.Da6+ Kb8 11.Df1 Te2+ 12.Kb1 Te1+ +-] **6...Lc3 7.Df7! Lh8 8.De7! f3 9.De3+** [9.a5? K:a6 10.Df7 f2 -] **9...K:a6** [9...Ka8 10.D:f3+ Ka7 11.De3+ K:a6 12.Dd3+ Ka5 13.Dc3+ L:c3 stalemate] **10.Dd3+! Ka7** [10...Kb7 11.D:f3+ Ka7 12.De3+ =] **11.De3+ Ka6 12.Dd3+ Kb6 13.De3+** [13.a5+? Kc5 14.Df5+ (14.De3+ Kb4 15.De8 Ld4 16.De4 Kc4 17.Df4 f2 18.a6 Tb6+ -) 14...Kb4 15.Df8 Lc3 16.Df4+ Kb3 17.Df7+ Ka3 -] **13...Ka6** [13...Kc6 14.D:f3+ Kb6 15.a5+ Ka7 16.De3+ =; 13...Ka5 14.Da7+ Kb4 15.Db8+ K:a4 16.D:h8 Td2 17.Da8+ Kb5 18.D:f3 =] **14.Dd3+ Ka5 15.Dc3+! L:c3 stalemate.**



Commendation: № 16, Alain Pallier

The final position, known from a study by Moravec (1st Pr. *Česk. Sach* 1952; Kg8 Pe2, Kd7 Pa6, =; № 83 in E. Vlasak's *Moravec under the Microscope*, Brno 2001) serves here as a motif, while the idea of the study is contained in the graceful and unexpected temporary abandonment of White's attack on the undefended pawns.

1.Ke2! [1.e5? Kb2! 2.Ke2 Kc3! 3.Ke3 Kc4 4.Ke4 Kc5 -+; 1.Kf2? Kb2 2.Ke3 Kc3! -+; 1.Kg2? Ka2 2.Kg3 Ka3 3.Kg4 K:a4 4.K:g5 Kb5 5.f4 a4 6.f5 g:f5 7.e:f5 a3 8.f6 a2 9.f7 a1D 10.f8D De5+ -+] **1...Kb2 2. Kd3! Kb3 3.e5!** [3.Kd4? K:a4 4.Kc5 (4.Kc4 Ka3 5.Kc5 Kb3 6.Kd6 a4 7.K:d7 a3 8.e5 a2 9.e6 a1D -+) 4...Kb3 5.Kd6 a4 6.K:d7 (6.Kc7 a3 7.K:b7 a2 8.Kc7 a1D -+) 6...a3 7.e5 a2 8.e6 a1D -+] **3...K:a4 4.Kc4!** [4. Kd4? Kb4 -+] **4...Ka3** [4...g4 5.f:g4 g5 6.Kc5 Kb3 7.Kd6 a4 8.K:d7 a3 9.e6 a2 10.e7 a1D 11.e8D =] **5.Kc(d)5 a4 6.Kd6 Kb4 7.K:d7 a3 8.e6 a2 9.e7 a1D 10.e8D Da4+** [10...Dd1+ 11.Kc7 D:f3 (11...Dd5 12.D:g6) 12.D:g6 g4 13.Db1+! Kc3 (13...Kc4 14.Dc2+ Kd4 15.Dd2+ Ke5 16.Dd6+ Kf5 17. Df8+ Ke4 18.Db4+ =) 14.Dc1+ Kd3 15.Db1+ Ke3 16.Dc1+ Kf2 17.Dd2+ Kg3 18.Dd6+ Kh3 19.Dh6+ Kg2 20.Dd2+ Kf1 21.Dc1+ Kg2 22.Dd2+ Kg1 23.De1+ Kh2 24.Dd2+ =] **11.Kd8(Ke7) D:d8+ 12.K:e8 Kb5 13.Kf7 K:b6 14.K:g6 Kc5! 15.K:g5 b5 16.f4 b4 17.f5 b3 18.f6 Kd6 19.Kh6!** [19.Kg6 b2 20.f7 b1D+ 21.Kg7 Dg1+ -+] **19...b2 20.f7 Ke7 21.Kg7 =.**

Commendation: № 3, Pietro Rossi

1.Df6!! T:b7+! [1...T:f7 2.Dh8+ Ke7 3.K:b6 +-; 1...L:b7 2.Sg5+ Kg8 3.Dd8#] **2.K:a6 Ta7+!** [2...Tg:f7 3.Dh8+ Ke7 4.K:b7 +-; 2...Tbx:f7 3.Dd8#; 2...Te7 3.Sh6+ Ke8 4.D:c6+ Kd8 (4...Td7 5.Sf5 Th7 6.Dc8+ Td8 7.De6+ Kf8 8.Df6+ Ke8 9.Dg6+ Tf7 10.Dg8+ Tf8 11.De6#; 4...Kf8 5.Da8+ Te8 6.Df3+ Ke7 7.Sf5+ +-) 5.Da8+ Kd7 6.Sf5 Tg6+ 7.Kb7 -+] **3.Kb6! Tb7+ 4.K:c6 Tc7+ 5.Kd6 Td7+** [5...Ta7 6.Sg5+ Ke8 7.Se6 Tad7+ (7...Ta6+ 8.Kd5 Td7+ 9.Kc5 Ta5+ 10.Kb6 +-; 7...Tgd7+ 8.Kc6 Ta6+ 9.Kb5 +-) 8.Kc5 Tgf7 (8...Tg8 9.Kc6 Te7 10.Sc7+ Kd8 11.Dd6+ +-) 9.Dh8+ Ke7 10.Sd4 Tc7+ 11.Sc6+ Ke6 (11...Kd7 12.Dd4+ Kc8 13.Dd8+ +-) 12.De5+ Kd7 13.Dd6+ Kc8 14.Dd8+ -+] **6.Ke6 Kg8 7.Sh6+ Kh7 8.Dh4!** +-.

Commendation: № 20, Vitalij Kovalenko

1...e3 2.K:h4! [2.g3? e2! 3.Kh4 e1S! 4.Kh3 K:c6 5.Kh4 Kd5 6.Kh3 Ke4 7.Kh4 Kf3 8.Kh3 Kf2 9.Kh4 Kg2 10.h3 Sf3#] **2...e2 3.h3** [3.g3? e1S -+] **3...e1D+ 4.g3 Kd6 5.c7 De7** [5...De8 6.c8D D:c8 stalemate] **6.c8S+! Ke6 7.S:e7 K:e7** stalemate.

Franjo Vrabec Helsingborg, 07.06.2006