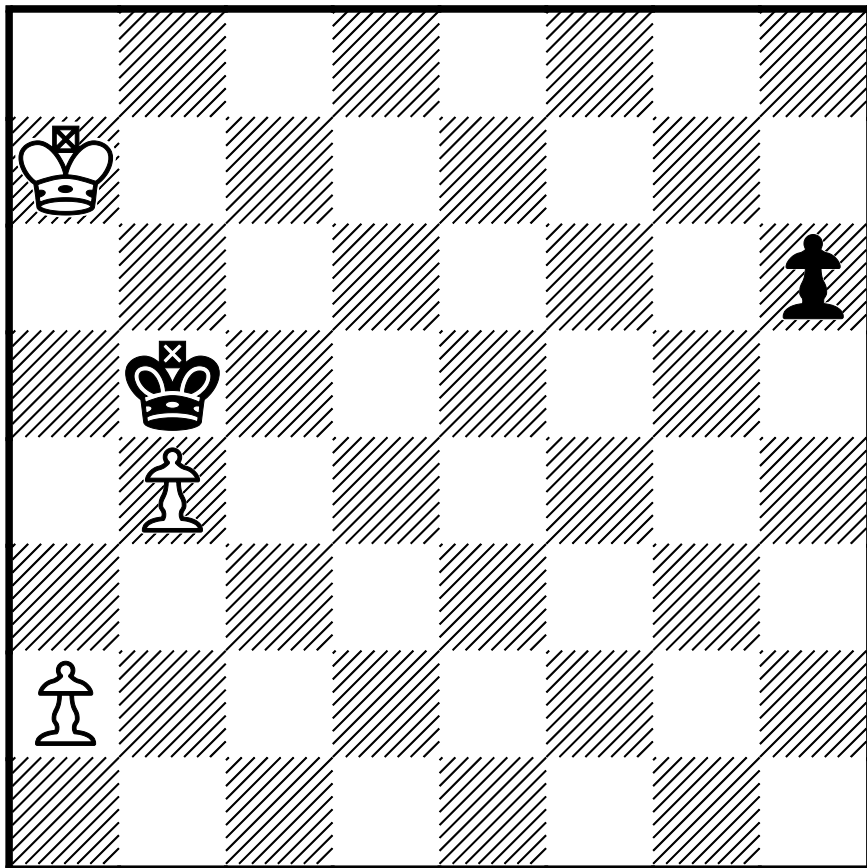


No. 184 – Vol. XVII – April 2011



White to play and draw

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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

There is sad news to report: ARVES' honorary member Julien Vandiest has passed away. Of course, this issue has an obituary, but here is some last minute information about the ARVES general member meeting of March 20th in Nunspeet: Julien had prepared a letter for his friends to be send after he passed away. At the start of the meeting I read the letter to the meeting, after which Julien was commemorated by a minute's silence.

Both in the annual endgame study solving event (won by Martin van Essen) and the presentations, Julien's studies played an important role.

The assembly elected a new board: Chairman Jurgen van Stigter stepped down and was

replaced by Luc Palmans (becoming ARVES' 4th chairman, succeeding Jan van Reek, Rob Bertholee and Jurgen Stigter) and René Olthof (secretary) and Harm Benak (events) joined Marcel van Herck (treasurer) and Harold van der Heijden (**EG**) as board members. The policy of the new board is to continue everything that goes well (**EG**, solving events, composition tourneys), to try and reactivate "sleeping" projects (book of the year) and to stimulate new endgame study activities.

I wish to draw to your attention that the submission deadlines for **EG** are: March 1st, June 1st, September 1st and December 1st.

Originals (32)

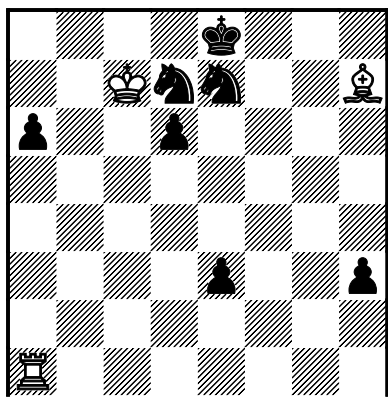
EDITOR : ED VAN DE GEVEL

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

Harold van der Heijden's birthday inspired the cooperation of two composers from two countries that are quite far apart on the globe: Argentina and Georgia. Unfortunately there was some hiccup in the e-mail and I only became aware of this study when the composers asked why it had not been published in the **EG** nearest to Harold's birthday (18xii2010). I expect Harold will appreciate the gesture anyway.

No 17531 M. Garcia & I. Akobia

Dedicated to Harold for his 50th birthday



c7e8 0116.04 3/7 BTM, Draw

No 17531 Mario G. Garcia (Argentina) & Iuri Akobia (Georgia). 1...Sf6/i 2.Bd3 Sg4 3.Kxd6/ii h2 4.Rh1/iii Kf7/iv 5.Kc5 Sf5 6.Bxf5 Sf2 7.Rxh2/v e2 8.Bg6+ Kg7 9.Rh7+ Kf6 10.Rf7+ Ke6 11.Rf8 Se4+ (e1Q; Re8+) 12.Bxe4 e1Q (Ke7; Ra8) 13.Re8+ Kf6 14.Bc6 draws.

i) d5 2.Rh1 Se5 3.Kd6 Sf3/vi 4.Bd3 h2 5.Bxa6 Sf5+ 6.Kxd5 Sg3 7.Rxh2 Sxh2 8.Ke5 Sh5 (Ke7; Kf4) 9.Be2 draws.

ii) 3.Be2? Sf2 4.Kxd6 h2 wins.

iii) Try: 4.Bxa6? Kf7 5.Rf1+/vii Sf2 6.Ke5 Kg6 7.Kf4 Sf5 wins.

iv) Kf8 5.Bxa6 Sf5+ 6.Kd5 Sg3 7.Rxh2 Sxh2 8.Ke5 Sf3+ 9.Kf4 draws.

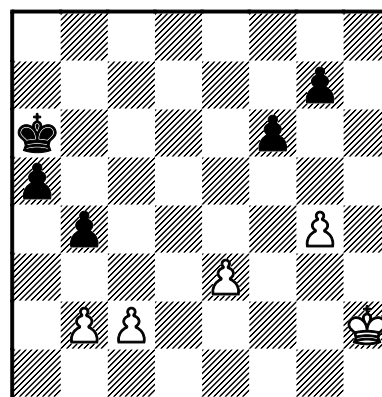
v) 7.Bg6+ Kg7 8.Rxh2 e2 9.Rh7+ just transposes back to the main line.

vi) Sf7+ 4.Kc5 Sg5 5.Bd3 Se6+ 6.Kd6 Sf4 7.Bxa6 Sf5+ 8.Ke5 draws.

vii) 5.Be2 Sf5+ 6.Kc5 Sf2 wins.

We go on to Germany where Jochen Vieweger holds the draw in a pawn ending.

No 17532 J. Vieweger



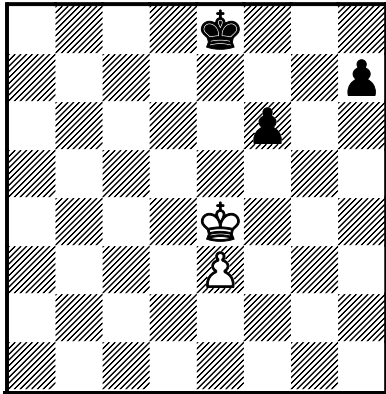
h2a6 0000.44 5/5 Draw

No 17532 Jochen Vieweger (Germany). 1.b3 Kb5 2.Kg3 a4 3.bxa4+ Kxa4 4.Kf3 Kb5 5.g5 fxg5 6.Kg4 Kc4 7.Kxg5 Kd5 8.Kf5 g6+ 9.Kf4 Ke6 10.Ke4 g5 11.Kd4 Kf5 12.Kd5 g4 13.e4+ Kg6 14.Kd4 Kf6 15.Kd3 Ke5 16.Ke3 g3 17.Kf3 Kd4 18.Kxg3 Kxe4 19.Kf2 draws.

Then it is up to the Czech Republic where Jaroslav Pospíšil shows two studies that start quite differently but turn out to be built off around the same theme after all.

No 17533 Jaroslav Pospíšil (Czech Republic). 1.Kf4/i Kf7/ii 2.Kg4/iii Kg6/iv 3.Kf4/v h6/vi 4.Kg4/vii h5+ 5.Kf4 Kh6 6.Kf5 Kg7 7.Kf4 Kf7 8.Kg3/viii Kg6 9.Kf4 Kg7 10.Kf3 Kf8 11.Kg2 Ke7 12.Kh3 Ke6 13.Kh4 draws.

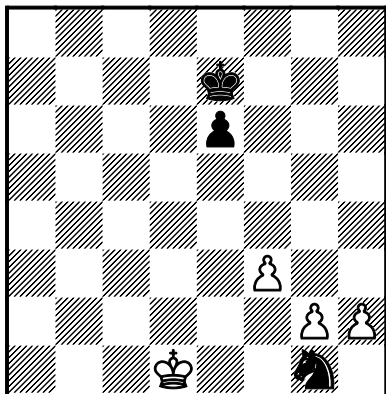
i) 1.Kf3? h5 2.Kg2 Kf8 3.Kf2 Ke7 4.Kg3 Kf7 5.Kf4 Ke6 6.Kg3 Kf5, or 1.Kf5? h5, and: 2.Kf4 Ke7 3.Kg3 Kf7 4.Kf4 Ke6 5.Kg3 Kf5

No 17533 J. Pospišil

e4e8 0000.12 2/3 Draw

6.Kh4 Kg6 7.e4 Kh6, or here 2.e4 Kf7 3.e5 h4 win.

- ii) h5 2.e4 Kf7 3.e5 draws.
- iii) 2.Kf5? h5 3.Kf4 Ke6, or 2.Kf3? Ke6 3.Kf4 h5 wins.
- iv) Ke6 3.Kh5 Kf5 4.Kh6 draws.
- v) 3.e4? h6! 4.Kf4 h5 wins.
- vi) h5 4.e4 Kh6 5.Kf5 Kg7 6.e5 draws.
- vii) 4.e4? h5 5.Kf3 Kf7 6.Kf4 Ke6, or 4.Ke4? Kg5 wins.
- viii) 8.Kf5? Ke7 9.Kf4 Ke6 10.e4 h4, or 8.Kf3? Ke6 9.Kf4 Kd5 wins.

No 17534 J. Pospišil

d1e7 0003.31 4/3 Win

No 17534 Jaroslav Pospišil (Czech Republic). 1.Ke1/i Sxf3+/ii 2.gxf3 Kf6 3.h4/iii Kg7/iv 4.Kf1 Kh7 5.Kg2 Kg6 6.Kf2 Kf6 7.Ke3 Kg6/v 8.Kf4 Kh5 9.Kg3 e5 10.Kh3 Kh6 11.Kg4 Kg6 12.h5+ wins.

i) 1.f4? Kf6 2.Ke1 Kf5 3.Kf2 Sh3+ draws, or 1.h4? Sh3 2.gxh3 Kf6 3.Ke2 Kg6 4.Kf2 Kh5 5.Kg3 e5 draws.

ii) Kf6 2.Kf2 Sxf3 3.Sxf3 wins. But in this not 3.gxf3? Kg5 4.Kg3 Kf5 draws.

iii) 3.Kf2? Kg5 4.Kg3 Kf5 5.h3 Kg5 6.h4+ Kf5 draws, or 3.Ke2? Kg5 4.Ke3 Kh4 5.Ke4 Kh3 draws.

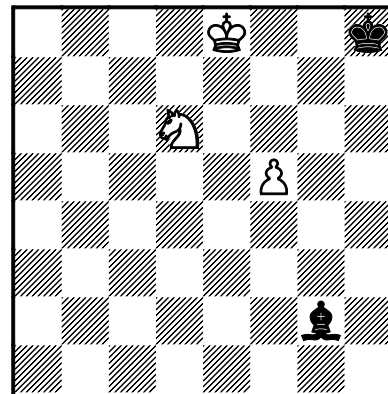
iv) Kf7 4.Ke2 Kg6/vi 5.Kf2 Kh5 6.Kg3 e5 7.Kh3 Kh6 8.Kg4 Kg6 9.h5+ wins, or Kf5 4.Ke2 Kg6/vii 5.Kf2 Kf5 6.Ke3 Ke5 (Kg6; Ke4) 7.h5 Kf5 8.Kd4 Kg5 9.Ke5 wins.

v) Kf5 8.Kd4 Kf4 9.h5 wins.

vi) Kg7 5.Ke3 Kg6 6.Kf4 wins.

vii) Kf4 5.Kf2 e5 6.h5 wins.

Off to Belgium where Ignace Vandecasteele shows a position where it is clear that the white pawn has to reach f8. So certainly White's winning plan will exclude moving his pieces onto the f-file, or will it?

No 17535 I. Vandecasteele

e8h8 0031.10 3/2 Win

No 17535 Ignace Vandecasteele (Belgium). 1.Kf8 and now:

– Kh7 2.Sf7/i Bf1 3.f6 Be2 4.Sg5+ Kg6 5.Ke7 Bc4 6.Se6 Bxe6 7.Kxe6 wins, or:

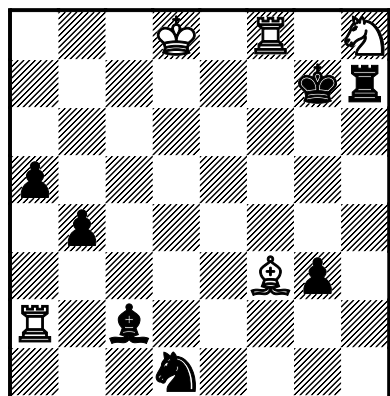
– Bd5 2.Sf7+/ii Kh7 3.Sg5+ Kh6 4.Se6 Be4 5.f6 Bg6 6.Ke7 Bh5 7.Sf4 wins.

i) Also the second white piece moves itself in front of the white pawn.

ii) And in this second variation the same applies.

We end where we started, in Argentina with Mario Garcia. This time Black can choose whether to try Bishop and three pawns or Knight and three pawns against Rook and Bishop. But in the end the result is the same.

No 17536 M. Garcia



d8g7 0544.03 5/7 Win

No 17536 Mario Guido Garcia (Argentina).
1.Rf7+ Kxh8 2.Rxh7+ and now:

– Kxh7 3.Rxc2 Sc3/i 4.Ke7 Kg6 5.Ke6 Kg5
6.Ke5 a4 7.Rg2 wins, or:

– Bxh7 3.Bxd1 a4 4.Bxa4 b3 5.Rb2/ii Bc2
6.Bc6 Kg7 7.Ke7 Kg6 8.Ke6 Kg5 9.Ke5
Kh4 10.Bg2 Kg4 11.Kd4 Kf4 12.Bh1/iii
Bd1 13.Rb1 Bc2 14.Rf1+ Kg5 15.Kc3 Kg4
16.Rf8 Kg5 17.Bd5 Kh4 18.Rb8 Kg4
19.Kd2 Kf4 20.Rb5 wins.

i) Se3 4.Re2 Sf5 5.Re5 Sd4 6.Be4+ wins.

ii) 5.Bxb3 Bg8 6.Bxg8 g2 7.Ra1 g1Q
8.Rxg1 stalemate.

iii) 12.Bd5 Bd1 13.Rb1 Bf3 14.Bxb3 g2
draws.

BCPS 2012 TOURNEY, SECTION G: STUDIES

Win or draw, free theme (but please read the detail under IMPORTANT below). No more than three entries per composer. Please note that a joint composition counts once for each composer. The three top prizes will receive medals. It is expected that there will be honourable mentions and commendations in addition to prizewinners.

Judge: John Roycroft.

Entries by **31.10.2011** (e-mail only) to

<johncox@dewarhogan.co.uk>.

IMPORTANT Nalimov database positions (eg from EGTBs) are not required but will be welcomed. However, deep play arising from database positions, whether in main line or supporting variations, must be accompanied by a convincing explanation, and not merely by series of ‘database’ moves. Explanations may be in the English language or in Russian, German or French. Evaluation of explanations will be an integral part of the judging process.

One prize (of the announced three) is available for an original study showing significant play using the eight-man material Queen and two Pawns versus two Rooks and one Knight (GBR class 1603.20 or its converse 3201.02). This force occurred in the game which Botvinnik lost to Riumin in the 16th round of the VIII Soviet Championship in Leningrad in 1933. The moves of this game have not survived. The ‘explanation’ requirements of the IMPORTANT paragraph apply.

Spotlight (28)

EDITOR : JARL ULRICHSEN

Contributors: Guy Haworth (England), Siegfried Hornecker (Germany), Daniel Keith (France), Alain Pallier (France), Ignace Vandecasteele (Belgium) and Timothy G. Whitworth (England).

The editorial board has received an email from Timothy G. Whitworth concerning EG182 No. 17381 by M. Matouš. I quote him verbatim: “In the solution, the symbol “zz” is misused twice. The position after 4.Kf7 is not a zugzwang of any kind, let alone a reciprocal zugzwang, since White is threatening 5.Rg8 mate. The position after 5.fxg5 is also wrongly described. It is actually a non-reciprocal zugzwang (or squeeze). A single “z” would indicate this – if we follow the convention adopted by Halberstadt in his book *Curiosités Tactiques*. As a matter of fact, this position could never arise with White to move because there is no previous move for Black. But White would be happy enough to have the move here, for he would play 6.Kf8 and mate would soon follow. Not surprisingly, this position has a past: see Averbakh and Maizelis, *Comprehensive Chess Endings*, volume 4, #69.”

Then it is time to apologize! I wrote in EG183 p. 7 that about 3000 endgame studies had been tested by Eiko Bleicher and Guy Haworth. Guy tells me that they actually tested 45,392 endgame studies and faulted 3,068 of them by EGT-analysis. He adds that they evaluated 507,091 s7m main line positions and found 18,741 incompatible in value with the stipulation of their study. Guy adds that the duo EB/GH features about 5,000 times in HHdbIV rather than about 18,000 times, probably because HH thinks that one cook per endgame study is enough to make the point. And just like Emil Vlasak (EG183 p. 26) and the rest of us he has no idea how HH gets through so much work.

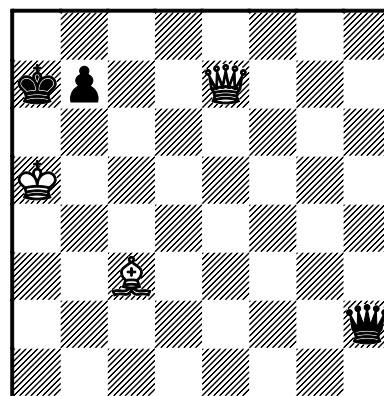
Those who are interested in further details about the work done by EB, HG and HH

should read their article ‘Data-mining chess databases’, *ICGA Journal*, 33 (4), pp. 212–214. GH informs us that it can be found with his other papers at <http://centaur.reading.ac.uk/view/creators/90000763.html>.

Among the many endgame studies reported to be faulty is the following by one of my country fellows.

U.1. O. Barda

Dagbladet 1964



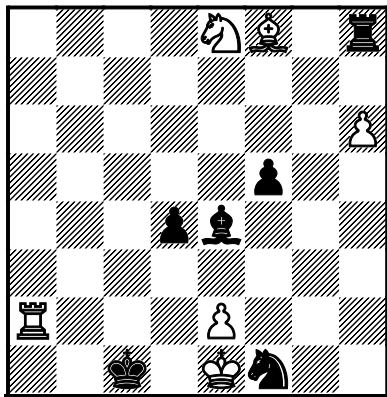
a5a7 4010.01 3/3 Win

Intended solution: **1.Bd4+ Ka8 2.Qd8+ Qb8 3.Qb6 Qe5+ 4.Ka4 Qe8+ 5.Kb3 Qg8+ 6.Kb2 Qg2+ 7.Bf2 Qg7+ 8.Kb1 Qh7+ 9.Kc1 Qh1+ 10.Kb2 Qh8+ 11.Bd4 Qh2+ 12.Ka3 Qg3+ 12.Be3**, and White wins.

HHdbIV informs us that Black draws by playing 5...Kb8, and that White wins by playing 2.Kb5 instead of 2.Qd8+. I have never been fond of this material, but for some reason I looked at a tablebase and made a surprising discovery: After 2.Kb5 the following sequence of moves is unique: 2...Qh5+ 3.Kb4 b6 4.Qd8+ Kb7 5.Qxb6+ (5.Qd7+ is loss of time, as White sooner or later must capture bPb6 with check) Kc8 6.Qc6+ Kb8 7.Qd6+ Kc8 8.Be5, and either 8...Qg4+ 9.Bf4 Qg8 (Qd7; Qb8 mate) 10.Qb8+, or 8...Qh4+ 9.Kb5 (9.Kb3 Qh3+ 10.Kb4 is once more loss of time) Qe7 10.Qc6+ Kd8 11.Bf6. So the question arises: Should we substitute Barda’s incorrect solution with this new solution?

Siegfried Hornecker brought the following endgame study to my attention.

U.2. M. Lavaud
4th prize Bent JT 1989



e1c1 0444.22 6/6 Win

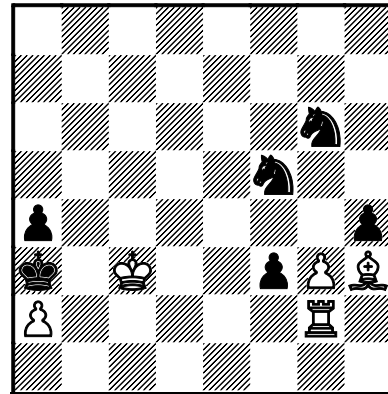
**1.Ba3+ Kb1 2.Rb2+ Ka1 3.Bc5 Rxb6
4.Bxd4 Rh1 5.Kf2 f4 6.Rd2+ Kb1 7.Rd1+
Kc2 8.Rxf1 Rh2+ 9.Ke1 f3 10.exf3 Kd3
11.fxg4 Re2+ 12.Kd1 Rxe4 13.Sd6 Rf4
14.Rf2**; cf. EG100 no. 7868.

In HHdbIV no. 58462 Guy Bacque is credited with two cooks (published in *Diagrammes* 99 x-xii1991 and 102 vii-ix1992): 10...Bc6 11.Sg7 Kd3 12.Bf6 Re2+ 13.Kd1 Ba4+ 14.Kc1 Rc2+ 15.Kb1 Ke2 16.Rh1 Kxf3, and 9...Bd3! 10.exd3 Kxd3 11.Bf2! Rh5! 12.S~ Re5+ 13.Kd1 Ra5, and Black draws. The first of these supposed cooks does not seem to be a cook at all. The endgame RBS vs. RB is probably a win on material. The second cook was probably found as a response to Lavaud's correction. In *Phenix* 15–16, xii1991 Lavaud added a black pawn on d7. Now 10...Bc6 is harmless, as the white knight on e8 is no longer attacked. Siegfried rediscovered the second cook, but observed later that it had already been found. As far as I know these cooks have not been reported in EG.

Before we changed the concept of this column I used to bring hundreds of cooks discovered by our Argentine cook hunter *par excellence* Mario G. García. He is still active and checks all endgame studies brought to you in EG. The signature MG can be found repeatedly in every issue of the magazine. He is to be credited with the cook discovered in a commendation by Alain Pallier mentioned in

EG183 Supplement p. 100 although his name is not mentioned there. Mario also found a way of correcting the work and we have received an email from Alain in which he agrees with Mario's findings. The correction looks like this:

U.3. A. Pallier
Commendation *Zhigulyovskie zory* 2008
Corr. by M.G. García



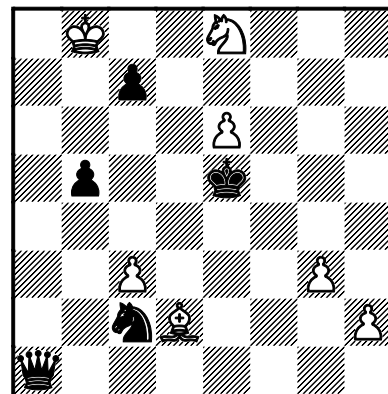
c3a3 0116.23 5/6 Win

The change is minimal compared to the original setting. bPf4 has been moved to h4. That is all. This is what I regard as an exemplary correction. The idea is intact and the solution remains the same. With a white pawn on h4 the flaw 1...Sxg3 is eliminated:

**2.Rxf3 Se5 (Kxa2; Kc2) 3.Re3 Sg6 4.Kc2
Kb4 5.Re6 Sf4 6.Rh6 Sxh3 7.Rxh4+ Kc5
8.Rxh3**, and White wins.

Another of our French readers, Daniel Keith, is interested in correcting flawed compositions. He has sent me a correction of the following 1st prize winner.

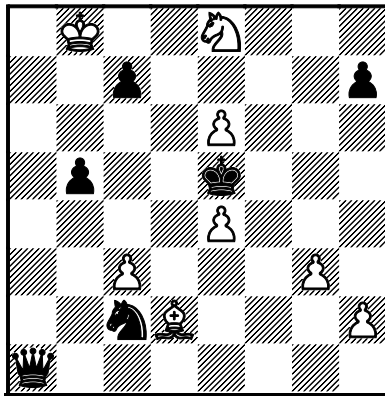
U.4. V. Korolkov & L. Mitrofanov
1st prize *Szachy* 1962



b8e5 3014.42 7/5 Win

Intended solution: **1.e7 Sb4 2.cxb4 Ke6 3.Bc3**, and if **3...Qxc3** then **4.Sf6 Kxe7 5.Sd5+**; and if **3...Qg1** then **4.Bd4 Qxd4 5.Sg7 Kxe7 6.Sf5+**. In *Magyar Sakkélet* iii965 Atilla Korányi claimed that the work is incorrect. He gave the following line: **3...Qc1 4.Bf6 Qc6 5.Sxc7+** (or **5.Sg7+ Kd6 6.e8Q Qb6**) **Kd6 6.e8S+** (6.e8Q Qb7+ 7.Kxb7 stalemate) **Kd7 7.Bd4 Qg2**. To me this seems dubious, and it would be interesting to see a thorough analysis of the final position of Korányi's refutation. Anyhow, this is Daniel's correction:

U.5. V. Korolkov & L. Mitrofanov
1st prize *Szachy* 1962
Corr. by D. Keith



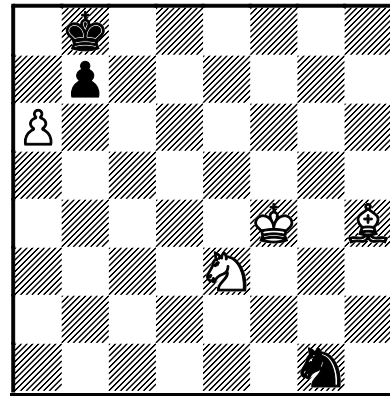
b8e5 3014.53 8/6 Win

The solution is identical to the original version. Daniel admits that the addition of two extra pawns makes his correction a little bit 'heavy', but he also points out that the idea of the composers remains intact.

The Belgian altmeister Ignace Vandecasteele has corrected one of my endgame studies. (U.6.)

Intended solution: **1.Sd5 Se2+ 2.Ke3 Sc1 3.Kd4** with two main lines, **3...Sb3+ 4.Kc4 Sd2+ 5.Kd3 Sb3 6.Bg3+ Ka7 7.Bf2+ Kxa6 8.Kc3 Sa5 9.Sc7 mate**, and **3...bxa6 4.Kc4 a5 5.Sc3 a4 6.Bg5 Sb3 7.Sxa4 Sa5+ 8.Kb5 Sb7 9.Bf4+ Kc8 10.Ka6 Sd8 11.Sb6 mate**. White can play **2.Ke4** instead of **2.Ke3**, but the real problem is the cook **5.Bg3+** in the second line, found as usual by García.

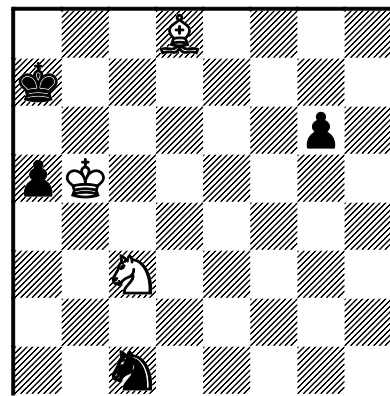
U.6. Jarl H. Ulrichsen
1st prize *Dagbladet* 1967



f4b8 0014.11 4/3 Win

Ignace proposes the following correction (U.7):

U.7. Jarl H. Ulrichsen
1st prize *Dagbladet* 1967
Corr. Ignace Vandecasteele



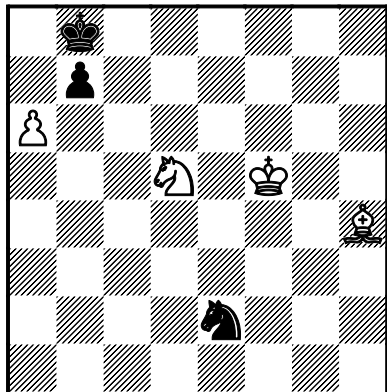
b5a7 0014.02 3/4 Win

1.Kc4 (threatening **2.Bg5** to capture the knight; **1.Kxa5?** or **1.Bxa5?** are drawn) **1...a4 2.Bg5 Sb3 3.Sxa4 Sa5+ 4.Kb5 Sb7 5.Be3+ Kb8 6.Bf4+ Kc8 7.Ka6 Sd8 8.Sb6 mate**. Two main lines are reduced to one line, but this version seems to be correct. It is a pity that Black is left with a pawn on g6 in the final position, but it is necessary to make it sound.

It is also possible to save the first line: (U.8.)

After **1.Ke4 Sc1 2.Kd4 Sb3+** we are in the solution. In this version the line **2...bxa6** is simply a database win. The dual **7.Kc3** or **7.Kc2** is irritating, but actually irrelevant to the idea.

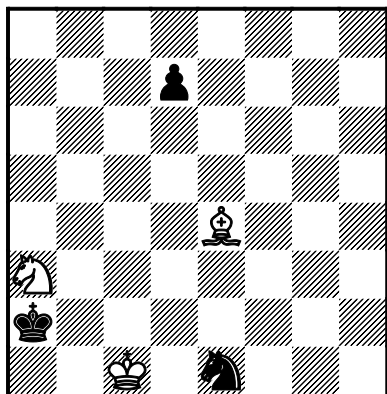
U.8. Jarl H. Ulrichsen
1st prize *Dagbladet* 1967
Corr. JHU



f5b8 0014.11 4/3 Win

The following endgame study is also incorrect, but the cook is not mentioned in HHdbIV:

U.9. I. Vandecasteele & R. Missiaen
2nd prize Marwitz MT 1992



c1a2 0014.01 3/3 Win

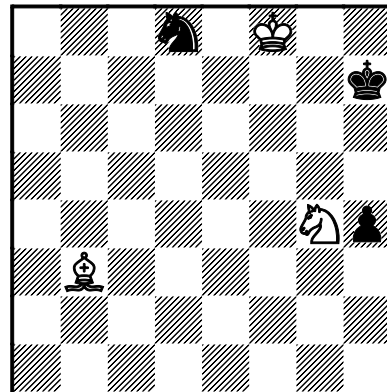
1.Sb5 Kb3 2.Kd2 Kc4 3.Sc3 Kd4 4.Bb7 Sd3 5.Se2+ Kc4 6.Ba6+, and White wins. There are two cooks as 1.Sb1 and 3.Sa3+ also win. Ignace has corrected this work by turning the board and rearranging the men. (**U.10.**)

1.Bd5 Kg6 2.Ke7 Kf5 3.Sf6 Ke5 4.Bg2 Se6. (After 4...h3 White wins in 40 moves by playing 5.Sd7+.) **5.Sd7+ Kf5 6.Bh3+**. Black loses his knight, and White wins comfortably.

In to EG/83 Supplement the following endgame study by Gady Costeff was reproduced on p. 52: (**U.11.**)

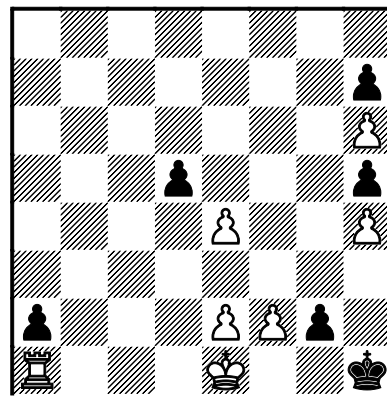
1.0-0-0+ g1Q 2.Rxg1+ Kxg1 3.Kb2 dxe4 4.f4 exf3ep 5.exf3 Kf2 6.f4 Kf3 7.f5 Kf4 8.f6 Kf5 9.f7 Kg6 10.f8R, and White wins.

U.10. I. Vandecasteele & R. Missiaen
2nd prize Marwitz MT 1992
Corr. by I. Vandecasteele



f8h7 0014.01 3/3 Win

U.11. G. Costeff
1st/2nd special prize
The Problemist 2006–2007



e1h1 0100.54 7/6 Win

The judge, Oleg Pervakov, writes: “For the first time an ‘ideal’ Valladão task (according to Harold van der Heijden’s formula) is realized, and in such a light setting!” . I may have another view on the aesthetic aspect of compositions than many authors but to me four pawns in the h-file is hardly a ‘light setting’. And tries should of course be meaningful. If the move that is called a try loses immediately it is hardly worthy of being called a try.

According to Harold’s formula which is added as an explanation of Pervakov’s comment “an ‘ideal’ Valladão task in a study should have three thematic tries:

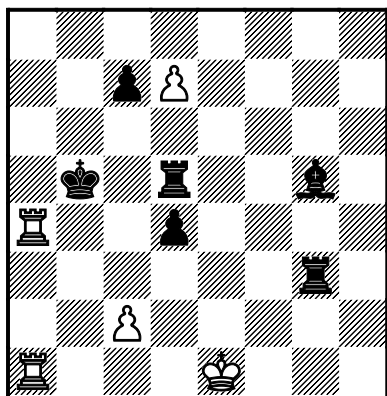
1) 1.Rf1 or 1.Rd1 instead of castling;

2) instead of the double pawn move that allows the *en-passant* capture the single pawn move should not work;

3) a ‘real’ underpromotion (B/R or S, the latter only to avoid stalemate).”

I was a little bit surprised when I saw this definition. The Valladão task consists of the three special moves, viz. castling, *en-passant* capture and promotion. If it is possible to play the rook instead of castling or make a single pawn move instead of a double pawn these moves are of course cooks. Moreover Harold’s comment on the *en-passant* capture seems to presuppose that White should make the double pawn move. There is nothing in the theme *per se* that requires this. There should however be a motivation for capturing the pawn *en passant*, and it is possible to motivate this in different ways. The promotion should first and foremost be unique. I would like to present an endgame study from my own output showing the Valladão task:

U.12. Jarl H. Ulrichsen
Special commendation
Die Schwalbe 2007–2008



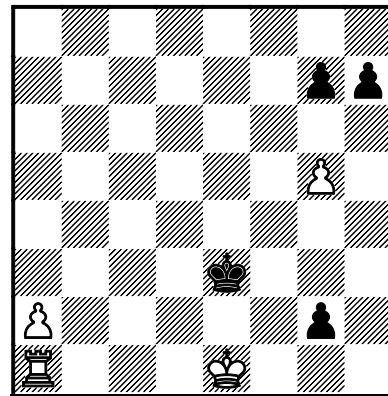
e1b5 0830.22 5/6 Draw

After **1.c4+ dxc3ep 2.Ra5+ Kc6 3.Rxd5 Kxd5 4.d8Q+ Bxd8 5.0-0-0+ (Rd1?) Kc4 6.Rxd8 Rg1+ 7.Kc2** it is a theoretical draw. The *en-passant* capture opens the d-file and prepares the future castling. The promotion 4.d8Q+ is the only move that draws. 4.d8B and 4.d8S are of course meaningless, and 4.d8R+ is met by 4...Kc4 and White cannot deal with all the threats. The castling is also the only move that draws, as 5.Rd1+ Kc4 6.Rxd8 loses.

For some strange reason the Valladão task is regarded as a difficult theme. The great majority of endgame studies showing this theme are just terrible. They have been collected by Siegfried Hornecker in his article ‘The complete Valladão’; cf. http://sh-kunstschach.eu/start/studientheorie/0004_valladao_en.htm. But readers should be warned. You need strong nerves to look at this.

Actually it is not at all difficult to construct positions showing the Valladão task with less than the eleven men that I used in the work above. Here is a position with only eight men:

U.13. Jarl H. Ulrichsen
Original



e1e3 0100.23 4/4 Win

1.0-0-0 h5 2.gxh6ep (a4?) gxh6 3.a4 h5 4.a5 h4 5.a6 h3 7.a7 h2 8.a8Q, and White wins. Other promotions fail to win. In this tiny endgame study White does all the special moves himself. This position is therefore unique and perhaps to be named ‘ideal’? By capturing the pawn *en passant* White wins a decisive tempo. Black now needs six moves to reach the promotion instead of five. To me this is a completely satisfactory motivation. It would be interesting to hear the opinion of our readers on the Valladão task.

I have some emails and a letter in reserve, but readers are always welcome to send me material for Spotlight. It is not easy for me to fill several pages without your assistance.

Obituary

Julien Vandiest
(15vi1919 - 2iii2011)

BY HAROLD VAN DER HEIJDEN

ARVES' honorary member Julien Vandiest has passed away. One of his aphorisms was "In de ogen der doden zal elke levende wel een treuzelaar zijn", which translates as "the deads will probably consider everyone alive as a dawdler".

Apart from being a renowned composer, he exceptionally excelled in other areas like philosophy (his profession), music and history. During an ARVES meeting in Amsterdam (17v2003) Julien, almost 85, gave a two hour long, very interesting monologue about the ancient Greek, Roman, and, especially, the Turk. His talk was incredibly detailed, and ... all by heart.

Julien was the King, if not the Emperor of 4010 (4030) and 4001 (4003) endings. He admired and often re-worked the compositions of the Dutch composer Carel Mann who pioneered this field of composition. Julien wrote

dozens of articles for *EBUR* about such studies in his typical ironical style.

Just a sample quote: "Het ligt voor de hand dat het afvalpercentage nog een stuk hoger ligt bij damesstudies. Dat heeft natuurlijk te maken met de grote actieradius en maximale bewegingsvrijheid van dames. Ook die houten ladies kunnen zich beroepen op Verdi ('Dona è mobile'), wanneer ze het in hun hoofd krijgen eens een andere weg op te gaan dan de door de componist voorgeschreven. En dan krijgen we te doen met het schrikbeeld van die laatste: een tweede winst- of remiseverloop, bekooktoofd door een voorheen niet ontwaarde nevenduivel" (*EBUR* no. 2 vi2005). "It goes without saying that the unsoundness rate of queen studies is relatively high. This is obviously the result of the action radius and the maximum freedom of movement of queens. Also those wooden ladies (HH: "dame" =

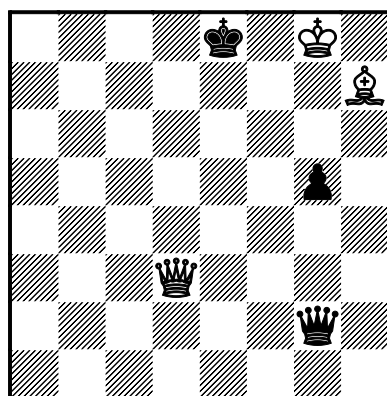


the chess piece, as well as a lady) may refer to Verdi ('Dona è mobile'), when the fancy takes them to go another way than the one prescribed by the composer. And then we are confronted with the latter's bugbear: a second win or draw, contrived by a hereto undiscovered devilish dual ("nevenuivel" is a Flemish word invented not only invented, but also exclusively used by Julien).

Even after his decease, Julien managed to surprised his friends. He sent a long (full A4) goodbye letter (translated), "Ave Amici, when you read this, you will realize that the named Julien Vandiest has exchanged temporary life for eternity".. It is a pity that the letter did not contain an original study...

"That is an arguable transaction, and, if you would have asked me, hardly a healthy initiative, also because I have always distrusted the traditional giant offerings to death candidates. Of course it might well be possible that my future still offers me a surprise, but I will have to see that before I believe it". "With ultimate and heartily greetings I hope that the rest of your life may operate under a prime constellation. I thank you for the pleasant moments". "My funeral took place in silent intimacy, that's why I am sending you this letter".

J. Vandiest
1st prize *Szachy* 1985



g8e8 4010.01 3/3 Win

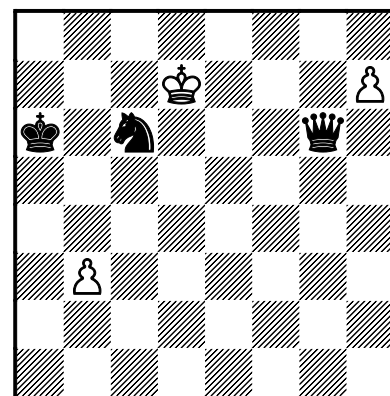
1.Qb5+ Kd8 2.Qb8+ Ke7 3.Qe5+ Kd8
4.Bf5 Qa2+ 5.Be6 Qd2 6.Qc5 g4 7.Kg7 g3
8.Bg4 Qb2+ 9.Kg6 Qb8 10.Bf5 g2 11.Kf6
Qb2+ 12.Kf7 Qb7+ 13.Kf8 g1Q 14.Qd6+
and mate.

This type of ending is not appreciated by every endgame study enthusiast. Many jump to the conclusion that these endings are all anticipated. However, more than once Julien explained to me that there are several themes and tasks typically associated with this material which are uncovered ground. When I proposed (perhaps a decade ago) that he should write an article (or book) on that topic, he became enthusiastic. Unfortunately, as far as I know, he took no further initiative. In 2010 Julien privately issued a book with his best chess studies in limited edition (*223 Eindspelstudies 1948-2009*).

In my database there are no less than 564 studies (including unsound studies, versions and corrections) by Julien Vandiest. That makes him one of the most prolific composers in time. Julien Vandiest and his friends Roger Missiaen and Ignace Vandecasteele were known as the "Three Flemish Musketeers", a title they all are proud off.

Julien's most recent success was the following study that won a shared first prize. The fact that the other first prize winner was a study by Kasparian (in fact a shameless case of plagiarism) would probably have made Julien smile.

J. Vandiest
1st/2nd prize *Seven Chess Notes* 2008



d7a6 3003.20 3/3 Draw

1.h8Q Kb6 2.Qh4! Qf5+ 3.Kd6 Qe5+
4.Kd7 Kb7 5.b4 Sb8+ 6.Kd8 Sc6+ 7.Kd7
Qd5+ 8.Ke8 Qg8+ 9.Kd7 Qd5+ 10.Ke8
draws.

We all hope to follow Julien's 91-age example as a dawdler ...

2nd Tata Steel Chess and Studies Day 2011

BY HAROLD VAN DER HEIJDEN

Perhaps ARVES invented endgame study solving as a separate discipline (I would be very interested to learn about earlier events) as an entertainment for its members at the annual meeting. A couple of particularly interesting solving events (e.g. the De Feijter Festival in Deventer and the Olthof-40 tourney in Vught) attracted strong o.t.b. chess players like GM Daniël Stellwagen.

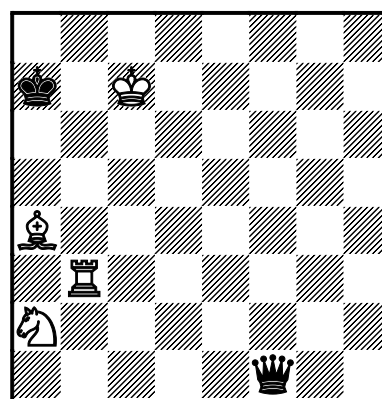
Yochanan Afek succeeded in making another step by persuading the organizing committee of the famous Corus tournament (formerly: Hoogovens tourney, currently Tata Steel) to implement a solving event in 2009 as part of the celebration of the 70th edition of the GM tournament. It was a huge success, also because a talented young Dutch o.t.b. player, Twan Burg, making his debut as a solver, won the event, beating double-GM John Nunn.

In January the second such solving event took place, again organized by Yochanan Afek. The now Tata Steel committee chaired by Dolf Vos (who also opened the event and introduced its prominent guests: title defender Twan Burg, world solving champion John Nunn (England), the highest rated solver GM Piotr Murdzia (Poland), WGM Alina L'Ami (Rumania/the Netherlands), the Belgian GM Eddy van Beers, the Dutch GM Dolf Wissmann, and me (introduced as "solving expert"). In total there were 20 participants. Luc Palmans acted as chief arbiter. ARVES offered an attractive prize-fund of 750 Euros as well as book prizes. In total 9 studies were to be solved in 3 hours. All of these were originals, two composed by Afek and the other seven by GM Jan Timman.

I immediately skipped the first study after seeing the material balance, but fortunately I looked at it again later and found out that it

was a kind of appetizer (Timman's studies will be submitted to various tourneys, so should remain unpublished).

Yochanan Afek
Probleemblad 2011



c7a7 3111.00 4/2 Win

1.Rb7+, and:

- Ka6 2.Bb5+ Qxb5 3.Sb4+ Ka5 4.Sc6+ Ka4 5.Ra7+ Kb3 6.Sd4+ wins, or:

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

Initially Eddy van Beers was announced as winner beating John Nunn with a single point difference (37 vs. 36), with Alina L'Ami surprisingly finishing third (33) beating some solving GMs on her debut (perhaps the first female participating in such an event?). Unfortunately, shortly after the prize-giving (Van Beers had already left) it was discovered that the decision to award solving points to a line that was analogue to the intended main line was erroneous since this line could be refuted. This cost Van Beers 3 points, and as a consequence John Nunn became winner of the 2nd Tata Steel and Studies Day 2011. Of course the erroneous scoring was most unpleasant for all directly involved. For future events it was decided to make a provisional ranking first and allow an hour for claims before the prize

giving (after which the ranking is final). As the solvers already receive the solutions immediately after the competition, there is sufficient time for them to have a close look at the intended solution and the solving points.

Apart from this, the event was a great success with excellent studies for solving. We already look forward to the next one!

John Nunn kindly provided some of the pictures (indicated by JN) for publication in **EG**. The other pictures were taken by me.



*The 2nd Tata Steel Chess and Studies Day 2011.
(Photo HH)*

Gady Costeff Jubilee

I first met Gady when he was a teenager, at the local Tel Aviv chess club. I recall that around 1980 we found out that we had both, independently, composed a 100% identical scheme (!), and this without having a required set theme. I was several months ahead of him, so the piece (a small-scale idea) bears my name. It was an extraordinary occurrence which enables me to pride myself that I once had the same brainwave as Costeff.

Gady's most prominent characteristic is his unassuming character, always thinking less of himself and of his works than he should. One may recall, in this context, Gady's hilarious piece "How I became a Great Composer" (EG159-162, p. 379) in which he modestly suggested that, in several joint compositions in which he was involved, his main role was buying a round of beers. Yeah, sure.

I always knew that Gady was capable of great things but, it was not until I interviewed him for my book *The Grandmaster's Mind* (Gambit, 2004) that I had finally realized that he was not just another inventive chap, but one of the best contemporary study composers. While most studies present one or two brilliant moves or a clever manoeuvre, Gady's works tend to present grandiose operations, ultra-deep conceptions and full-scale symphonies that leave a lasting impression. He consistently and justly scores top prizes in major competitions.

In May 2011 Gady Costeff will celebrate his 50th birthday and I suggested arranging a jubilee tourney in his honour. Original as always, Gady preferred that some acquaintances should write an appreciation of him or his works. I willingly took on the task and invited several distinguished authors to contribute. You will find six mini-articles in the following pages. While the authors express themselves in different styles, they all share a great respect for Gady's work.

I thank HH for his consent to introduce this appreciation-piece in EG.

(Amatzia Avni)

The Early Days: A Star is Born

BY HILLEL ALONI

During the 1960s and the 1970s, our English friends more than once expressed their amazement at the Israeli study composers' youthfulness. They said that almost always people were attracted to the field of study composing when they were more mature. Our new composers proved to be not only young but also successful and within two generations they had produced 3 IM's and 2 FM's, quite a feat for a small nation in such a short time span.

We shall now concentrate on the story of the rise of Gady Costeff, a prominent representative of this group of composers who has recently crossed the IM barrier, heading to perhaps an even brighter future.

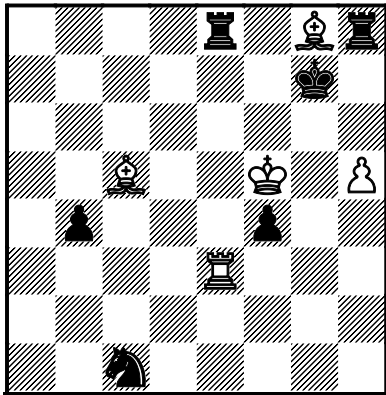


34 years ago, in the studies section of the Israeli chess federation's magazine, 16 year-old Gady Costeff published his first work, after making his initial attempts at composing just six months before. The present writer, who was then the studies column's editor, was impressed by the natural, economical and

challenging position with a feel of dramatic events already 'in the air' ...

G. Costeff

Schahmat 1977. First study



f5g7 0723.12 5/4 Win

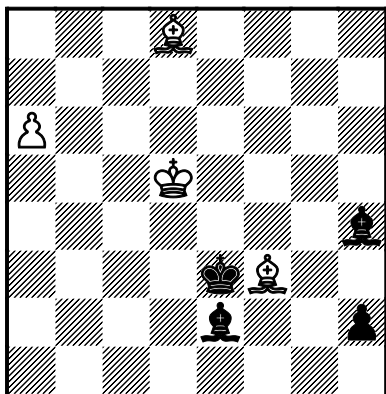
1.Bd4+ Re5+! 2.Rxe5! Rxh5+! (Rxcg8 3.Re8+ Kf7 4.Rxcg8 Kxcg8 5.Kg6 Se2 6.Be5 wins) **3.Kg4! Rxe5 4.Bc4! Kf6 5.Kxf4 b3 6.Bxe5+** with **7.Bb2** (These were the days before the Comay-Thompson computer discoveries that 2B always win vs. S).

It took another whole year before Gady published his second study, a pleasant miniature which was commended in the Israeli Ty. As in the previous year, this work too impressed both solvers and the judge.

Remarkably, Gady's third and fourth studies also appeared at annual intervals. It turned out that the bright young star was not in a hurry; it was more important for him that his pieces should contain wide and worthwhile content.

G. Costeff

Schahmat 1980



d5e3 0080.11 4/4 Draw

White's pieces are simultaneously threatened. His king's unfortunate position along the a8-h1 diagonal has put his chances of escape in doubt, but Gady prepares a devilish dance of four bishops, culminating in a surprising finish:

1.Bh1! Bf3+ 2.Kc5!! Bxh1 White intended 3.Bc7. 2...Bg3!? fails because of 3.Bc7! (not 3.Bxf3? Kxf3 4.a7 Bf2+) Bxc7 4.Bxf3! draws. **3.Bc7!** Now it transpires that had white chosen in his second move 2.Kc4 (Ke6)? he would have lost to 3...Bd5+!, while 2.Kd6 (Ke5) would have closed the b8-h2 diagonal for Bc7! **3...Be7+ 4.Kb6 Bd8! 5.Ka7!! Bxc7 stalemate!**

This piece took 4th prize in the Israeli Ring Ty 1980, and signalled a landmark in Costeff's meteoric rise towards the world's summit in subsequent years.

This, in a nutshell, is the story of the fresh appearance and a giant leap forward of a young, talented and imaginative lad, a self-made composer who always strives to perfection, to the front stage of the artistic art of chess studies.

Meeting Ambitious Challenges

BY YOCHANAN AFEK

I met Gady back in the late 1970 in the municipal youth chess centre of Tel-Aviv. He was a decent player from the small town of Ramat Hasharon, yet not exactly the competitive type one usually meets in tournaments. I suspect that the ordinary realm of over-the-board chess was not stimulating enough for his unique fantasies and pretty soon he was more and more attracted to the excitement of our own art.

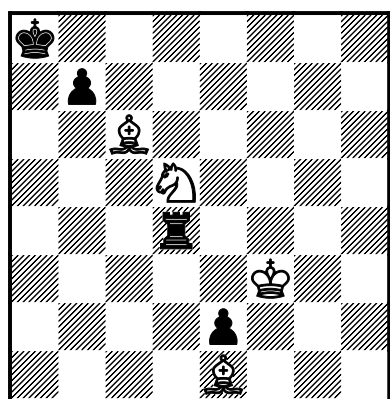
In those days the chess centre was directed by the Israeli legend IM Moshe Czerniak, who taught us all to seek chess beauty rather than Elo points and to adore endgame studies rather than opening books. No wonder it became a sort of a glasshouse for a generation of young composers of which the names of Ofer Comay, Amatzia Avni and yours truly made

later their way to the International scene. Gady ceased fighting flesh and blood opponents much earlier than the rest of us and almost from the very beginning preferred to use conventional chess materials for creating some of the most imaginative fairy tales ever seen, without any need for a single fairy rule or a fairy piece.

He scored some fine achievements even in his youth, winning among others the studies section of the 1983 WCCT; but I was especially impressed (a matter of personal taste), by the following classic:

Gady Costeff

1st hon. mention *The Problemist* 1980



f3a8 0321.02 4/4 Win

1.Sb6+! (1.Sc7+? Kb8 2.Sb5 Rd3+ 3.Kxe2 bxc6) **1...Ka7** **2.Sc8+** **Kb8** **3.Se7!** **Rd1** **4.Bg3+** (4.Kxe2? Rxe1+ 5.Kxe1 bxc6) **4...Ka8** (Ka7 5.Kxe2 Rg1 6.Bf2+) **5.Kxe2** **Rg1** **6.Bf2** (6.Bh2? Rg7 7.Sf5 Rh7) **6...Rg5** (Rg7 7.Sf5 Rg5 8.Be4) **7.Be4** (7.Be3? Re5) **7...Re5** **8.Sd5!!** **Rxe4+** **9.Kf3** (Domination!) **9...Re5** **10.Sb6+** **Kb8(Ka7)** **11.Sd7+** wins.

Classics, however, were hardly Gady's real artistic goal; he was after much more ambitious challenges in the minefields of minor-promotions. Over the years he created quite a few masterpieces showing the desired Alumwandlung theme in highly original settings. He is still the only person to demonstrate three quarters of the Babson-Task in a correct endgame study.

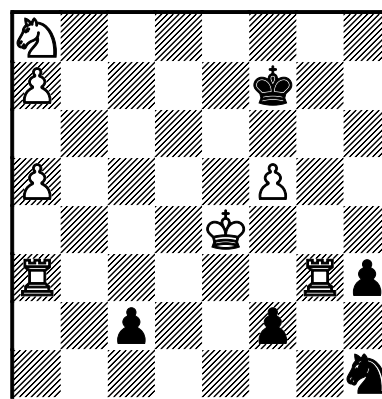
Around 2000, Gady's career seemed to take off to new heights. Exhausting more or less the mega-schemes of minorpromotions, he was now seeking even more ambitious goals,

transferring to our genre classical themes and tasks typical to mate problems. He has done wonders with Bristols, Staircases and Switchbacks and even has enriched us with the most beautiful realization of the difficult Valladão Task. Gady rarely bothers to spare material in his tireless efforts to make his most daring concepts come true. For him, the idea is what counts, whatever the cost.

If I have to pick up one of Gady's studies as my favourite, here it is, still a Meredith:

Gady Costeff

1st hon. mention Stoffelen 70 JT 2008



e4f7 0204.33 7/5 Win

1.Rg7+!! (Logical try: 1.Rgc3!? f1Q 2.Rxc2 Sf2+ 3.Rxf2 Qxf2. 1.Rgf3!? c1Q 2.Sb6 Sg3+ 3.Kd4 Se2+ 4.Ke4 Sg3+ draw) **1...Kxg7** **2.Ra1** **f1Q** **3.Rxf1** **Sg3+** **4.Kd3** **Sxf1** **5.Kxc2** **Se3+** (h2 6.Sb6 h1Q 7.a8Q Qh2+ 8.Kb3 Qg3+ 9.Ka4 Qf4+ 10.Kb5 Qxf5+ 11.Qd5 Qb1+ 12.Kc6 Qa1 13.Kb7 wins) **6.Kd3** **Sd5** **7.Sb6** **Sc7** **8.Sd5** **Sa8** **9.Sf4** **h2** **10.Sh5+!** The point of the key! **10... Kh6** **11.Sg3** **Kg5** **12.Ke4** **Kg4** **13.Sh1** wins.

The cornered Knights have exchanged places.

Despite a string of remarkable achievements, Gady retains his inborn modesty. Two years ago I organized a solving contest at the Corus festival and asked my colleagues and friends to spare an unpublished study for that purpose. Gady, who happened to have one, was sceptical whether it was good enough for such an event and it took some effort to persuade him. The solvers apparently thought otherwise and GM John Nunn even declared that Gady's entry was his favourite. Later on,

when this study was submitted to my column in *The Problemist* for publication, it was awarded a first prize in the biennial composing tourney, by ... Judge John Nunn.

What shall I wish Gady on the complete of his first 50 years? That the next one will be at least as creative and successful as this one. Please, dear Gady, don't ever cease to surprise us, time and again, with your freshness and originality.

An Artist's Distinctive Style

BY SERGIY DIDUKH

Fellow-composers participating in this original celebration of Gady Costeff's 50-year jubilee know him much better than I do. A rare exchange of letters outlines the scale of our communication. His words of support and valuable answers to my questioning helped me to take my first steps in chess composition. You should interpret this introductory anecdote as a demonstrative rolling-up of the sleeves: there are no hidden cards. The part of an honest magician surely suits me a lot in this situation and I'll gladly play it here to show how creative work truly reveals the man's nature.

Gady Costeff is not afraid of any illusions and difficulties. His distinctive style tends to heavyweight fights with spectacular punches and uppercuts. These shows with dislodged jaws and broken bones are called romantic in chess composition! Great historical feature films can convey the heroic romanticism of wars masking the atrocity of bloody battles. Gady can show it in studies. He craftily replaces furious combinations by peaceful scenes of elegant struggle for tiny advantages. Chess pieces don't lose their self-control in rumbling positions and often undertake subtle manoeuvres instead of imminent carnage; well-coordinated, they make their contribution to grandiose plots of the commander. If you panic at the sight of 'blood' and enjoy the masterful touch of the Israeli composer in his studies with economical settings, you should

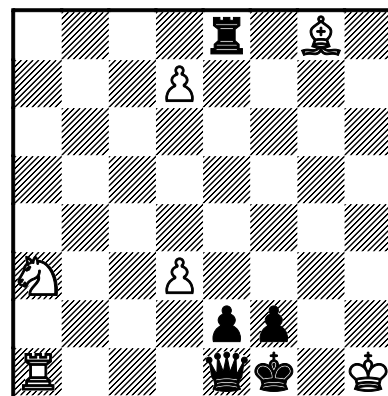
be aware that he uses just the minimum number of pieces necessary for every specific idea.

I am sure that if you ask Gady whose studies and advices helped him to develop his combative style, he, will out of respect, enumerate a dozen names. I would delete from this list those who use a sledgehammer for nailing a clock on the wall, but an expert of composition workshop such as Jan Rusinek definitely deserves his place there. Record ideas trembled with fear when these two masters did their job. They are the only ones who defied the Babson task in the study and realised three pairs of mutual identical promotions. Many fans of the genre know the short but incomplete Babson-study story. J. Rusinek started the assault in 1980. His study was cooked, but one year later Gady corrected it. In 1997 he also composed another 75% Babson with rooks instead of bishops. That's all, but not quite. I assume with 75% certainty that the first correct task of 1981 gave birth to the silver prize-winner by J. Rusinek in the 3rd WCCT 1984-1988. The similar placing of pieces is undeniable even if the championship theme 'mate with pinned queen' has little in common with promotions. Perhaps Gady noticed it too and even admired the Polish composer's perspicacity but doubted that mates can be inserted in the task!

G. Costeff

2nd spec. hon. mention *Sakkélet* 1981

Original version S. Didukh



h1f1 3411.12 6/5 Win

1.Sb1! Unpinning the queen! 1...Rxb8
2.Sd2 mate, first mate with a pinned queen.

1...Qc1 2.Sd2+ Ke1 3.Sf3+ Kd1 4.Bb3 second correct mate. **1...Qxb1 2.Rxb1+**, with

– **e1Q 3.dxe8Q!** Not 3.dxe8R? Qxb1 4.Bd5 Qb7! (Qxd3? 5.Bg2 mate) 5.Bxb7 stalemate. **3...Qxb1 4.Bd5.** It's not easy at all to win after 4.Bc4!? Qb7+ 5.Qe4 Qc7 6.Qg6. **4...Qb7 5.Qh5 Ke1 6.Qe5+ Kf1 7.Qa1+** stalemate avoided.

– **e1B 3.dxe8B!** 3.dxe8S? Ke2 4.Rb2+ Bd2 5.Rb1 Be1 draw.

– **e1S 3.dxe8S!** 3.dxe8B? Ke2 4.Rb2+ Ke3 5.Rxf2 Kxf2 6.d4 Ke3 7.d5 Sd3, the knight captures the last pawn. **3...Ke2 4.Rb2+ Ke3 5.Rxf2 Kxf2 6.d4 Ke3 7.d5** wins.

Deep (Blue) Costeff

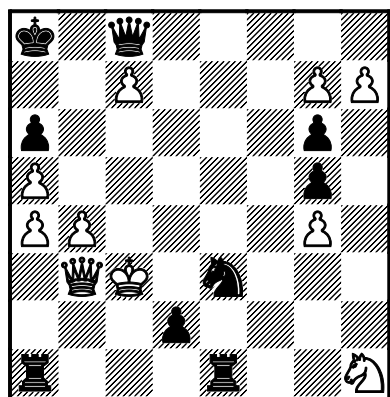
BY PAZ EINAT

Gady, I wish you many happy returns and continuous creativity. My wife Miri happily joins the greetings; she somehow happened to know you before I did, as they grew up in the same town. Miri highly recommended him (over 30 years ago) for one of his first jobs, replacing her in cleaning staircases in some apartment buildings! [Gady made some progress since then; he is currently CEO of an internet company – A.A.].

Choosing a study was rather easy as the one below is one of my all-time favourites.

Gady Costeff

6th Place 7th WCCT 2001-2004



c3a8 4604.73 10/8 Win

Usually, when I take a look at such a study I simply stare helplessly at the board without a clue of what to do. This is exactly the case

here. Fortunately, I have the solution in front of me, so now I can stare helplessly at the solution...

Well, after much work I get to understand some of it. The key is suppose to be **1.g8Q** but why not 1.h8Q? Apparently, we get into an important variation that will come up along the solution. 1...Rac1+ Kxd2 (White needs to make sure this pawn will go away before it will emerge as a queen) Sc4+ 3.Qxc4 Rcd1+ 4.Kc3 Rc1+ 5.Kb3 (5.Kd4 Rxc4+ 6.Kxc4 Re8) Rb1+ 6.Ka3 Ra1+ 7.Qa2 Rxa2+ 8.Kxa2 Re8 9.g8Q Rxg8 and Black gets the upper hand. The difference is that with a queen on g8 White can reply: Rac1+ 2.Kxd2 Sc4+ 3.Qgxc4 and wins. The same is true for 1.g8R?, a relevant attempt to overcome future stalemate, as again Rac1+ 2.Kxd2 Sc4+ leads to the same continuation. If I would be playing Black now I would happily send my king packing, but while White makes rather straightforward moves (queen promotions, although carefully selected) Black's response is very subtle: **1...Ka7!** The idea is that after **2.Qxc8** Black can play Sc4+ again, but why not 2.h8Q? The reason is d1Q+ 3.Qd4+ (White's best as he must check) Qxd4+ 4.Kxd4 Qxg4+ and Black can draw.

So we continue **2...Rac1+** (no time for d1Q now) **3.Kxd2** (3.Kd4? d1Q+ and following the exchange on d1 the rooks can keep on checking for a draw). **3...Sc4+ 4.Kd3!** now comes a more difficult question; why not 4.Qxc4? and again Black must play really well: Rcd1+ 5.Kc3 Re3+ 6.Kc2 Re2+ 7.Qxe2 Rd2+ (White must avoid the captures that result in stalemate) 8.Kc3 Rd3+ 9.Kc4 Rd4+ 10.Kc5 Rd5+ 11.Kc6 Rd6+ and Black draws! So play continues "naturally" **4...Se5+** (no time for Re3+ 5.Kd4 Rxb3 6.Qb8+) **5.Kd4** the white king is "locked" between the two rooks and can move only along the d file **5...Sc6+ 6.Kd5 Se7+** and what now? Can White give away the promoted queen? **7.Kd6 Sxc8+** yes! **8.Kd5** (8.Kd7 Re7+ 9.Kxc8 Rxc7) **8...Se7+ 9.Kd4 Sc6+** (Rxb1? loses quickly to 10.b5 Rxb7 11.Qe3 Rxc7 12.b6+) **10.Kd3 Se5+ 11.Kd2 Sc4+** We get the same position as af-

ter Black's 3rd move, but without the white queen! This meets the theme of the WCCT studies section. How does this difference allow White to win? Well, without wQc8 Black cannot use the stalemate strategy. **12.Qxc4 Rcd1+ 13.Kc3 Rc1+ 14.Kb3** (14.Kd4? Rxc4+ 15.Kxc4 Rxh1! and Black can play Rc1+ and thus a draw) **14...Rb1+ 15.Ka3 Ra1+ 16.Qa2 Rxa2+ 17.Kxa2 Rxh1** (Re8 18.b5 Kb7 19.b6 Rh8 20.Sg3 Rxh7 21.Se4 wins) **18.c8R!** a beautiful finish, promoting a rook where the white queen was thematically sacrificed. Obviously, 18.c8Q leads to stalemate after 18...Ra1+.

Now we can look back at what has been achieved in this study. First, choosing the queen as the piece to be thematically removed is a brave undertaking. The reasoning behind this, namely prevention of the black stalemate manoeuvre, is sharp and easy to understand but very difficult to realize. The removal of the white queen using the black knight/white king journey along the d-file, going up and down like two persons in deep thought, is highly artistic and, for me, is the heart of the study. The final touch, the rook promotion (instead of a queen) contrasts with White's first move, in which a queen promotion is preferred over rook, actually leading to the entire stalemate issue.

Fantastic!!!

Miniatures: A Unique Interpretation

BY EMIL VLASÁK

Happy birthday from the Czech Republic, a country with an old endgame study tradition! Our study grandfathers lived under the influence of the well-known Bohemian problem school and so they accepted the idea of strict economy in studies, even for both fighting sides. This approach has been revered here up to this day, for example by Jaroslav Pospíšil, IM Jaroslav Polášek or the present leader, Mario Matouš.

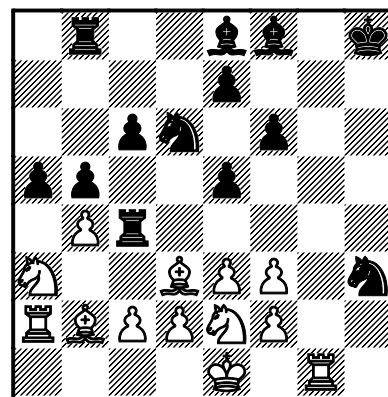
Our endgame study circle in Prague was visited in the past by Jan van Reek, John Roycroft and John Beasley; in June 2002 Gady Costeff suddenly appeared. A quick search into HH's collection led us to expect that it would be very interesting. Gady is a romantic composer, often using a big "canvas". Although the meeting took only two hours, Gady left an excellent impression. I will never forget his introductory wisecrack, softening creative differences. He said to Matouš: "*A miniature for you means you have 7 pieces on the board; and a miniature for me means that 7 pieces are missing.*" Great!

Unfortunately this has, so far, been my only meeting with Gady; therefore my contribution cannot include a broader personal dimension. I would like to comment on a Costeff study and add several words about Gady's Chess Query Language, known as CQL.

I am not a typical "Bohemian" composer: almost all effects in the study composition have already been invented and finding some original idea is, for me, more valuable than producing technically perfect constructions. That is why I have chosen the following study which is objectively not a technical masterpiece, but its high originality appeals to me.

Gady Costeff

special prize Humour Tourney *EBUR* 2004



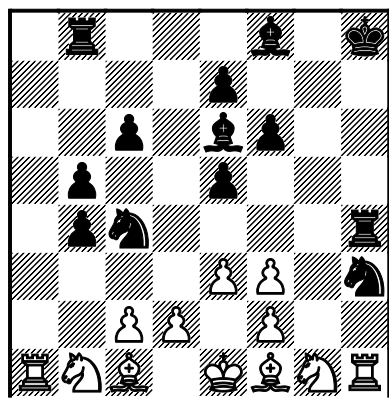
e1h8 0888.66 13/13 Win

My famous countryman, Richard Réti, has defined a study as an endgame with 'extraordinary' content. He was not fully correct because a lot of modern studies are typical middle games. Here, in the initial position only queens and two pairs of pawns have been

traded. It looks like it is taken from a game rather than being an artificial construction; a valuable feature, not often seen in modern composition.

1.*Bxc4?* Sxg1 2.Sxg1 axb4 gives nothing. 1.*Sxc4?!* Sxg1 2.Sxd6 Sxf3+ 3.Kd1 exd6 4.bxa5 Ra8 5.Sg3 gives White a small edge, but it is insufficient to win. White can also win a pawn playing 1.*Rg3?!* Rh4 2.bxa5. But the extra pawn a5 is noticeably weak and it gives Black a good counter-play.

The blitz-game move **1.Rh1!** – pinning a knight – is correct here. All next moves dangle around this pin and thus it is not difficult to find the whole solution. **1...Rh4 2.Sg1!** Bad is 2.*bxa5?* Bh5! with the point 3.*Sg1?* Sxg1! 4.Rxh4 Sxf3+. Similar fork-tricks to unpin work in lines 3.*Sg3* Bxf3 4.Rh2 Ra8 5.Sb1 Kg7 6.Sf5+ Sxf5 7.Bxf5 Bd5 8.Ra1 Sg5! or 2.*Sb1?* Bh5 3.bxa5 Bxf3 4.Rh2 Kg7 5.*Sec3* Sf4! **2...Bf7 3.Ra1! axb4 4.Sb1! Be6** (Sc4 5.Bc1 Be6 6.Bf1 transposes to the main line) **5.Bf1!** After 5.f4? Sc4! 6.Bc1 Rh6! Black finally unpins. **5...Sc4 6.Bc1!**



The main rule for chess openings is somersaulted in this study! Finishing his *anti-development* (1.Rh1, 2.Sg1, 3.Ra1, 4.Sb1, 5.Bf1, 6.Bc1), White finally wins a minor piece with a technical win.

Do you need proof that this idea is really original? Since 1992 we have had at our disposal the HH database, covering almost all relevant published studies. But nevertheless it is not easy to test for more complex themes here. A chess player doesn't need to examine echoes and hence the searching features of

players' software like Fritz, ChessBase, ChessAssistant or Arena are very limited.

In 2004 Gady Costeff and Lewis Stiller wrote special software, CQL, for this purpose. The name is a small joke for experts, paraphrasing the SQL widely used in commercial computing. CQL is very powerful. It represents a great contribution to the art of chess study, comparable with Gady's best compositions.

CQL is not easy to use. Very detailed guidelines were published in EG176 and EG178. I give here only the requested proof. You have to write and run a query something like this.

```
(match
:pgn heijden.pgn
:output result.pgn
(position :movefrom R?? :moveto .a1)
(position :movefrom R?? :moveto .h1)
(position :movefrom B?? :moveto .c1)
(position :movefrom B?? :moveto .f1)
(position :movefrom N?? :moveto .b1)
(position :movefrom N?? :moveto .g1))
```

As a result you get truly the only study – the Costeff one.

Once again, good luck for the second half, Gady!

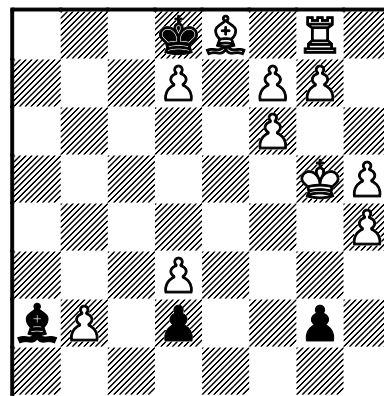
No Big Deal: The Maestro's Secrets Exposed

BY OFER COMAY

Have a look at the following study:

Gady Costeff

1st prize *Israel Ring Tourney* 2001



g5d8 0140.82 11/4 BTM, win

The solution is: **1...g1Q+!** **2.Kh6 Qe3+ 3.Kh7 Qxd3+ 4.Kh8 Qe3 5.f8S! Qh6+ 6.Sh7 Bxg8 7.Kxg8 d1Q! 8.Kh8 Qd6 9.g8S! Qdf8**

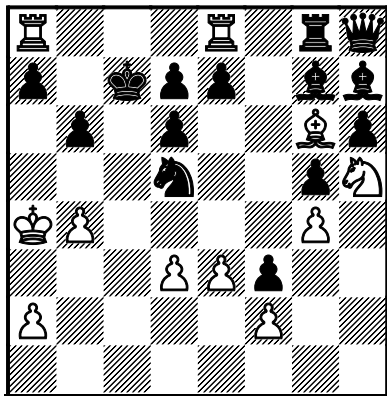
After Black's promotions into queens and White's promotions into knights, we receive a surprising position of mutual zugzwang that ends as follows: **10.b3!!** (10.b4 Kc7 11.b5 Kd8 zz 12.b6 Qhg7+ with stalemate) **10...Kc7 11.b4 Kd8 12.b5! zz Kc7 13.b6+ Kd8 14.b7 wins.**



The next study only looks totally different:

Gady Costeff

1st prize *Die Schwalbe* 2001



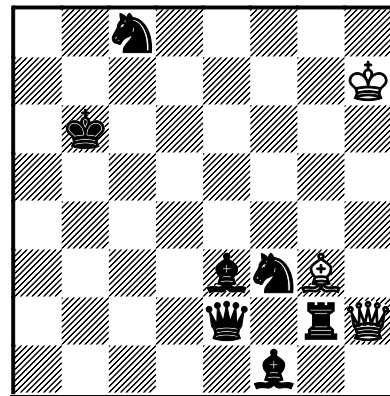
a4c7 3574.68 11/14 Draw

After long introductory play: **1.Rac8+ Kb7 2.Rb8+ Kc6 3.b5+ Kc5 4.Rbc8+ Sc7 5.Rxc7+ Kd5 6.Bf7+ e6 7.Bxg8 Bxg8 8.Rec8!** it's no good to win material with 8.Rcc8? because after Ba1 9.Rxg8 Qb2 Black has a winning attack. Now, Black is caught in an embarrassing situation. Those who have "Fritz" software can verify easily that 8...Qh7

doesn't help, because of 9.Rxd7, and the only way to release the black pieces is to make a Bristol: **8...Ba1!** Now 9.Rc2? (against Qb2) fails to 9...Qh7!; therefore White must create a Bristol of his own: **9.Rc1! Qb2 10.R8c2!** And again, Black's pieces reach annoying positions. It's no good to play Qe5 11.d4 Bxd4 12.Rd2, therefore blacks tries another Bristol: **10...Qh8 11.Rc8! Bg7 12.R1c7! draw.**

What's going on here? Why are we so impressed by these studies? A little research reveals one of Gady's basic tools: take a complex theme (Bristol or promotion), realize it in Black and White, and then – duplicate everything!

It seems that after understanding that simple approach, every composer can obtain similar achievements and become a Costeff (or, in a verb form – to Costeff)! I tried it myself and started with the scheme below that realizes two Bristols by each side:



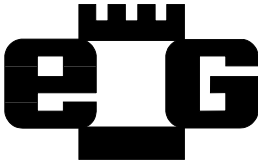
H2# a) diagram

b) in the mating position of a),
move Kb6 to f2

[a) 1. Qa6 Bb8 2.Bb5 Qc7 mate; b) 1. Bf1 Qh2 2. Qe2 Bg3 mate].

Now – the only thing that remains – is to put everything in one variation and make it a study. This looks rather easy: in studies there are no stupid constraints such as limited number of moves, as we have in helpmates.

I am still working on it.



**Prizewinners
explained**

Exceptional Pawn Endings

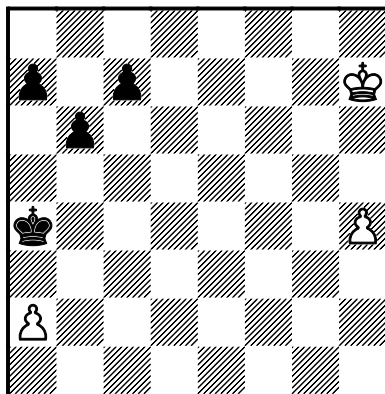
YOCHANAN AFEK

After Grigoriev and Zinar it is far from easy to find exceptional new ideas in the special genre of pawn endings. Even in the theme tourney in the *Problemist Ukraini* a couple of years ago, requiring pawn endings and judged by the great Zinar himself, studies with only pawns could not make it the top honours which were all awarded to ... underpromotion studies.

Nevertheless, I recently came across two highly exceptional pawn endings. They are very different yet they still have something in common. They both failed to be included among the prizewinners perhaps because I was not the judge?

The German composer of No. 1 is also a strong player whom I happened to meet more than once in Bundesliga matches when our teams used to compete in the same division. It's a pity that he has got so little time for composing as his rare appearances display great skill of performing unique ideas.

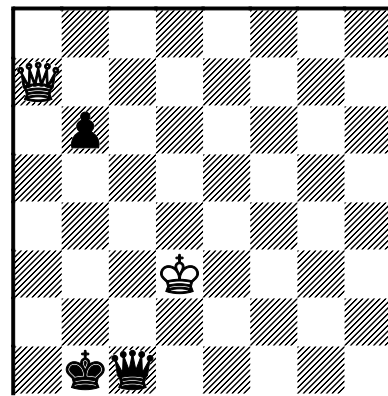
A.1. Jurgen Fleck
special hon. mention
The Problemist 2008-2009



h7a4 0000.23 3/4 Draw

In my last year as the sub-editor of studies in the *Problemist*, I received from Jurgen a stunning miniature which is hereby explained in his own words?

This study, apart from being a dead-serious pawn ending with a couple of original points, shows a switchback of a different kind. It will surprise nobody that in the course of the solution the wK has to walk from h7 to d3, but what could drag him all the way back to h7? We'll see... **1.Kg6!** An immediate pawn race leads to a hopeless queen ending: 1.h5? c5 2.h6 c4 3.Kg6 c3 4.h7 c2 5.h8Q c1Q wins. **1...c5 2.Kf5! Ka3!** Black needs the help of his king, as pushing the pawn leads nowhere: c4 3.Ke4 Ka3 4.Kd4 b5 5.Kc3! Kxa2 6.h5 a5 7.h6 b4+ 8.Kxc4 b3 9.h7 b2 10.h8Q b1Q 11.Qh2+ Ka3 12.Qh3+ draws. **3.Ke4 Kxa2!! 4.h5 c4 5.h6 c3 6.Kd3 Kb2! 7.h7 c2 8.h8Q+ Kb1 9.Qh7 (Qg7, Qa8, Qb8) c1Q 10.Qxa7**



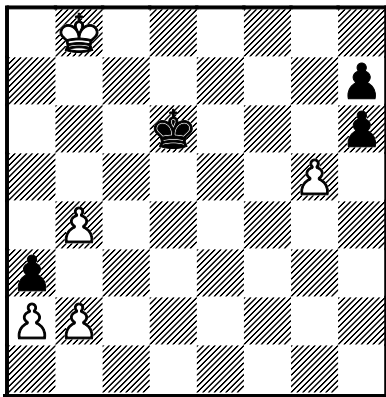
This ending has been thoroughly investigated by Averbakh (my source is his book on queen endings from 1982). The next moves follow the concepts of standard theory, and no mystery is involved. According to Averbakh

the king must quickly head to (guess where) ... h7!

10...b5 Cutting off the king doesn't work: Qc5 11.Qa4 Kb2 12.Qc4. **11.Ke4! b4 12.Kf5! b3 13.Qb7!** (13.Kg6? Qc6+ 14.Kh7 Qe4+ 15.Kg8 b2 wins) **13...b2 14.Kg6! Qf4 15.Kh7! Qe5** (Qa4 16.Qh1+ Ka2 17.Qd5+ Ka1 18.Qe5) **16.Qc6!** draw!

The uniqueness of this ultimate switch-back indeed did not escape the eye of the judge GM John Nunn. Referring to a category of incomprehensible entries due to strong computer influence, he wrote that this study “was a marginal case since although the general principle behind the moves is familiar, the concrete details, especially the reasons for 13.Qb7!, are rather complicated. As the content of this study was exceptional, I compromised by giving it a Special HM”. Fair enough though I personally feel I would have compromised here to no less than a special prize.

A.2. Sergiy Didukh & Siegfried Hornecker
1st hon. mention *Olimpiya dunyasi* 2010



b8d6 0000.43 5/4 Draw

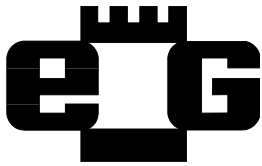
Logical studies have become rather fashionable of late, however inserting a long thematic try in a pawn ending seems extremely

difficult and thus rare. The Ukrainian-German co-production manages to display the marvel in a surprisingly natural setting-form and content alike!

1.g6!! The thematic try clarifies it all: 1.bxa3? hxg5 2.a4 g4 3.a5 g3 4.a6 g2 5.a7 g1Q 6.a8Q Qg8+ 7.Kb7 Qxa8+ 8.Kxa8 Kc6 9.Ka7 Kb5 10.a4+ Kxa4 11.Kb6 Kxb4 12.Kc6 Kc4 13.Kd6 Kd4 14.Ke6 Ke4 15.Kf6 Kf4 16.Kg7 h5 wins. **1...hxg6 2.bxa3 g5 3.a4 g4 4.a5 g3 5.a6 g2 6.a7 g1Q 7.a8Q Qg8+ 8.Kb7!** (Ka7? Qxa2+;) **Qxa8+ 9.Kxa8 Kc6** (h5 10.Ka7 h4 11.b5) **10.Ka7!** A Réti manoeuvre with another excellent try: 10.a4? Kb6 11.a5+ Ka6 12.Kb8 h5 13.Kc7 h4 14.Kc6 h3 15.b5+ Kxa5 16.b6 h2 17.b7 h1Q+ wins. **10...Kb5 11.a4+! Kxa4** (Kxb4; Kb6) **12.Kb6! Kxb4 13.Kc6 Kc4 14.Kd6 Kd4 15.Ke6 Ke4 16.Kf6 Kf4 17.Kg6** draw! As compared to the try the pawn has by now moved one crucial square forward thanks to the astounding key and thus has enabled White to make his very last move!

I don't know who the judge was (HH: M. Muradov) but his comment shows that he had grasped the entire essence of this brilliancy: “Done in good time effect in a pawn study. The purpose of the first move becomes apparent only by the end. Despite the fact that, in the main line, after the 10th move, the Réti manoeuvre is well-known, the synthesis is very good”.

In my non-humble opinion this was by far the most original and enjoyable entry in the field and therefore I had once again to present here a pair of “non-prizewinners explained”.



History

A.S. Gurvich **(30ii1897 – 18xi1962)**

ALAIN PALLIER

We rarely know what kind of hobbies chess players have. Chess is also rarely associated with billiards, but at least one of the finest specialists in chess study composing, Abraham Solomonovich Gurvich, was a virtuoso of the billiard cue.

He was born in Baku, today the capital of Azerbaijan, then part of the Russian Empire. From 1925 to 1929 he ran the chess column of local newspaper *Bakinski Rabotchi*. Some composition tourneys were organized (in the 1927/8 study tourney Leonid Kubbel and Sergei Kaminer shared prizes). Gurvich's first study was published in 1926. He composed a lot during the next five years, and was quickly rewarded with a number of high distinctions. Gurvich settled in Moscow in the late 1920s. By profession, he was a literary critic specializing in theatre (his spouse, Olga Levikina, was an actress). In the early 1930s he stopped composing and devoted his time to his profession. Two books of essays were published in 1936 and 1938: this shows that he was an influential voice in this field. He came back to studies just after WWII, but after only three years his 'career' was roughly broken off by his becoming involved in one of these tragic episodes that marked the history of the Soviet Union in the 20th century.

After WWII, Stalin's paranoia had to be fed with new elements. A first campaign (1946-8), known in Russian as *zhdanovshchina* or Zhdanov doctrine (after the name of Andrei Zhdanov) was directed against members of the intelligentsia, accused of formalism. That campaign had no nationalistic content, even if, in the post-war years, glorification of grand Russian nationalism was in the programme.

At the same time, at the international level Soviet Union played a key role in the birth of Israel, not for philo-semitism but just because this served its geopolitical interests. In order to weaken the British position in the Middle East, Stalin supported the Palestine partition in 1947. In 1948 when the Israel-Arab war broke out, the Soviet Union stood up for Israel against the Arabs. In 1949, when Stalin discovered that Israel was swinging to the western camp, he changed his mind. But, at the national level, the situation had been quite different since 1947: traditionally Zionism had been considered by the Soviet leadership as a bourgeois nationalism and had to be fought against. The Jewish Anti-fascist Committee (JAC), created in the Soviet Union during WWII for collecting funds, especially in the United States, had some plans for setting up a Jewish republic in the Crimea. This provided Stalin with a pretext for accusing the Jews of conspiracy. Since American Jews were supporting this plan they were working to separate the Crimea from the Soviet Union. And, of course, each Jew was an imperialist serving US interests ...

Therefore, several anti-Semitic campaigns were organized in the period 1948-1953, reaching their peak in 1953 when the so-called *doctor's plot* (prominent doctors, mainly Jews, were accused of being doctor-poisoners who intended to assassinate the Soviet leaders). Only Stalin's death in March 1953 stopped the judicial machinery and the Soviet authorities quickly recognized that the case had been fabricated. Persecutions had begun in January 1948 with the murder of Solomon Mikhoels, a Yiddish actor, and the director of the Jewish Anti-fascist Committee. Then fifteen intellec-

tuals including several Yiddish writers were arrested and accused of treason among other things. All 15 remained isolated for 3 years: their trial has held in July 1952 and thirteen were executed in the Lyubanka Prison during what is called the ‘Night of the Murdered Poets’ (one of the accused had already died in captivity; only one woman, Lina Stern, a biochemist, survived).

The year 1949 began with another attack: on January 29 *Pravda* published a long article entitled *About an anti-patriotic group of theatre critics*. The article violently pointed at five renowned critics (Gurvich, Yuzovskii, Warszawsky, Kholodov, Borshchagovskii, all Jews). Extracts from their articles were quoted in order to demonstrate that they were unable to understand Russian-Soviet authors. Gurvich was accused of “discrediting Soviet dramaturgy”. “What conception can A. Gurvich have about the national character of the Russian Soviet people?”, the author of the article asked. Gurvich’s assessment of a play written by Pogodin, a Soviet playwright, was described as “a slander against Soviet Russian people”, this terminology underlining that these “rootless cosmopolitans” were unable to understand the Russian national characteristics.

Despite the violence of that attack, all five critics survived. They had been quite lucky since it is estimated that the post-war anti Jewish campaigns claimed at least 110 victims. Gurvich wrote a letter in which he recognized his errors. It seems that he was not arrested, but he was dismissed from his position during some years.

But Gurvich himself had, twelve years before, been a kind of prosecutor, using similar terms against another writer. In an article of *Krasnaya Nov*, x1937 (reproduced in his collection of essays *V Poisakh Geroa*, 1938) Gurvich had written very harsh words against Andrei Platonov (1899-1951). Certainly Gurvich was not the first to criticize Platonov and he was not doing more than expressing the official point of view. But in the Soviet Union such criticisms had grave consequences. Pla-

tonov, who is today ranked among the best Russian prose-writers of the 20th century, had all his major writings banned from publication during the 1930s and lived a wretched existence. He himself was not arrested, but his son, aged 15, was sent to the Gulag in 1938, where he developed tuberculosis. The poet Semion Israelievich Lipkin, a friend of Platonov, later wrote that the 1949 matter was like a divine vengeance...



Aleksandr Fadeyev (1901-1956), then one of the most influent Soviet writers, chairman of the Union of Soviet Writers from 1946 to 1954, was one of Platonov’s persecutors and also one of the promoters of the campaign against the Jews. He was also personally responsible for Stalin’s angry reaction to Platonov when, editing *Vprok (For Future Use)*, a short story that was a satire about collectivization, he had underlined the passages that should have been excised. Unfortunately for Platonov, typographers didn’t understand the orders and they printed the full story and, worst, with the incriminated passages in bold

face type! When he read it, Stalin said: “this is a story by an agent of our enemies”. It is known that the same Fadeyev, who had a guilty conscience, gave Platonov’s wife money for her medical treatment. He also gave Gurvich money when the critic was prevented from working and had no income. Platonov died from tuberculosis in 1951 and Fadeyev eventually committed suicide in 1956 ...

Of course, it is not a great surprise that A.S. Gurvich didn’t publish any studies between 1948 and 1952. But in 1952 he made a winning return, with fine results (1st prize in the 1952 Dagestan Tourney and in the *Shakhmaty v SSSR* formal tourney the same year).

His style as a composer reflects his theory exposed in an essay, *Shahmatnaya Poeziya (Chess Poetry)*, that was first published in the *Soviet Shakhmatnii Etyud* (1955) and was reprinted, with some additional material, in Gurvich’s collection of studies (1961). Paul Valois in *EG* 4 (April 1966) gave a clear and interesting survey of the argument that divided some of the greatest Soviet composers of this time. In his long essay (120 pages in the extended 1961 version), Gurvich criticized some studies by Kliatskin, Simkhovich and Korolkov, for breaking the rule of the strictest economy and for searching ‘sensationalism’ at the cost of ‘unaesthetism’. Korolkov’s answer in his 1958 collection was: Gurvich “makes a fetish of economy and [...] his compositions suffer as a result”. In 1964, two years after Gurvich’s death, Herbstman estimated that there were “a number of inconsistencies in Gurvich’s own practice”, and that his choice of the criticized studies was unfair and made for exaggerating their defects.

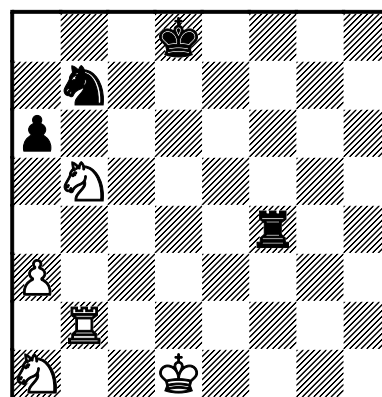
Anyway, Gurvich was at his best in the last years of his life. One third of his output (around 100 studies) was composed in the period 1959-62. He was runner up in the fourth Soviet championship of composition (for studies published during the 1952-1955 period, G.M. Kasparyan took the title). The 6th championship (1962) for studies published during the 1959-1961 period was won by him

ahead of G.M. Kasparyan. Unfortunately, he died the same year.

Gurvich is known for his matchless mastery in composing studies with minor pieces, he was also an expert in model mates or in positional draws. Here are some studies that illustrate his talent :

P.1. A.S. Gurvich

1st prize *Shakhmaty v SSSR* 1955

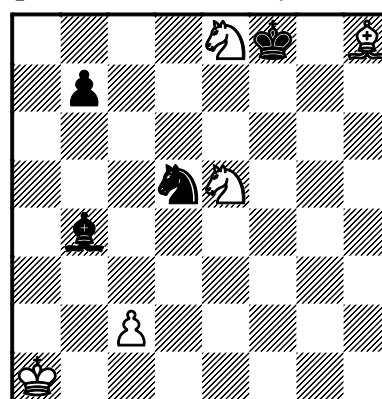


d1d8 0405.11 5/4 Win

1.Rd2+! Kc8 (Ke7 2.Re2+ and 3.Sc2) 2.Sa7+ Kb8 3.Sc6+ Kc7 4.Sc2 ! Kxc6 5.Sd4+ Kb6 6.Rb2+! Ka7 (Ka5; 7.Rb4) 7.Sc6+ Ka8 8.Rb6 Ra4 9.Kc1 (Kd2) Rxa3 10.Kb1!! (Kb2? Ra4; zz) Ra4 11.Kb2 zz Ra5 12.Sxa5 Sxa5 13.Rxa6+ wins. A very natural zz position is reached. Play is limpid, without complicated sidelines.

P.2. A.S. Gurvich

2nd/3rd prize *Alma-Atinskaya Pravda* 1959

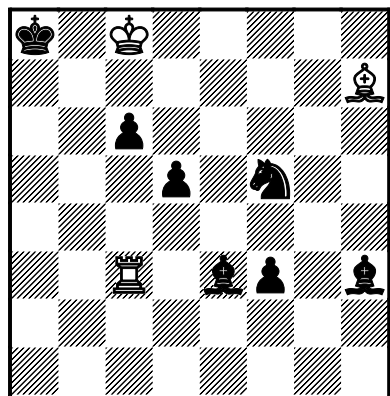


a1f8 0045.11 5/4 Win

1.Sf6 Bc3+ 2.Kb1! Bxe5 3.Sd7+ Kf7! 4.Sxe5+ (Bxe5? Ke6;) Kg8 5.c4 Sc3+ 6.Kc2 Se4 7.Kd3 Sc5+ 8.Kd4 Se6+! (Sb3+ 9.Kc3 Kc5 10.Sg6! Kh7 11.Bd4 Se4+ 12.Kd3) 9.Kd5 Sf4+ 10.Ke4 Sh5 11.Sg6 Kh7 12.Sf4!

(Kf5? Sg2+;) **Sxf4 13.Kxf4** with a won pawn endgame after 13...Kxh8. The struggle between minor pieces, the king march and its duel with the black knight leaves a strong impression.

P.3. A.S. Gurvich
Etyudi 1961



c8a8 0173.03 3/7 draw

1.Ra3+ Ba7 2.Rxf3 Sd6+ (Se7+ 3.Kd8 Bg4 4.Rf4) **3.Kc7 Sb5+** (Se8+ 4.Kxc6 Bg4 5.Rf8 Bh5 6.Kxd5) **4.Kxc6 Sd4+ 5.Kc7 Sxf3 6.Bg8! Bb8+ 7.Kb6 Ba7+ 8.Kc7** draws.

References

The full text of the *Pravda* article, translated in English, is available on <http://www.cyberussr.com/rus/kritikov-e.html>

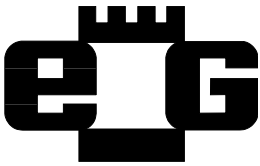
Konstantin AZADOVSKII and Boris EGOROV, "From Anti-Westernism to Anti-Semitism", *Journal of Cold War Studies*, 4:1, winter 2002, pp. 66-80. Article available on: <http://www.fas.harvard.edu/~hpcws/egorov.htm>

A.S. GURVICH, *Etyudy*, Moscow, Fizkultura y Sport 1961. This includes the essay *Shakmatnaya Poeziya (Chess Poetry)*.

P.S. VALOIS : *EG* 4 april 1966, editorial.

Obituaries

Marco Campioli (Italy) informs us that **EG** subscriber **Gianluigi Marnoni** (born in Milan 6v1941) died in Sassuolo 18i2011. He composed only a single study (HHdbIV#67778). And his countryman **Romolo Ravarini** (born 28vii1917 in Novara) died on 18iii2011 at Cameri, a little town near Novara. Four of his studies are in HHdbIV, three of which appeared in **EG**: 2690, 2846 and 5373.

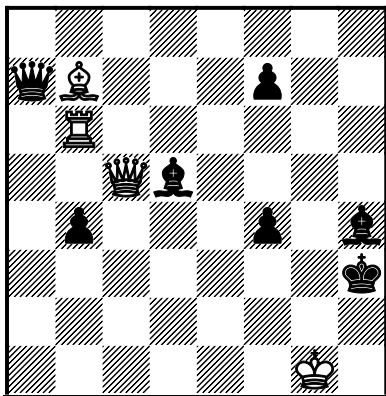


In the following article I will describe two real cases of composition supported by a computer. The abbreviation CAD (Computer Aided Design) is long-ago known in engineering. Maybe, in the chess endgame study we will begin to use a similar term CAC for Computer Aided Composition.

Case 1 – Amatzia Avni

This chapter is taken from Avni’s article “A Question of Authorship”, *Chess Monthly* x2010) with the author’s kind agreement.

V.1. Amatzia Avni Scheme



g1h3 4070.03 4/7 Win

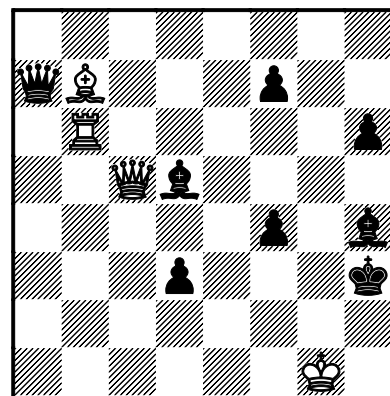
1.Bc8+! 1.Bxd5? Qa1+. **1...Be6 2.Rxe6!!**
A nice move with the cross-check idea
2...Qxc5+ 3.Re3 mate. **2...Bf2+!** Managing
an escape for the black King – 3.Kxf2 Qxc5+
4.Re3+ Kh2. **3.Kf1!! Bxc5 4.Rh6+ Kg3**
5.Rh3 mate.

Amazia Avni: I liked this idea but in order to turn it into a serious study there had to be an additional refinement. In addition, it is a blemish that the only function of Pb4 is to avoid the alternative win 1 Rb3+.

As I couldn’t find a decent introduction, I searched for gold in the variation **3...fxe6** (instead of 3...Bxc5). But White soon wins with the mundane **4.Qh5+ Kg3 5 Qg5+ Kf3** (to avoid mate) **6.Qg2+ Ke3 7 Qxf2+**. I added a black pawn on h6 (to prevent Qg5+) and strove to add another black pawn “somewhere”.

I put the work to Fritz. I was hoping for a unique winning line (otherwise the study would be unsound) and an “interesting” one. What exactly would make the line interesting, I had no idea. *This is the most primitive use of computer for study composition – trial and error.* Add a piece, move a file, change colours, let the machine analyse and deliver its verdict. In this particular case I was lucky. After only a few tries, I presented the following diagram for the machine’s scrutiny.

V.2. Amatzia Avni 3rd commendation *The Problemist* 2002-2003

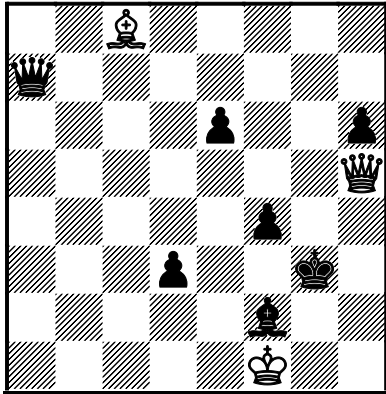


g1h3 4070.04 4/8 Win

1.Bc8+ Be6 2.Rxe6 Bf2+ 3.Kf1 fxe6
4.Qh5+ Kg3.

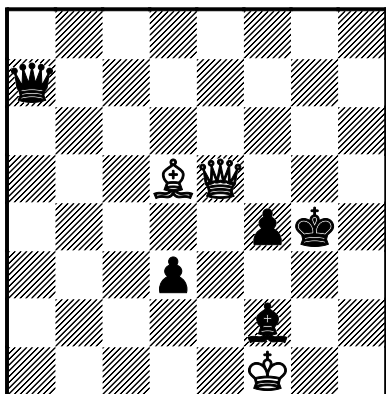
Fritz found that White has a unique, long, and peculiar winning line: **5.Qg6+ Kh4!**

V.3. Amatzia Avni
after 4...Kg3



5...Kf3 6.Qg2+ Ke3 7.Qxf2+ is already known. **6.Qxh6+ Kg4!** 6...Kg3 7.Qg5+. **7.Bxe6+ Kf3 8.Qh5+ Ke4 9.Qd5+ Ke3 10.Qe5+ Kf3 10...Kd2 11.Qb2+ Ke3 12.Qxf2+. 11.Bd5+ Kg4.**

V.4. Amatzia Avni
after 11...Kg4



12.Kg2!! A surprisingly quiet move in the midst of all these checks. Black is defenceless. **12...Qe3 13.Be6+ Kh4 14.Qf6+ Kh5 15.Bf7+ Kg4 16.Qg6+ Kh4 17.Qh5 mate.**

Who is the composer of this study? I published it under my own name, but in retrospect, naming the composers “Avni & Fritz” would probably have been more appropriate. I envisaged the first part, but from the fifth move on, I was just following the computer’s analysis. The long and unique variation, the

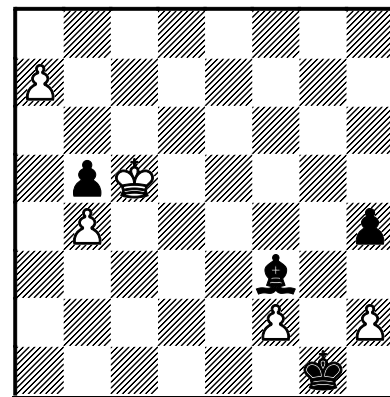
12th quiet move – was entirely Fritz’s contribution, not mine. *Copying a line from a computer’s screen can be described in various ways; one thing I’m sure, though: composing – it is not.*

The act of creation, using one’s brain and imagination, is certainly not involved here.

Some might argue that Fritz only facilitated my job and that in its absence I would have analysed this line and found its worth anyway. Maybe I would; more likely, I’d have given it up.

Case 2 – Emil Vlasák

V.5. Nikolai Ryabinin
Uralskye Skazy, 1991
1st Prize



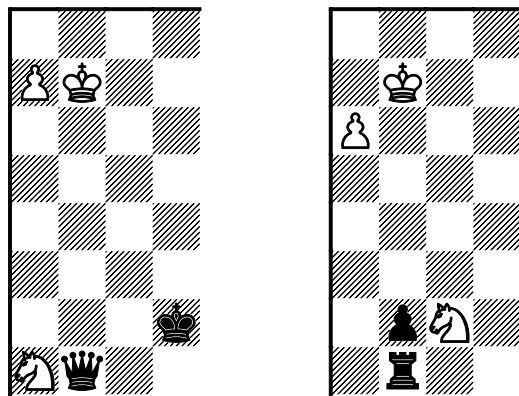
c5g1 0030.42 5/4 Draw

1.h3! Kg2 2.Kxb5 Kxh3 3.Ka6 Kg4 4.b5 h3 5.b6 h2 6.b7 Bxb7+ 7.Kxb7 h1Q+ 8.f3+!

Ryabinin’s study is almost perfect. Its nice, original and understandable idea is worked-out excellently. The quiet critical move 3...Kg4 is well pointed and the same time well masked. And in addition there is a thematic try: 1.Kxb5? Kxh2 2.Ka6 refuted by 2...Kg1!, for example 3.b5 h3 4.b6 h2 5.b7 Bxb7+ 6.Kxb7 h1Q+ 7.f3 Qh7+!

Being impressed by Ryabinin's masterpiece I tried to change pieces in his schema.

V.6. Emil Vlasák
WTM



The scheme V6 (left part of the diagram) with key **1.Sb3+** works, but it does not look interesting enough. A last look before throwing it away and suddenly I see some play. V6 (right) **1.a7 Ra1!** Not **1...Rc1?** **2.Sa3!** **2.Sxa1 b1Q+!** **3.Sb3!**

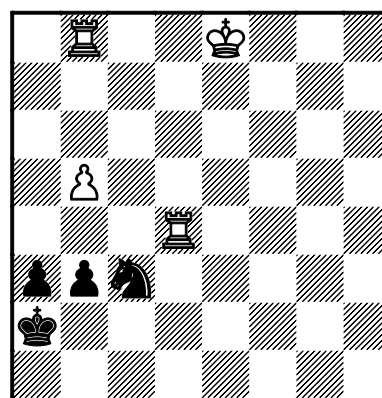
The next act is very similar to Avni's case. I started my computer trying to find some natural introduction. Several positions of the black King were checked and suddenly with **bKe1** the only winning move **Ke1-e2!!** was indicated.

It is hard for humans to understand and I am almost sure that without a computer I would have missed it.

But, once discovered, the composer is obligated to use such interesting possibility. Here is the complete study. (V.7.)

1.b6 b2 2.Rb4! **2.Rd2?** **Kb3. 2...Sd5!** **3.Rxb2+!** Or **3.Rb5?** **Sxb6 4.R5xb6 b1Q 5.Rxb1 stalemate. 3...Kxb2!** Only the a-pawn gives chances to draw – **3...axb2?** **4.Ra8+ Kb3 5.b7 Sc7+ (b1Q 6.b8Q+ Kc2 7.Qh2+ Kc3 8.Qe5+) 6.Kd7 Sxa8 7.b8Q+ Kc2 8.Qh2+ Kb3 9.Qg3+ Ka2 10.Qg8+. 4.b7** Else **Sxb6.**

V.7. Emil Vlasák
4/5th Prize Československý šach, iii2009



e8a2 0203.12 4/4 Win

4...Sc7+! Worse is **4...a2 5.Rc8!** **5.Ke7!!** The point given by the computer. **5...a2 6.Ra8!** **6.Rc8 Sa6!** **6...Sxa8 7.b8Q+!** and wins, for example **7...Sb6 8.Qe5+ Kb3 9.Qe3+ Kb2 10.Qd4+ Kb3!?** **11.Kd6!** Another queen's checks give nothing and only waste time. **11...Sc4+** **11...Sa4 12.Qa1 Ka3 13.Kd5. 12.Kc5! Sa3** Or **12...Sb2 13.Qd5+ Ka3 14.Qf3+ Ka4 15.Qc3 Sd3+ 16.Kc4. 13.Qb4+.**

The last move **13.Qb4+** would be impossible after say **5.Kf7?** and **5.Kd7?** **a2 6.Ra8 Sxa8 7.b8Q+ Sb6** check is the starting point.

Unlike Avni my study could be also suspected to be database-mined. As you have seen above, it is not. My intellectual contribution seems to be sufficient, but the computer's main idea **5.Ke7!!** is surely worthy of a co-authorship.

Resume?

This time I do not give a summary, but instead I have some questions for the reader.

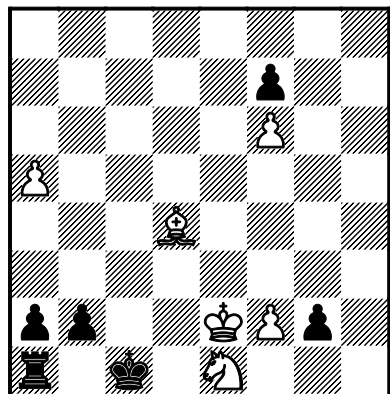
(1) Maybe we need more examples. Do you have you some similar cases in your praxis? Could you share it with the readers?

(2) And the main one. Should "robots" have copyright?

Olimpiya Dünyasi 2009

Judge Iuri Akobia (Georgia) was the judge of the informal tourney of the Azerbaijan newspaper. He considered 40 studies from 29 composers of 11 countries. The provisional award was published in *Olimpiya Dünyasi* of 19iii2010.

No 17537 S. Didukh & A. Masimov
1st prize



e2c1 0311.34 6/6 Win

No 15737 Sergiy Didukh (Ukraine) & Agshin Masimov (Azerbaijan). 1.Be3+ Kb1 2.f3/i g1Q 3.Bxg1 Kc1 4.Be3+ Kb1 5.Bc5 Kc1 6.Ba3 Rb1 7.Bf8 Ra1 (a1Q; Bh6 mate) 8.Bh6+ Kb1 9.f4 Kc1 10.f5+ Kb1 11.Bf8 Kc1 12.Ba3 Rb1 13.Bb4 Ra1 14.Bd2+ Kb1 15.Sf3 Kc2 16.Sd4+ Kb1 17.Bb4 Kc1 18.Ba3 Rb1 19.Bd6 Ra1 20.Bf4+ Kb1 21.Be5 Kc1 22.Sb3+ Kc2 23.Sxa1+ Kc1 24.Bxb2+ Kxb2 25.a6 wins.

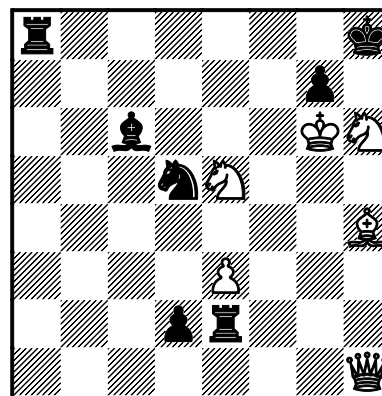
i) 2.f4? g1Q 3.Bxg1 Kc1 4.Be3+ Kb1 5.Bc5 Kc1 6.Ba3 Rb1 7.Bb4 Ra1 8.Bd2+ Kb1 9.Sf3 Kc2 10.Sd4+ Kb1 11.Bb4 Kc1 12.Ba3 Rb1 13.Bd6 Ra1 14.Ba3 Rb1 15.f5 a1B 16. B-stalemate.

No 15738 Michal Hlinka & L'uboš Kekely (Slovakia). 1...Sf4+ 2.exf4 Be4+ (Bxh1; Sef7+) 3.Kh5/i g6+/iii 4.Sxg6+ Kh7/iv 5.Qf1/v d1Q/vi 6.Qxd1 Bf3+ 7.Sg4 Ra5+ 8.f5/vii Rxf5+ 9.Bg5 Rh2+ 10.Sh4 Bxd1/viii draws.

i) 3.Qxe4? (f5) Ra6+ wins.

iii) Bxh1 4.Sef7+ Kh7 5.Sg5+ Kh8 6.Sgf7+, or Rg2 4.Shg4 Rc8 5.Qa1 Rxc4 6.Sxg4 Bf3 7.Kg6 Rc6+ 8.Sf6, or Kh7 4.Qd1 Rg2 5.Bg3 Rc8/ix 6.Shg4 Rc1 7.Qa4 Bg6+ 8.Sxg6 d1Q 9.Qe4 Qe2 10.Qxe2 Rxe2 11.f5.

No 17538 M. Hlinka & L. Kekely
2nd prize



g6h8 1645.12 6/7 BTM, Draw

iv) Kg7? 5.Bf6+ Kh7 6.Qg1 Rh2+ 7.Qxh2 d1Q+ 8.Sg4 Qh1 9.Qxh1 Bxh1.

v) 5.Qd1? Bf3+ 6.Sg4 Re5+, or 5.Qg1? Rg2 win.

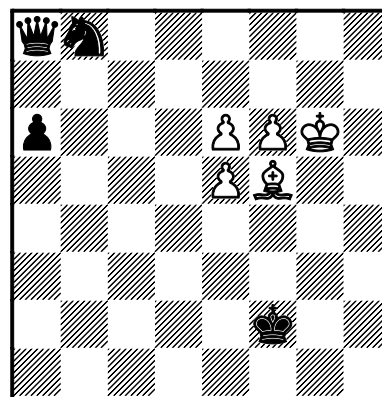
vi) Bxg6+ 6.Kg5 Re1 7.Qxe1.

vii) 8.Bg5? Rh2+ 9.Sh4 Bxd1 wins.

viii) Rxh4+ 11.Kxh4 Bxd1 12.Se3, or Rxc5+ 11.Kxc5 Bxd1 12.Sxh2 draw.

ix) gxh6 6.Sg4 Bf5 7.Se3.

No 17539 J. Mikitovics
3rd prize



g6f2 3013.31 5/4 Draw

No 15739 János Mikitovics (Hungary). 1.f7/i Sc6 2.Be4/ii Sxe5+/iii 3.Kg7 Qxe4 4.f8Q+ Ke2 5.Qf6 a5 6.e7 Sc6 7.Kh8/iv Kd3 8.Qg5 Qd4+/v 9.Kg8 Qe4 10.Kh8 Kd4 11.Qg1+ Kc3

12.Qc5+ Kb2 13.Qb5+/vi Ka3 14.Qh5 Qd4+ 15.Kh7 Qd3+ 16.Kg7/vii Qd7 17.Kh8 Qxe7 18.Qf3+ draws.

i) 1.e7? Sc6 (Sd7?; Bxd7), or 1.Be4? Qxe4+, but not Sc6? 2.f7 Sxe5+ 3.Kg7.

ii) 2.Kg7? Qa7/viii 3.Kg8 Se7+ wins.

iii) Qc8 3.Kg7 Qc7 4.Bxc6 Qxe5+ 5.Kh7, or Ke3 3.Bxc6, or Se7+ 3.Kg7 Qxe4 4.f8Q+ draw.

iv) 7.Qb2+? Kf3 8.Qc3+ Kg4 wins.

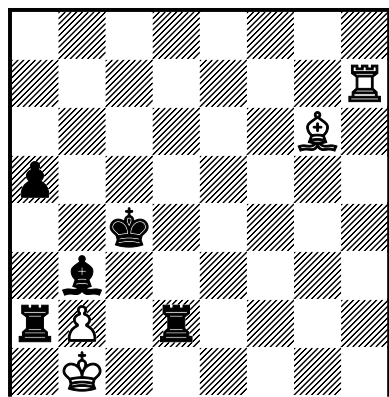
v) Qe6 9.Qg3+ Kc4 10.Qh4+ Kb3 11.Qg3+ Ka4 12.Qh4+ Ka3 13.Qg3+ draws

vi) 13.Qf2+? Ka3 14.Qc5+ Ka4, or 13.Qg5? Qd4+ 14.Kg8 Qd5+ wins.

vii) 16.Kh8? Qc3+ (Qd4+; Kh7) 17.Kh7 Sxe7 wins.

viii) But not Qb7? 3.Be4 Qc7 4.Bxc6 Qxe5+ 5.Kh7 Qh5+ 6.Kg7 Qe5+ 7.Kh7 positional draw.

No 17540 I. Aliev
4th prize



b1c4 0740.11 4/5 Draw

I: Diagram,

II: -wBg6 + wBe8,

III: -wBg6 +wBh5

No 15740 Ilham Aliev (Azerbaijan). I: 1.Rc7+ Kd4 (Kb4; Rb7+) 2.Rd7+ Ke3 3.Rxd2 Kxd2 4.Bc2, and:

– a4 5.Bxb3 axb3 stalemate, or:

– Ra1+ 5.Kxa1 Kxc2 stalemate, or:

– Bf7 5.Bb3 Ra1+ (Bxb3; stalemate) 6.Kxa1 Bxb3 7.Kb1 a4 8.Ka1 Bd5 9.Kb1 Kd1 10.Ka1 Kc2 11.b4 (b3) axb3ep stalemate.

II: 1.Rc7+ Kd4 (Kb4; Rb7+) 2.Rd7+ Ke3 3.Rxd2 Kxd2 4.Ba4/i, and:

– Rxa4 stalemate, or:

– Bxa4 5.Kxa2 draws, or:

– Bf7 5.Bb3 Ra1+ (Bxb3; stalemate) 6.Kxa1 Bxb3 7.Kb1 a4 8.Ka1 Be6 9.Kb1 Kd1 10.Ka1 Kc2 11.b4 (b3) axb3ep stalemate.

III: 1.Rc7+ Kd4 2.Rd7+ Ke3 3.Rxd2 Kxd2 4.Bd1, and:

– a4 5.Bxb3 axb3 stalemate, or:

– Bg8 5.Bb3 Bxb3stalemate, or:

– Kxd1 stalemate, or:

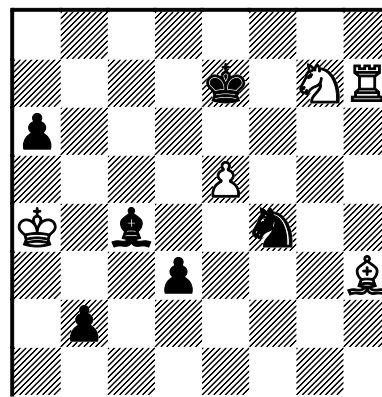
– Bxd1 5.Kxa2 draws, or:

– Ra1+ 5.Kxa1 Kxd1 6.Kb1 a4 7.Ka1 Be6 8.Kb1 Kd2 9.Ka1 Kc2 10.b4 (b3) axb3ep stalemate.

i) 4.Bd7? Bg8 5.Bb5 a4

No 17541 S. Didukh

1st honourable mention



a4e7 0144.13 5/6 Draw

No 15741 Sergiy Didukh (Ukraine). 1.Se6+/i Ke8 2.Sc7+/ii Kf8/iii 3.e6 Bb5+/iv 4.Sxb5 axb5+ 5.Ka3, and:

– b1Q 6.e7+ Ke8 7.Bd7+ Kxd7 8.e8Q++ Kxe8 9.Re7+ Kf8 10.Rf7+ Kg8 11.Rg7+ Kh8 12.Rh7+ Kxh7 stalemate 1, or:

– d2 6.e7+ Ke8 7.Bd7+ Kxd7 8.Rh1 Sd3 9.Rd1/v b1Q (Kxe7; Ka2) 10.Rxb1 Sc1 11.Rb2 (Rb4? Se3;), and:

• d1Q 12.Rd2+ Qxd2 13.e8Q+ Kxe8 stalemate 2, or:

• b4+ 12.Rxb4 d1Q/vi 13.Rd4+ Qxd4 14.e8Q+ Kxe8 stalemate 3.

i) 1.Bf5? b1Q 2.Se6+ Ke8 3.Rh8+ Kd7 4.Sxf4+ Kc6 5.Rc8+ Kb7 6.Rxc4 Qb5+.

ii) 2.Rh8+? Kf7 3.Rh7+ Kg6 4.Rg7+ Kh6 5.Rg1 Sxh3 wins.

iii) Kd8 3.Rd7+/vii Kc8 4.Rxd3+ Sxh3 5.Rd1 Kxc7 6.Rb1 draws.

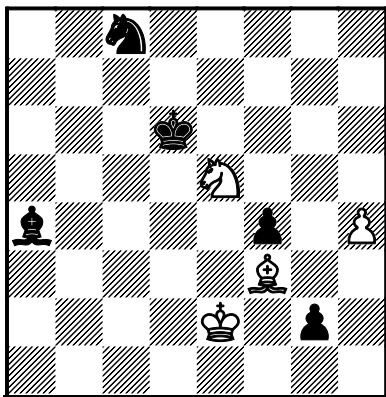
iv) b1Q 4.e7+ Kg8 5.e8Q+ Kxh7 6.Qe7+ draws.

v) 9.Rb1? Kxe7 10.Kb3 Sf2 11.Kxb2 d1Q 12.Rxd1 Sxd1+ 13.Kb3 Kd6 14.Kb4 Kc6 wins.

vi) Sb3 13.Re4 Ke8 14.Kxb3; Se2 13.Rb1 Sc1 14.Rb4 positional draw.

vii) But not 3.e6? Sxe6 4.Bxe6 Bb5+ 5.Sxb5 axb5+ 6.Ka3 b1Q.

No 17542 M. Croitor & S. Didukh
2nd honourable mention



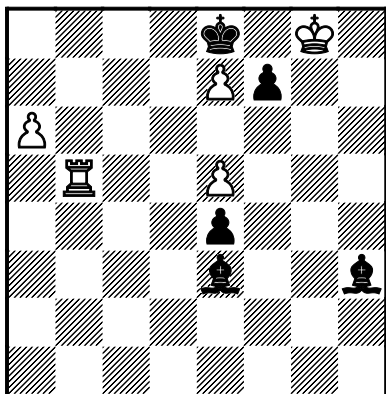
e2d6 0044.12 4/5 Draw

No 15742 Mihail Croitor & Sergiy Didukh (Ukraine). 1.Sc4+/i Kc5 2.Bxg2 Kxc4 3.Bh3 Se7 4.Kf3 Sg6 5.h5 Bd1+ 6.Ke4 Bxh5 7.Bg4/ii Bxg4 stalemate.

i) 1.Sf7+? Ke7 2.Bxg2 Kxf7 3.Bh3 Se7 4.Kf3 Sg6 5.h5 Bd1+ 6.Ke4 Bxh5 wins.

ii) Thematic try: 7.Be6+? Kc3 8.Bf7 Kd2 9.Bxg6 f3 10.Bf5 Ke2 11.Bh3 Kf2 12.Kf4 Kg1 13.Kg3 f2 wins.

No 17543 J. Mikitovics
3rd honourable mention



g8e8 0160.32 5/5 Win

No 15743 János Mikitovics (Hungary). 1.Rb7 Bc8 2.Rb8 Kxe7 3.Rxc8 f5 4.exf6ep+ Kxf6 5.Rc3 Bg16.Rc1 Ba7 7.Rc7 Be3 8.Kf8 Ke6/i 9.Re7+/ii Kd5 10.Kf7/iii Bc5 11.Rd7+/iv Ke5 12.Rc7 Bb6 13.Rb7/v Bd4 14.Re7+/vi Kf5 15.Ke8/vii Kf4 16.Kd7 wins.

i) Ke5 9.Kf7 Bb6 10.Rb7 Bd4 11.Re7+ wins.

ii) 9.Ke8? Kd5, or 9.Kg7? Kf5 10.Rf7+ Kg5 11.Kg8 Kg4, or 9.Rc3? Bf2 10.Rc2 Be3 11.Ke8 Kd5 12.Rd2+ Kc6 draw.

iii) 10.Kg7? Bc5 11.Rd7+ Ke5 draws.

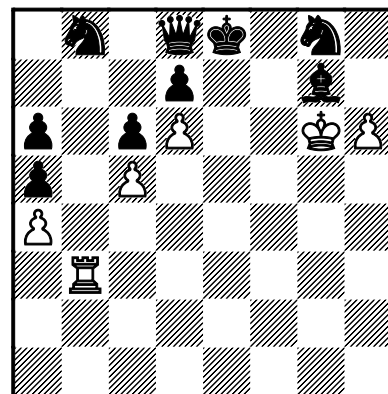
iv) 11.Kg6? e3 12.Kf5 Kd4 13.Re8 Kd5 draws.

v) 13.Re7+? Kd4 14.Kf6 e3 15.Kf5 Bc5 16.Re8 Kd5, or 13.Rc6? Bd4 14.Re6+ Kd5 draw.

vi) 14.Rb5+? Kf4 15.Rb4 Ba7 16.Ke6 Kf3 draws.

vii) 15.Rd7? Bb6 16.Rb7 Bd4 17.Rb5+ Kf4 18.Rb4 Ba7 19.Rb7 Bc5 20.Rc7 Bb6 21.Rb7 Bc5 positional draw, or 15.Re6? Bc5 16.Rc6 Ba7 draw.

No 17544 V. Kovalenko
4th honourable mention



g6e8 3136.44 6/9 Draw

No 15744 Vitaly Kovalenko (Russia). 1.Re3+ Be5/i 2.Rxe5+ Kf8 (Qe7; h7) 3.Rf5+ Sf6/ii 4.Rxf6+ Kg8 5.h7+ Kh8 6.Kf7 Qc8 7.Rf1, and:

– Qd8 8.Rf6 Kxh7/iii 9.Rh6+ Kxh6 and White is stalemated, or:

– Qb7 8.Kg6 Qb1+ 9.Rxb1 and Black is stalemated.

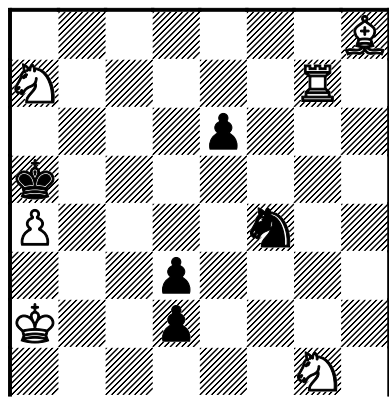
i) Qe7 2.h7 Qxe3 3.hxg8Q+ Bf8 4.Qf7+ Kd8 5.Qxf8+ Qe8+ 6.Qxe8+ Kxe8 7.Kg7 draws, or Se7+ 2.Kxg7 and White wins.

ii) Qf6+ 4.Rxf6+ Sxf6 5.Kxf6 Kg8 6.Ke7 wins.

iii) Qxf6+ 9.Kxf6 Kxh7 10.Ke7 wins.

No 17545 N. Micu

5th honourable mention



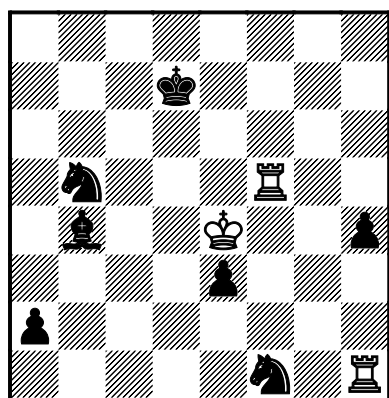
a2a5 0115.13 6/5 Win

No 15745 Nicolae Micu (Rumania). 1.Rg5+ e5 (Kxa4; Bc3) 2.Rxe5+ Ka6 (Kxa4; Sc6) 3.Ra5+ Kxa5 4.Bc3+ Kxa4 5.Bxd2 Sh3 6.Sb5/i Sxg1 7.Sc3+ Kb4 8.Se2+ Kc4 9.Sxg1 wins.

i) 6.Sxh3? stalemate. Thematic try: 6.Sf3? Sg1 7.Se5 Sf3 draws.

No 17546 M. Hlinka

special prize



e4d7 0236.03 3/7 Draw

No 15746 Michal Hlinka (Slovakia). 1.Rf7+/i Kd8/ii 2.Rfxfl/iii e2 3.Ra1/iv e1Q+ 4.Rhxe1/v Bxe1 5.Rd1+/vi Kc8 6.Rxe1 Sc3+ 7.Kf4/vii, and:

– Sb1 8.Re8+ Kb7 9.Re7+ Kb6 10.Re6+ Kb5 11.Re5+ Kb4 12.Re4+ Kb3 13.Re3+ Kc2 14.Re2+ Sd2 15.Re1 h3 16.Ra1 h2 17.Kg3

h1Q 18.Rxh1 Sb1 19.Rh2+ Sd2 20.Rh1 draws, or:

– h3 8.Kg3 h2 9.Kg2/viii Sb1 10.Re8+ Kb7 11.Re7+ Kb6 12.Re6+ Kb5 13.Re5+ Kb4 14.Re4+ Kb3 15.Re3+ Sc3 16.Re1 Sb1/ix 17.Re3+ Kc2 18.Re2+ Sd2 19.Re1 Sb1 20.Re2+ Sd2 21.Re1 Kb2 22.Kh1 draws/x.

i) Thematic try: 1.Rfxfl? e2 2.Ra1 e1Q+ 3.Rhxe1 Bxe1 4.Rd1+ Bd2 (Sd6) 5.Rxd2+ Sd6+ wins.

ii) Ke6 2.Rfxfl e2 3.Ra1 e1Q+ 4.Rhxe1 Bxe1 5.Rxe1 Sc3+ 6.Kd3+, or Kc6 2.Rfxfl e2 3.Rc1+ Kd6 4.Kd3 draw.

iii) 2.Rhxfl? e2 3.Ra1 e1Q+ 4.Rxe1 Bxe1 5.Rf8+ Kc7 6.Ra8 Kb7 7.Rxa2 Sc3+ wins.

iv) 3.Rc1? Bd2, and: 4.Ra1 e1Q+ 5.Rhxe1 Sc3+ (Bxe1?; Rd1+), or here: 4.Kd3 Bxc1 5.Rxc1 Sa3 6.Ra1 e1Q 7.Rxe1 Sb1 wins.

v) 4.Raxe1? Bxe1 5.Rxe1 Sc3+ 6.Kf4 Sb1.

vi) Thematic try: 5.Rxe1? Sc3+ 6.Kf4 Sb1 wins.

vii) 7.Kf3? Sb1 8.Re8+ Kb7 9.Re7+ Kb6 10.Re6+ Kb5 11.Re5+ Kb4 12.Re4+ Kb3 13.Re3+ Kc2 14.Re2+ Sd2+ wins.

viii) 9.Kxh2? Sb1 10.Re8+ Kb7 11.Re7+ Kb6 12.Re6+ Kb5 13.Re5+ Kb4 14.Re4+ Kb3 15.Re3+ Kc2 16.Re2+ Sd2 17.Re1 Sf3+ wins.

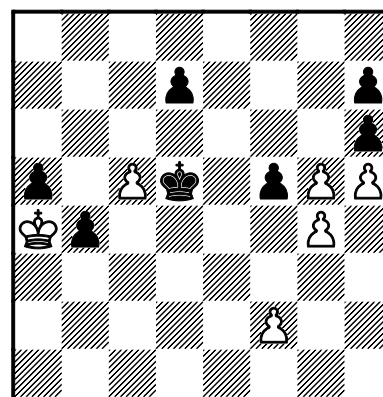
ix) h1Q+ 17.Kxh1 Sb1 18.Re3+ Kc2 19.Re2+ Sd2 20.Re1 draws.

x) Sf3 23.Re2+ Kb3 24.Rxa2.

Special prize for successful correction (EG#7292).

No 17547 M. Minski

special honourable mention



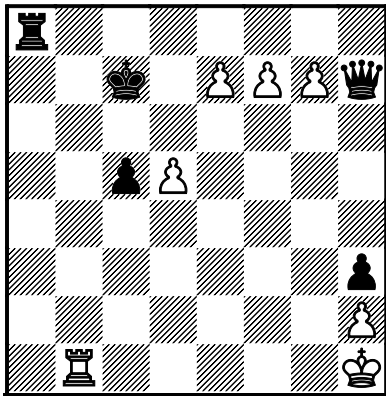
a4d5 0000.56 6/7 Win

No 15747 Martin Minski (Germany). 1.g6 hxg6 2.g5/i Ke6/ii 3.gxh6 Kf7 4.h7 Kg7 5.hxg6 f4 6.f3 (Kb3? f3;) Kh8 7.Kb3/iii Kg7 8.Kc4 Kh8 9.Kd5 b3 10.c6 dxc6+ 11.Ke6 b2 12.Kf7 b1Q 13.g7+ Kxh7 14.g8Q+ Kh6 15.Qg7+ Kh5 16.Qg4+ Kh6 17.Qh4 mate.

- i) 2.hxg6? Ke6 3.gxf5+ Kf6 wins.
- ii) hxg5 3.h6, or gxh5 3.gxh6 win.
- iii) 7.c6? dxc6 8.Kb3 c5 9.Kc4 a4 10.Kd5 a3 11.Ke6 a2 12.Kf7 a1Q wins.

Special HM for development of a study (EG#11853).

No 17548 E. Abdullaev
special commendation



h1c7 3400.52 7/5 Draw

No 15748 Elmar Abdullaev (Azerbaijan). 1.d6+ Kxd6/i 2.Rd1+ Kxe7 3.f8Q+ Rxf8 4.Rd7+, and:

– Ke8 5.gxf8Q+/ii Kxd7 6.Qg7+ Qxg7 stalemate, or:

– Kxd7/iii 5.gxf8S+ Ke7 6.Sxh7 c4 7.Sg5 c3 8.Sf3 c2 9.Sg1 c1Q stalemate.

i) Kd7 2.e8Q+ Rxe8 3.Rb7+ and White wins.

ii) 5.Rd8+ Kxd8 6.gxf8Q+ Kd7 7.Qg7+ Qxg7 is a waste of time dual.

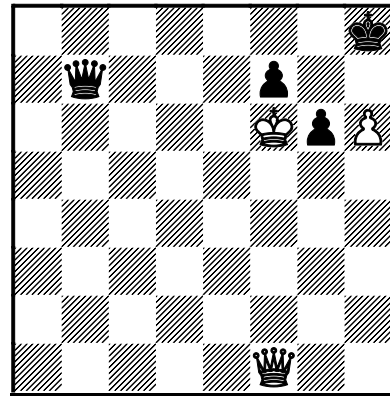
iii) Ke6 5.gxf8S+ and White wins.

Miniature section

No 15749 Richard Becker (USA). 1.Qd3/i, and:

– Qc7 2.Qd4 (Qd2? Qc4;) Kh7/iii 3.Qa4 zz Qb7 4.Qd1 zz Kg8 5.Qd8+/iii Kh7 6.Qd1/iv Qa7 7.Qd2 zz Kg8 8.Qd8+ (h7+? Kxh7;)

No 17549 R. Becker
prize



f6h8 4000.12 3/4 Draw

Kh7 9.Qd2 Qc7 10.Qd4 Qb7 11.Qd1 Qa7 12.Qd2 Qc7 13.Qd4 Kg8 14.h7+ Kxh7 (Kh8; Qd4) 15.Qa4 (Qd2? Kg8;) Qb7 16.Qd1 Kg8 17.Qd8+ Kh7 18.Qd1 Qa7 19.Qd2 Kg8 20.Qd8+ Kh7 21.Qd2 Qc7 22.Qh6+ (Qd4? Kg8;) Kxh6 stalemate, or:

– Qc8 (Kh7; Qd1) 2.Qd4 (Qd5? Qe8;) Qf8 3.Qa4/v Kh7 4.Qc6 (Qb5? Kxh6;) Kh8/vi 5.Qa4 (Qb5? Qc8;) Kg8 6.Qd7 zz, positional draw.

i) Thematic try: 1.Qa1? Kg8 2.h7+ Kh8 3.Qd4 Qf3+ wins, or 1.Qd1? Kh7 zz 2.Qd3 Qc8 3.Kxf7 Qf5+ wins.

ii) Kg8 3.h7+ Kh8 4.Qb4 Kxh7 5.Qa4.

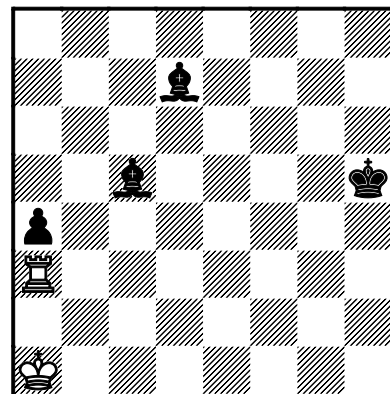
iii) 5.h7+? Kxh7 zz.

iv) 6.Qd3? Qc8 7.Kxf7 Qf5+ wins.

v) 3.Qd7? Kg8 zz 4.Qc7 Qe8 wins.

vi) Qxh6 5.Kxf7, or Qg8 (Kg8) 5.Qd7.

No 17550 J.-M. Loustau
1st honourable mention



a1h5 0160.01 2/4 Draw

No 15750 Jean-Marc Loustau (France).
1.Rd3/i Be6 2.Rd8 Ba3 3.Rd3 Bc5 4.Rd8 Ba3
5.Rd3 positional draw, or Be7 6.Kb2, and:

– Kg5 7.Re3 Kf5 8.Ra3 Bd7 (Bf6+; Kc2)
9.Rf3+ Ke4 10.Rf7 draws, or:

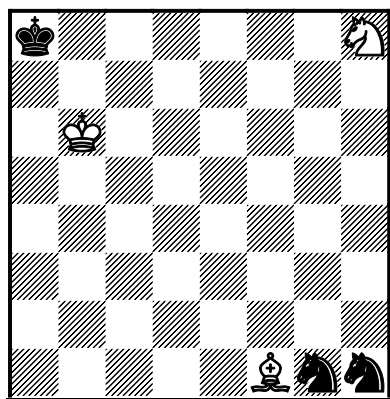
– Bc5 7.Ra3 Bd7 8.Rd3/ii Be6 9.Ra3 posi-
tional draw, or Bd4+ 10.Kc2 Bd7 11.Kc1
Kg4/iii 12.Rd3 draws.

i) 1.Ra2? Bd4+ 2.Kb1 Kg6 3.Rd2 Bf5+
4.Ka2 Bc5 5.Rd5 (Ka1 Be6;) Be6 wins.

ii) Thematic try: 8.Rc3? Bd4 9.Kc2 Kg6
10.Kd3 Bg7, and 11.Kc4 Bf8 12.Rg3+ Kf6
13.Rf3+ Bf5 14.Kb5 a3, or here: 11.Rc7 Bf5+
12.Kc4 Bf8 13.Rc6+ Kf7 14.Rc7+ Kf6 win.

iii) Be5 12.Rf3 Kg6 13.Rf8 Bc6 14.Rc8
draws.

No 17551 C. Poisson
2nd honourable mention



b6a8 0017.00 3/3 Win

No 15751 Christian Poisson (France). 1.Sg6
Sg3/i 2.Bg2+ Kb8 3.Se7/ii Sf5/iii 4.Sxf5 Kc8
5.Kc6 Se2 6.Kd6 Sc3 (Kd8; Bc6) 7.Bc6 Kb8
8.Se7 Ka7 9.Kc5 Ka6 (Kb8; Kb6) 10.Kc4
Sd1/iv 11.Bf3 Sb2+ 12.Kb3 Sd3 13.Be2 wins.

i) Kb8 2.Se7, and Sf3 3.Sc6+ Kc8 4.Bh3
mate, or here: Sf2 3.Ba6 Sf3 4.Sc6+ Ka8
5.Bb7 mate.

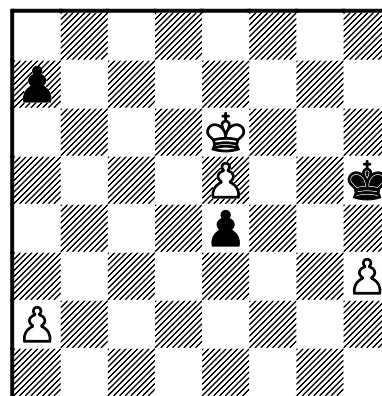
ii) 3.Bb7? Sf3 4.Sf8 Se5 draws.

iii) S3e2 4.Bb7 Sd4 5.Sd5 Sc6/v 6.Bxc6 Kc8
7.Sf4, or S1e2 4.Sc6+ Kc8 5.Bh3+ and mate.

iv) Se2 11.Sd5, or Sb1 11.Kb4.

v) Sb3 6.Sb4 Sa5 (Sc5) 7.Sa6 (Sc6) mate, or
Sc2 6.Sf6 Sb4 7.Sd7 mate.

No 17552 I. Aliev & S. Karimov
special honourable mention



e6h5 0000.32 4/3 Win

No 15752 Ilham Aliev & Samir Karimov
(Azerbaijan). 1.Kd7/i e3 2.e6 e2 3.e7 e1Q
4.e8Q+ Qxe8+ 5.Kxe8 Kh4 6.Kd7 Kxh3
7.Kc6 Kg4 8.Kb5/ii Kf5 9.Ka6 Ke6 10.Kxa7
Kd6/iii 11.Kb6 Kd7 12.Kb7 Kd6 13.a4 wins.

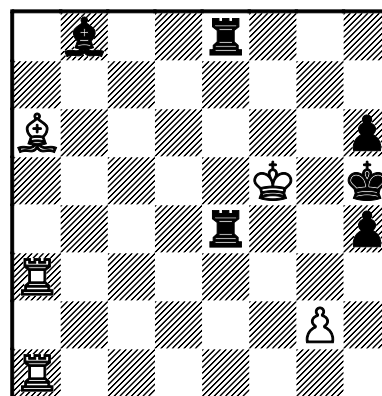
i) 1.Kf7? e3 2.e6 e2 3.e7 e1Q 4.e8Q Qf2+
draws.

ii) 8.Kb7? a5, and: 9.a4 Kf5 10.Kb6 Ke6
11.Kxa5 Kd7 12.Kb6 Kc8, or here: 9.Kb6 a4
10.Kb5 a3 11.Kb4 Kf5 draws.

iii) Kd7 11.Kb7 Kd6 12.a4 wins.

And finally a special commendation was
awarded to a beginning young composer:

No 17553 A. Tahmazov
special commendation



f5h5 0840.12 5/6 Win

No 15753 Alakbar Tahmazov (Azerbaijan).
1.Be2+/i Rxe2 2.g4+ hxg3ep 3.Rh1+ Rh2
4.Rxh2+ gxh2 5.Rh3 mate.

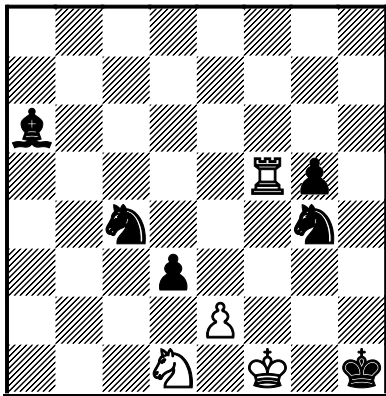
i) Thematic try: 1.g4+? Rxg4 wins, or
hxg3ep? 2.Be2+.

Probleemblad 2005-2006

Judge Pauli Perkonoja (Finland) considered 64 studies published during the period 2005-2006. 15 studies proved unsound. HH assisted in anticipation checking. The award, dated xi2007, was published in *Probleemblad* vol. 67 no.5 (xii2009) and had a three month confirmation time.

The judge considered the level of the tourney “hardly moderate”.

No 17554 R. Becker & I. Akobia
prize



f1h1 0137.12 4/6 Draw

No 15754 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Sf2+/i Sxf2 2.Rxg5/ii Sd2+/iii 3.Ke1 dxe2/iv 4.Rg3, and:

– Sfe4 5.Re3/v Kg1 6.Ra3 Bb5 7.Rb3 Bc4/vi 8.Re3 Kh1 9.Rxe4 Sxe4 stalemate.

– Bb5 5.Re3 Kg2 (Sf1; Re7) 6.Kxd2 Kf1 7.Re7/vii zz Sg4 (Sh3) 8.Rf7+ Sf2 (Kg1; Rc7) 9.Re7 Ba6 10.Re8 Bc4 11.Re5 Bd3 12.Re3 zz Sg4 13.Rf3+ Sf2/viii 14.Re3 draws.

i) 1.exd3? Sce3+ 2.Sxe3 Sxe3+, or 1.Rxg5? dxe2+, and: 2.Ke1 Sce5 3.Sf2+ Sxf2 4.Kxf2 e1Q+ 5.Kxe1 Sf3+, or here: 2.Kxe2 Sce5+ 3.Kd2 Sf3+, or 1.Rf8? Sce3+ 2.Sxe3 dxe2+ win.

ii) 2.Kxf2? Sd6 3.Rxg5 Se4+ wins.

iii) Sh3 3.Rg3, or Sg4 3.exd3 draws.

iv) Sde4 4.Rh5+ Kg2 5.exd3

v) Thematic try: 5.Ra3? Bc4 6.Re3 Kg1 zz, wins.

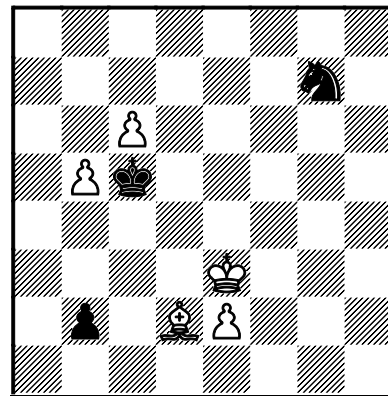
vi) Sxb3 stalemate.

vii) 7.Re6? Sg4 8.Re7 Sh2 wins. Thematic try: 7.Re5? Bc4 zz 8.Re8 Sh3 9.Rf8+ Kg2 10.Rc8 (Re8 Sg1;) Bd3 11.Rc1 Ba6 12.Rc6 Kf1 13.Rf6+ Sf2 14.Re6 Sg4 wins.

viii) Kg2 14.Rf7 (Rf8) Sh2 15.Re7 draws.

“Two interesting variations in which the wR moves cleverly horizontally, resp. Vertically, always putting Black in reciprocal zugzwang. Obviously, both lines are the result of computer research, but the composers’ merit is that they have managed to find a joint position, where both variations can be played”.

No 17555 A. Sochniev
honourable mention



e3c5 0013.31 5/3 Draw

No 15755 Aleksey Sochniev (Russia). 1.Bb4+/i, and:

– Kxb4 2.c7 Sf5+ 3.Kf2/ii Sd6 4.b6 b1Q 5.c8Q/iii Sxc8 6.b7 Qf5+ 7.Ke1 Qb1+ 8.Kf2 draws, or:

– Kb6 2.Ba5+ Ka7/iv 3.b6+/v Ka6/vi 4.b7 b1Q 5.Bc7 Qb3+ (Sf5+; Kf2) 6.Kd2 (Kf2? Qf7+;) draws.

i) 1.c7? Sf5+ 2.Kf2 Se7 wins.

ii) 3.Kd2? Sd6 4.Kc2 Ka3 5.Kb1 Kb3 wins.

iii) 5.b7? Qf5+ 6.Ke1 Sxb7 wins.

iv) Kxa5 3.c7 Sf5+ 4.Kd2 Sd6 (b1Q; c8Q) 5.Kc2 draws.

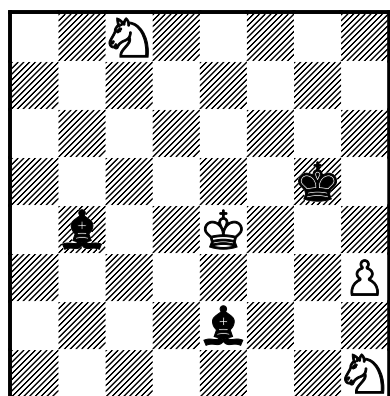
v) 3.Bc7? Sf5+ 4.Kd2 b1Q 5.b6+ Ka6 6.b7 Qb2+ 7.Kd3 Qb3+ 8.Ke4/vii Qe6+, and: 9.Kf4 Qh6+ 10.Kxf5 Qh7+, or here: 9.Kd3 Qd5+ 10.Kc2 Qxc6+ win.

vi) Kb8 4.Bc3 b1Q 5.Be5+ Ka8 6.b7+ draws.

vii) 8.Kd2 Qe3+ 9.Ke1 Sd4.

“Also two variations in which the wK successfully escapes from checks of the bQ. Unfortunately, in the 1...Kb6 variation there is no pendulum movement by the wK at the end of the solution:.

No 17556 R. Khatyamov
Commendation



e4g5 0062.10 4/3 BTM, Draw

No 15756 Rashid Khatyamov (Russia).
1...Ba6 2.Sb6 Bb7+ 3.Sd5 Be1 4.Ke5 Kh6/i
5.Kd4 Kg7 6.Ke5 Kf8 7.Kd4 Bh4 8.Ke5 Kf7/
ii 9.Kd6 Ke8 10.Ke5 Kd8 11.Kd6 Be1/iii
12.Ke5 Kc8 13.Ke6 Kb8 14.Kd6 Ka7 15.Kc5
Bh4/iv 16.Kd6 Ka6 17.Ke6 Ka5 18.Ke5 Bc6
19.Kd6 Ba8 20.Ke6 Be1 21.Ke5 Bc6 22.Kd4
Bb7 23.Ke5 Ka4 24.h4/v Bxh4 25.Sc3+ and
26.Se4 draws.

i) Kh4 5.Kd6 Kxh3 6.Sf4+ Kh2 7.Sd3 Bh4
8.Shf2 draw.

ii) Ke8 9.Sf6+ and 10.Se4 draws.

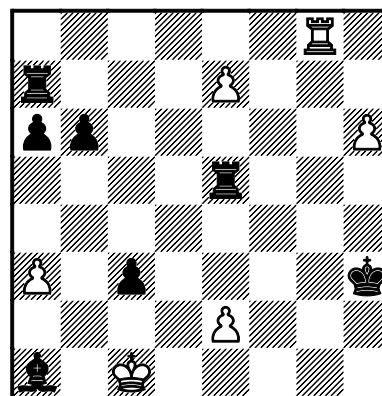
iii) Kc8 12.Se7+ and 13.Sf5 draws.

iv) Ka6 16.Sb4+ and 17.Sd3 draws.

v) 24.Ke6? Ka3 25.Ke5 Bh4 26.Ke6 Kb2
27.Ke5 Kc1 28.Ke6 Kd2 29.Kd6 Ke1 30.Ke5
Ba8 31.Kd6 Ke2 32.Ke5 Be1 33.Sf4+ Ke3
34.Sd5+ Kf3 35.Se7 Kg2 36.Sf5 Kxh1 37.h4
Kg2 38.h5 Kf3 39.Sd4+ Kg4 40.h6 Bg3+
41.Kf6 Be4 42.Se6 Be1 43.Ke5 Bf5 44.Sf8
Bc3+ 45.Kd5 Kh5 46.h7 Kh6 47.Kd6 Kg7
wins, or here 31.Kd4 Kf1 32.Se3+ Kg1 33.Sf5
Bf6+.

“A lively combination play ends in a draw material final of rook vs. knight”.

No 17557 D. Gurgenzidze & V. Kalandadze
commendation



c1h3 0730.43 6/7 Win

No 15757 David Gurgenzidze & Velimir Kalandadze (Georgia). 1.h7 Bb2+ 2.Kb1/i c2+
3.Kxb2 c1Q+ 4.Kxc1 Rc7+ 5.Kd1/ii Rd7+
6.Ke1 Rxe2+ 7.Kf1 (Kxe2? Rxe7+;) Re1+
8.Kf2 Re2+ 9.Kf3 Re3+ 10.Kf4 Re4+ 11.Kf5
Re5+ 12.Kf6 Rxe7 13.h8Q+ Rh7 14.Ke6
(Ke5? Rxh8;) Re7+ 15.Kd6 Rd7+ 16.Kc6
Rc7+ 17.Kxb6 Rb7+ 18.Ka5/iii Rxh8
19.Rxh8+ Kg4 20.Kxa6 wins.

i) 2.Kc2? Rxe2+ 3.Kb3 c2 4.Kxb2 c1Q++
5.Kxc1 Rc7+ 6.Kd1 Rd7+ 7.Kxe2 Rxe7+, or
2.Kd1? c2+ 3.Kxc2 Rxe2+ 4.Kd3 Raxe7 win.

ii) Minor dual: 5.Kd2 since Rd7+ 6.Ke1
leads to the main line, while Rxe2+ 6.Kd3
Re3+ 7.Kd4 Re4+ 8.Kd5 Re5+ 9.Kd6 wins.

iii) Thematic try: 18.Kxa6? Ra7+ 19.Kb5
Rb7+ 20.Kc4 Rc7+ 21.Kb3 Rb7+ 22.Ka2
Rxh8 23.Rxh8+ Kg4 (Kg3?; a4) 24.Rf8 Ra7
25.Rf1 Ra8 (Ra6?; Kb3) 26.Kb3 Rb8+ 27.Ka2
Ra8 positional draw.

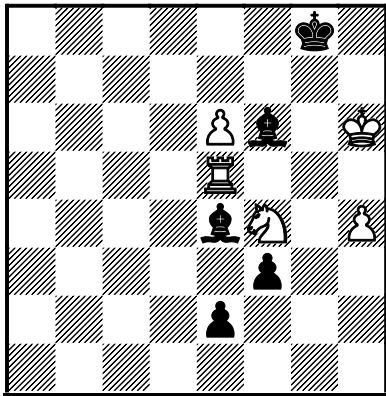
“A long walk of the wK. Actually, this is all that happens in this study:.

No 15758 Jan Rusinek (Poland). 1.e7/i
Bxe7/ii 2.Sxe2/iii f2/iv 3.Sg3/v Bd6 (Bf8+;
Kh5) 4.Rg5+/vi Kf7/vii 5.Sxe4/viii Bf8+/ix
6.Kh5 f1Q 7.Rf5+ Qxf5+ 8.Sg5+ Ke8 stale-
mate.

i) 1.Sxe2? Bxe5, or 1.Rxe4? f2 2.Rxe2 f1Q
3.Rg2+ Kf8 4.Rg4 Ke7 5.Sd5+ Kxe6 6.Sxf6
Kxf6 wins.

ii) Bc6 2.e8Q+ Bxe8 3.Rxe8+ Kf7 4.Rxe2
fxe2 5.Sxe2 draws.

No 17558 J. Rusinek
commendation



h6g8 0161.22 5/5 Draw

iii) 2.Rxe4? f2 3.Sxe2 f1Q 4.Rxe7 Qf6+, or here: 3.Rxe2 f1Q 4.Rxe7 Qxf4+ wins.

iv) Bf8+ 3.Kh5 f2 4.Sg3 Bd6 5.Rg5+ Kf7 6.Sxe4 f1Q 7.Sxd6+ and 8.Rg6 draws.

v) 3.Rxe4? f1Q 4.Rxe7 Qf6+, or 3.Rxe7? f1Q 4.Rxe4 Qf6+ 5.Kh5 Qf5+ win.

vi) 4.Sxe4? f1Q 5.Re8+ Bf8+ wins.

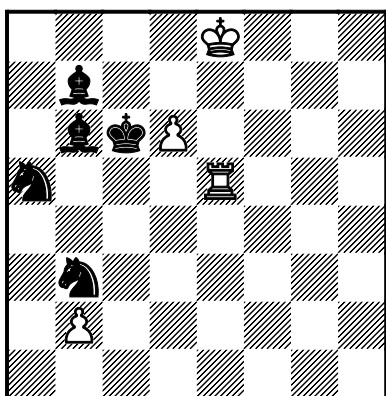
vii) Kh8 (Kf8) 5.Sf1 Bf4 6.Kh5 Bf3+ (Bd3; Rg2) 7.Kg6 draws.

viii) 5.Sf1? Bf4 6.Kh5 Bf3+ 7.Kh6 (Rg4 Kf6;) Be2 wins.

ix) f1Q 6.Rf5+ Qxf5 7.Sxd6+ draws.

“A neat stalemate with a pinned knight. The introductory play is rather rough”.

No 17559 S. Osintsev
commendation



e8c6 0166.20 4/5 Draw

No 15759 Sergey Osintsev (Russia). 1.d7 Kd6 2.Rb5 (Rh5? Bc6;) Bc7 3.d8Q+ Bxd8 4.Kxd8, and:

– Sd4 5.Rxb7/i Sxb7+ 6.Kc8 Kc6 7.b3/ii Sb5 8.b4 zz S5d6+ (S7d6+; Kd8) 9.Kb8 Kb6

10.b5 Sd8 11.Ka8 Sf5 12.Kb8 Se7 13.Ka8 Se6 14.Kb8 Sc7 stalemate, or:

– Bd5 5.Rb6+/iii Sc6+ 6.Ke8 Bc4/iv 7.Rb7 Sc5 8.Rh7/v Se5 9.b3 (b4? Se6;) Bxb3 10.Ra7/vi Bd5 11.Kf8/vii Se6+ 12.Kg8 Sc6 13.Ra1 (Ra3) draws.

i) Domination of wR: 5.Rxa5? Sc6+, or 5.Rh5? Se6+ 6.Ke8 Sg7+, or 5.Rg5? Se6+, or 5.Rb6+? Sac6+ 6.Ke8 Bc8 7.b4 Kc7 win.

ii) 7.b4? Sb5 zz 8.Kb8 S7d6 9.Ka8 Kd7 10.Kb8 Kd8 11.Ka8 Ke7 12.Kb8 Kd7 13.Ka8 Kc6 14.Kb8 Kb6 15.Ka8 Sc7+ 16.Kb8 Sa6+ 17.Ka8 Se8 18.b5 Sec7 mate.

iii) 5.Rb4? Sc6+, or 5.Kc8? Sc6 6.Rb6 Sa5 7.b4 Be6 mate, or 5.Ke8? Bc6+ win.

iv) Sc5 7.b4/viii Sd7 8.Ra6/ix Bf3 9.Kf7 draws.

v) 8.Rg7? Se5 and the wK gets into trouble: 9.Rg1 Bf7+ 10.Kd8 Sc6+ 11.Kc8 Be6 mate, or: 9.Rh7 Se6 10.Rh2 Bb5 mate, or here: 10.Rb7 Bd5 11.Rb6+ Kc5 12.Rb8 (Ra6 Sc7+;) Sg7+ 13.Kf8 Sd7+.

vi) 10.Kd8? Bc4, and 11.Rh4 Se6+ 12.Kc8 Ba6+ 13.Kb8 Sc6+ 14.Ka8 Sc7 mate, or here: 11.Rh6+ Se6+ 12.Kc8 Ba6+ 13.Kb8 Sc6+ 14.Ka8 Kc7 15.Rxe6 Bb7 mate, or also 11.Kc8 Ba6+ 12.Kb8 Scd7+ 13.Ka7 Bc8 14.Rh6+ Kc7 wins.

vii) 11.Ra1? Bf7+ 12.Kd8 Sc6+ 13.Kc8 Be6 mate, or 11.Rh7? Se6.

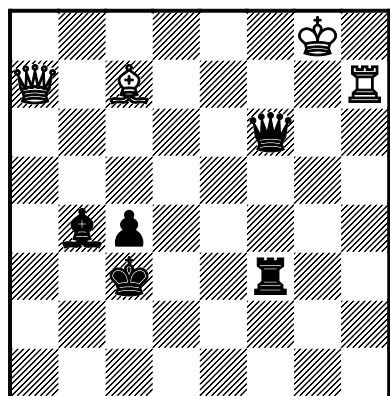
viii) Not 7.Rb5? Bc4 8.Rb6 Kc7 wins.

ix) 8.Rb5? Be6, and 9.Rb7 Bf5 10.Kf7 Sd8+, or here: 9.Rg5 Sf6+ 10.Kf8 Sh7+, or 8.Rb7? Sce5, and 9.Rb5 Bf7+ 10.Kd8 Sc6+ 11.Kc8 Sa7+, or here: 9.Ra7 Bf7+ 10.Kd8 Sc6+ wins.

“The hero of this study is the white b-pawn. In one variation it loses a tempo and in another it sacrifices itself. A drawback is the difficulty for the solver to determine what the main line is”.

No 15760 Vladislav Tarasiuk (Ukraine). 1.Be5+ Qxe5 2.Qa1+ Kc2/i 3.Qxe5 Rf8+ 4.Kg7 Bc3 5.Rh2+ Rf2/ii 6.Rxf2+ Kb1 7.Rf1+/iii Ka2/iv 8.Kf6/v wins.

No 17560 V. Tarasiuk
commendation



g8c3 4440.01 4/5 Win

i) Kb3 3.Qxe5 Rf8+ 4.Kg7 Bc3 5.Rh3, or Kd2 3.Qxe5 Rf8+ 4.Kg7 Bc3 5.Rh2+ Kd1 6.Qxc3 wins.

ii) Kb1 6.Qxc3 Rg8+ 7.Kh7 wins.

iii) 7.Qxc3? stalemate, or 7.Kf6? Bxe5+ 8.Kxe5 c3 draws.

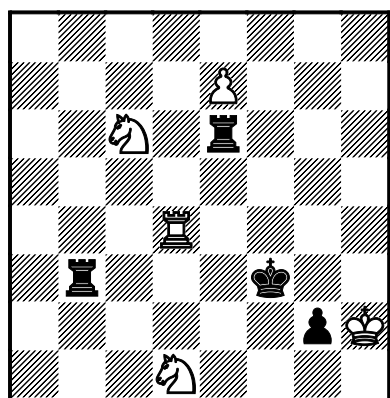
iv) Kb2 8.Rb1+ Kc2 9.Rc1+ wins.

v) 8.Qxc3? stalemate.

vi) e.g. Bxe5+ 9.Kxe5 c3 10.Kd4 Kb2 11.Kd3.

“Black’s interesting stalemate defence is refuted smartly, so that White finally wins the endgame rook vs. pawn”.

No 17561 N. Kralin
commendation



h2f3 0702.11 5/4 Draw

No 15761 Nikolai Kralin (Russia). 1.Rh4/i g1Q+/ii 2.Kxg1 Kg3 3.Rh3+/iii Kxh3 4.Sd4

Rg3+/iv 5.Kf1 Rxe7 6.Sf2+/v Kh2 (Kh4; Sf5+) 7.Sf3+ Rxf3 stalemate.

i) 1.Rf4+? Kxf4 2.Sd4 Re1 3.Kxg2 Rd3 4.Kf2 Rxe7 wins.

ii) Rd3 2.Rh3+ Ke2 3.Kxg2 draws.

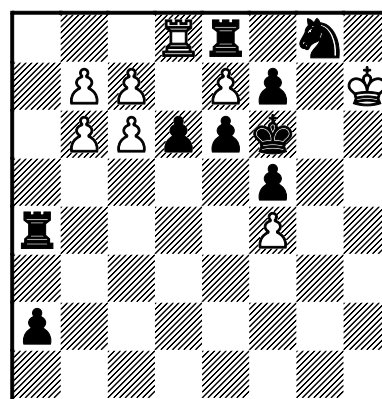
iii) 3.Rf4? Kxf4 4.Sd4 Rg6+ 5.Kf1 Rb8 6.Sc3 Re8, or 3.Rg4+? Kxg4 4.Sd4 Rg3+ 5.Kf1 Rxe7 6.Sf2+ Kg5 (Kf4? Se2+).

iv) Rg6+ 5.Kf1 Rb8 6.Se3 Re8 7.Sdf5.

v) 6.Sf5? Rf3+ 7.Sf2+ Rxf2+ 8.Kxf2 Rf7.

“A beautiful stalemate with pinned knight. The final position is reached after natural moves”.

No 17562 S. Hornecker
commendation



h7f6 0703.65 8/9 Draw

No 15762 Siegfried Hornecker (Germany). 1.b8S Rxe7/i 2.Rxg8 a1Q 3.Sd7+ Rxd7 4.Rg6+ (cxd7? Qh1 mate;) fxg6+ 5.cxd7 Kf7 6.d8S+ Kf8/ii 7.Sxe6+ Kf7 8.Sd8+/iii Kf8 (Kf6; c8Q) 9.Se6+ Kf7 (Ke7; c8Q) 10.Sd8+ perpetual check.

i) a1Q 2.Sd7+ Kxe7 3.Rxe8+ Kxe8 4.c8Q+ Ke7 5.Qf8 mate, or Rxf4 2.Sd7+ Kg5 3.Rxe8 Rh4+ 4.Kxg8 draw.

ii) Kf6 7.c8Q Rxf4 8.Qxe6+ Kg5 9.Qxg6+ Kh4 10.Qxd6 Rd4 11.Qh2+ Kg4 12.Qg2+ Kh4 with at least a draw.

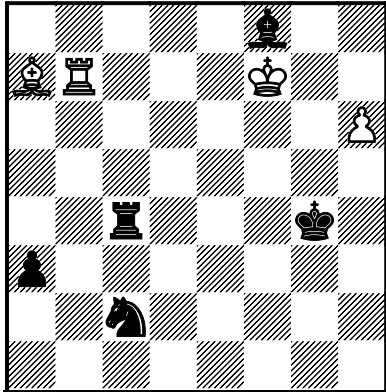
iii) 8.Sg5+? Kf6 9.c8Q Qh1+ 10.Kg8 Ra8 11.b7 Qxb7 wins.

“Two knight promotions. The last one forces eternal check”.

Probleemblad 2007-2008

Judge Iuri Akobia (Georgia) considered 27 studies from 21 composers. 6 proved incorrect and 3 largely anticipated. The provisional award, with the usual three month confirmation time, was published in *Probleemblad* vol. 77 no.5, xii2009.

No 17563 J. Rusinek
prize



f7g4 0443.11 4/5 Draw

No 15763 Jan Rusinek (Poland). 1.h7 (Kxf8? a2;) Bg7/i 2.Kxg7 a2 3.Bd4/ii Sxd4/iii 4.Ra7/iv Rc7+ 5.Rxc7, and:

– Sf5+ 6.Kg8 Sh6+ 7.Kh8/v a1Q+ 8.Rg7+ K-stalemate, or:

– a1Q 6.h8Q Se6++ 7.Kg8/vi Qa8+ 8.Kh7 Sg5+ 9.Kg7 Qa1+ 10.Kg8 Qa2+ 11.Kf8/vii Qa3+ 12.Re7 draws.

i) a2 2.h8Q a1Q 3.Qxa1 Sxa1 4.Kxf8, or Rf4+ 2.Kg8 a2 3.h8Q a1Q 4.Qxa1 Sxa1 5.Rf7 draw.

ii) 3.h8Q? a1Q+ 4.Kh7 Qh1+ wins.

iii) Rxd4 4.Ra7 Rd7+ 5.Rxd7 a1Q+ 6.Kg8 positional draw.

iv) 4.h8Q? a1Q 5.Qg8 Rc5 6.Kh7+ Rg5 7.Qc8+ Qh4 wins.

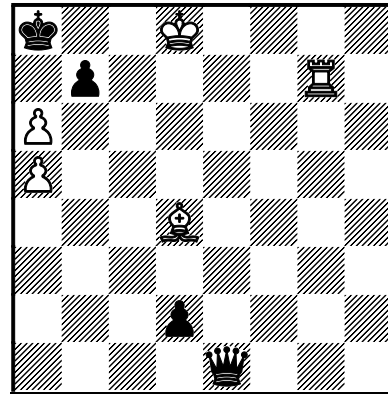
v) 7.Kg7? a1Q+ 8.Kxh6 Qf6 mate.

vi) 7.Kh7? Qb1+ 8.Kg8 Qb8+ 9.Kh7 Qxc7+.

vii) 11.Kg7? Qb2+ 12.Kg8 Qb8+ 13.Kg7 Qxc7+.

“An original model stalemate with the white rook pinned and the white pawn blocked. The additional variations 3...Rxd4 and 5...a1Q deserve attention. It would be desirable if we could see more often works like this from this well-known master!”

No 17564 Y. Afek
1st honourable mention



d8a8 3110.22 5/4 Win

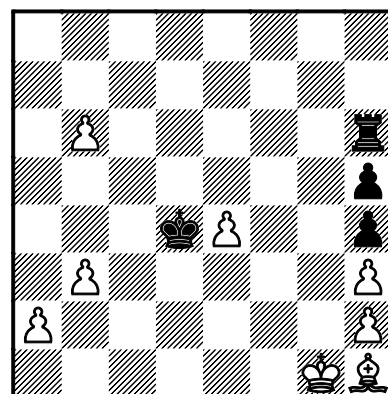
No 15764 Yochanan Afek (the Netherlands). Dedicated to Lex Jongsma. 1.Rg8/i Qg3/ii 2.Rxg3 d1Q 3.Rg8 Qxd4+ 4.Kc7+ Ka7 5.Ra8+ Kxa8 6.axb7+ Ka7 7.b8Q+ Ka6 8.Qb6+ Qxb6+ 9.axb6 wins.

i) 1.axb7+? Kb8, or 1.Kd7? bxa6, or 1.Kc7? Qc1+ win.

ii) Qe6 2.Kc7+ Qxg8 3.axb7 mate.

“The final part is well-known, but the play deserves more attention”.

No 17565 G. Hörning
2nd honourable mention



g1d4 0310.62 8/4 Win

No 15765 Gerd Wilhelm Hörning (Germany). 1.b7 Rb6/i 2.e5 Kxe5 3.a4/ii Kd6/iii 4.a5 Kc7 5.axb6+/iv Kb8 6.Kg2/v wins.

i) Rh8 2.a4, and Kc5 3.a5 Kb5 4.b4 Ka6 5.e5, or here: Ke5 3.a5 Kd6 4.e5+ Kc7 5.e6 Rh6 6.Bd5 Rg6+ 7.Kf2 Rg5 8.Bc6 (Bc4? Rxa5;) win.

ii) 3.Kf2? Kd6, and: 4.Ke3 Kc7 5.Bd5 (Kf4 Rb5;) Kb8 6.Kf4 Rb5, or here 4.a4 Rxb3 5.a5 Kc7 6.a6 Ra3.

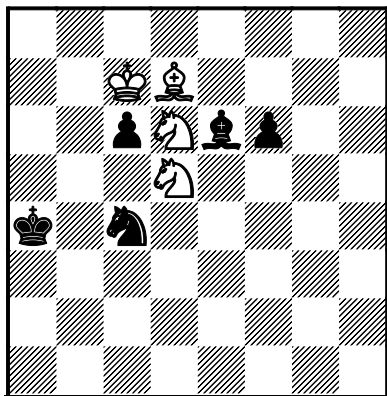
iii) Rxb3 4.a5 Kd6 5.a6 Rb1+ 6.Kf2, or Rg6+ 4.Kf2 Rb6 5.a5 win.

iv) 5.a6? Rxa6 6.b4 Ra1+ 7.Kg2 Kxb7, or 5.b4? Rxb4.

v) 6.b4? stalemate.

“The motive of this study is not new, but the author has brought fresh nuances into the play”.

No 17566 I. Vandecasteele
1st commendation



c7a4 0045.02 4/5 Win

No 15766 Ignace Vandecasteele (Belgium).
1.Sc3+/i Kb4/ii 2.Sa2+/iii Kc5/iv 3.Sb7+/v Kd5 4.Sb4+ Ke5 5.Sxc6+ Kd5 (Kf5; Sd4+) 6.Se7+ Ke5 7.Sg6+ Kf5 (Kd5; Sf4+) 8.Sh4+ Ke5/vi 9.Sf3+ Kd5 (Kf5; Sd4+) 10.Bc6 mate.

i) 1.Bxc6+? Kb3 2.Sxf6 Sxd6 3.Kxd6, or 1.Bxe6? cxd5 2.Bxd5 Sxd6 3.Kxd6.

ii) Kb3 2.Bxe6 Kxc3 3.Bxc4 wins.

iii) 2.Bxe6? Sxd6 3.Kxd6 Kxc3.

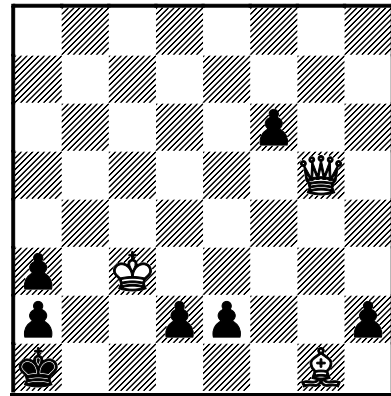
iv) Ka3 3.Bxe6 Kxa2 4.Bxc4+ wins.

v) 3.Se4+? Kd5 4.Bxc6+ (Sxf6+) Ke5.

vi) Kg4 9.Bxe6+ Kxh4 10.Bxc4 wins.

“An interesting route of the wS leads to mate. However, the mating position is created artificially from the initial position”.

No 17567 I. Vandecasteele
2nd commendation



c3a1 1010.06 3/7 Win

No 15767 Ignace Vandecasteele (Belgium).
1.Bd4/i d1Q/ii 2.Qh4 f5/ii 3.Bg7/iii f4/iv 4.Qe7 h1Q/v 5.Kc4+ Kb1 6.Qb4+ Qb3+/vi 7.Qxb3+ Kc1 8.Qc3+/vii Kd1 9.Qa1+/viii wins/ix.

i) 1.Qxf6? d1Q 2.Kc4+ Kb1 3.Qb6+ Kc1 4.Be3+ Qd2 5.Bxd2+ Kxd2 draws.

i) e1S 2.Kxd2+ Kb1 3.Qb5 mate.

ii) Kb1 3.Qe4+ Ka1 4.Bxf6 Qf1 5.Be5 Qc1+ 6.Kb3+ Qb2+ 7.Bxb2+ axb2 8.Qd4 e1Q 9.Qxb2+, or e1Q+ 3.Qxe1 Qxe1+ 4.Kc2+ Qc3+ 5.Bxc3+, or h1Q 3.Qxh1 f5 4.Bg7 Kb1 5.Qb7+ Kc1 6.Bh6+ f4 7.Bxf4+ Qd2+ 8.Bxd2+ Kd1 9.Qb3+, or Qc1+ 3.Kb3+ Qb2+ 4.Bxb2+ axb2 5.Qd4 e1Q 6.Qxb2 mate.

iii) 3.Be5? e1Q+ 4.Qxe1 Qxe1+ 5.Kd4 h1Q and Black wins, or 3.Bf6? (Bh8? h1Q;) f4 4.Qh7 Qd6 5.Qh4 Qd1 6.Qh7 Qd6 draws.

iv) e1Q+ 4.Qxe1 Qxe1+ 5.Kc2+ and mate.

v) e1Q+ 5.Qxe1 Qxe1+ 6.Kc2+ and mate.

vi) Kc2 7.Qb3+ Kc1 8.Qxa3+ Kb1 9.Qb2 mate.

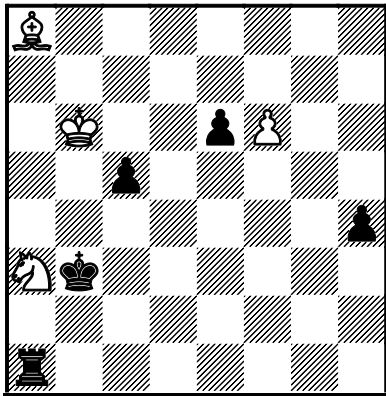
vii) 8.Qxa3+? Kd1 9.Qd6+ Ke1 10.Bc3+ Kf2 11.Qxf4+ Qf3 12.Bd4+ Kg2 13.Qg5+ Kh3.

viii) 9.Qb3+? Ke1 10.Bc3+ Kf2, or 9.Qd3+? Ke1 10.Qd4 Qf3 11.Qa1+ Kf2 12.Bd4+ Kg3, or 9.Qd4+? Ke1 10.Qa1+ Kf2 11.Qxh1 e1Q.

ix) Kd2 10.Qxh1 e1Q 11.Bc3+.

“The study deserves its commendation by the fact that all pieces remain on the board during six moves”.

No 17568 E. Zimmer
3rd commendation



b6b3 0311.13 4/5 Win

No 15768 Eligiusz Zimmer (Poland). 1.Bf3/i Rf1 (Rxa3; f7) 2.Sc4 Kxc4/ii 3.Be2+ Kd5 4.Bxf1 Kd6 (e5; f7) 5.Kb5/iii e5 6.Bh3/iv e4 7.Kc4 wins.

i) 1.Bg2? Ra2 2.f7 Rf2 3.Sb5 Rxf7 4.Sd6 Rg7 5.Bh3 c4 6.Bxe6 Rg6 7.Bxc4+ Kb4 8.Kc6 Rxd6+ 9.Kxd6 Kxc4 wins.

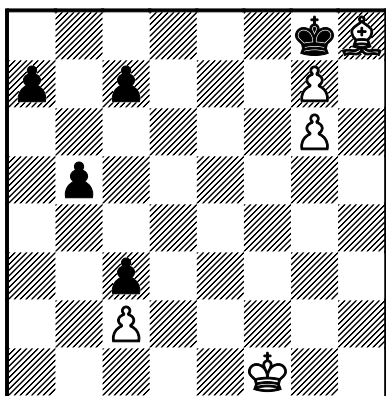
ii) Rxf3 3.Sd2+, or Kc3 3.Se5 Rb1+ 4.Kxc5 Rb4 5.Sg6 wins.

iii) 5.f7? Ke7, or 5.Bc4? h3 6.f7 Ke7 7.Bxe6 h2, or 5.Bh3? c4 6.f7 Ke7 7.Bxe6 c3

iv) 6.Bc4? h3 7.f7 Ke7 8.Bd5 h2 draws.

“The introduction is not obvious, but the final play does not touch my soul”.

No 17569 V. Kovalenko
special prize



f1g8 0010.34 5/5 Draw

No 15769 Vitaly Kovalenko (Russia). 1.Ke2 b4 2.Kd3/i a5 3.Kc4 c6 4.Kb3 c5 5.Ka2 (Kc4? a4;) c4 6.Kb1/ii b3 7.Kc1 a4 8.Kb1/iii a3/iv 9.cxb3 cxb3 10.Ka1 and c2 (a2) with wK stalemated or b2+ 11.Kb1 c2+ 12.Kxc2 a2 13.Kxb2 a1Q+ 14.Kxa1 with bK stalemated.

i) 2.Kd1? c5 3.Kc1 c4 4.Kb1 b3 5.Kc1 a5 6.Kb1 a4 7.Kc1 a3 8.Kb1 a2+ 9.Ka1 bxc2 10.Kxa2 c1R (c1Q? stalemate) , or 2.Ke1? c5 3.Kd1 c4 4.Kc1 b3 5.Kb1 a6 6.Kc1 a5 7.Kb1 a4 8.Kc1 a3 9.cxb3 cxb3 10.Kb1 c2+ 11.Kc1 a2 win.

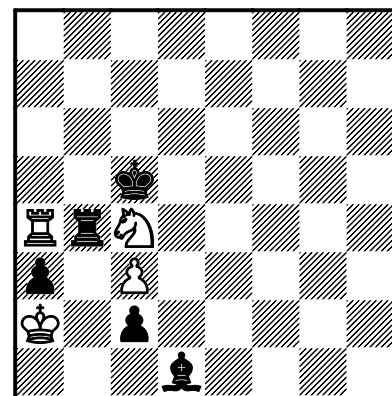
ii) Try: 6.Ka1? b3 7.Kb1 a4 8.Kc1 a3 9.Kb1 a2+ 10.Ka1 bxc2 11.Kxa2 c1R (c1Q? stalemate) wins.

iii) 8.cxb3? cxb3 9.Kb1 c2+ 10.Kb2 a3+ 11.Kc1 a2 wins.

iv) b2 9.Ka2 a3 10.Kb1 a2+ 11.Kxa2 draws.

“The author has published such an idea earlier, but this time he enriched it with some nuances, including the interesting try”.

No 17570 I. Vandecasteele
special honourable mention



a2c5 0431.12 4/5 Draw

No 15770 Ignace Vandecasteele (Belgium). 1.Ra5+/i Kxc4/ii 2.cxb4 Kxb4/iii 3.Rg5/iv, and:

– c1Q 4.Rb5+ Kxb5 stalemate, or:

– c1R 4.Rg4+ Bxg4/v stalemate, or:

– c1B/vi 4.Rg3 draws/vii.

i) 1.Rxb4? c1Q 2.Sxa3 Qd2+ 3.Kb1 Be2 4.Rb3 Bf1 5.Ka1 Bd3 6.c4 Bxc4 7.Sxc4 Kxc4, or 1.cxb4+? Kd4 2.Sb2 c1Q 3.Sxd1 Qxd1 4.Rxa3 Kc4 5.Kb2 Kxb4 win.

ii) Kc6 2.cxb4 c1Q/viii 3.Rc5+ Kb7 (Kd7; Se5+) 4.Sd6+ and White wins, or Rb5 2.Rxb5+ Kxc4 (Kxb5; Sxa3+) 3.Rb1 cxb1Q+ 4.Kxb1 Bb3 5.Ka1 Kxc3 6.Kb1 draws.

iii) c1Q 3.Rc5+, or c1S+ 3.Kxa3

iv) 3.Rxa3? c1Q 4.Ra4+ Kc5 5.Ra5+ Kd4 6.Rd5+ Ke3 7.Re5+ Kf3 8.Rf5+ Kg3, or 3.Re5? Be2, or 3.Ra8? Be2

v) Rc4 5.Rxc4+ Kxc4 6.Kxa3 draw.

vi) c1S+ 4.Ka1 (Kb1). Kc4 4.Rg7 c1Q
5.Rc7+. Be2 4.Rg1 Bd1 5.Rg5 Be2 6.Rg1
draws.

vii) Bh5 5.Rb3+ Ka4 6.Rb7 Bf3 7.Rd7 Bb2
8.Rd2 Bg4 9.Rxb2 axb2 10.Kxb2 draws.

viii) Kb7 3.Rc5 c1S+ (c1Q; Sd6+) 4.Kxa3.

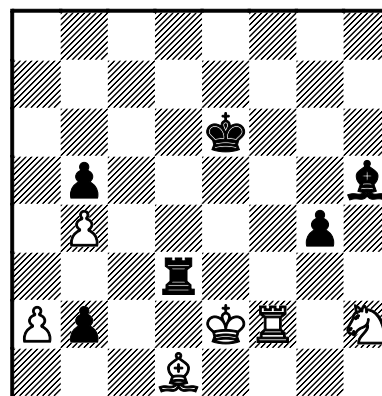
“An attempt to develop a well-known idea
further, but the play is very short”.

No 15771 Piotr Murdzia & Bogusz Piliczewski (Poland). 1.Bc2 Rh3/i 2.Sxg4/ii Bxg4+
3.Kd2 Rh1 4.Kc3 b1Q 5.Bxb1 Rxb1 6.a4
bxa4 7.Ra2 Bd1 8.Ra1 Rxa1/iii 9.Kb2 draws.

i) Ra3 2.Kd2 g3 3.Rg2 gxh2 4.Rxh2 Bf7
5.Bb1 draws.

ii) 2.Rg2? g3+ 3.Sf3 Rh2 wins.

No 17571 P. Murdzia & B. Piliczewski
special commendation



e2e6 0441.23 6/6 Draw

iii) Rb3+ 9.Kc4, or Bc2 9.Rxb1 Bxb1
10.Kb2 draws.

“All we can see after the sixth move has
been realized very often. In the introductory
play there are some small innovations”.



*The 2nd Tata Steel Chess and Studies Day 2011.
Luc Palmans and Yochanan Afek (Photo HH)*

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