

MEMORIAL HALBERSTADT-50 PROVISIONAL AWARD

Jonathan Mestel and Alain Pallier

List of studies and participants, sections A and B :

Pavel **Arestov** (A17*, A20, A24, A25, B11, B12, B13), André **Bantégne** (A21, A22), Yuri **Bazlov** (A19, A23*), Aldo Roberto **Bonatti** (A28, B15), Marco **Campioli** (A7, A8, B1, B2, B3, B4, B6), Marcel **Doré** (A26*, B10), Luis Miguel **Gonzalez** (A15, A16), Michal **Hlinka** (A2*, A3*, A4*, B5*) Siegfried **Hornecker** (A5*), Valery **Kalashnikov** (A13, A14, B14), Daniel **Keith** (A27*), L'ubos **Kekely** (A2*, A3*, A4*, B5*), Vitaly **Kovalenko†** (A23*), Vasily **Lebedev** (A10), János **Mikitovics** (A26*), Martin **Minski** (A1, A5*, B8), Volodimir **Samilo** (A9), Anatoly **Skripnik** (A17*), Steffen **Slumstrup Nielsen** (A27*), Vladislav **Tarasyuk** (A11, A12, B9), Jan **Timman** (A18), Harold **van der Heijden** (B7), Beat **Züger** (A6). [* = co-author]

First of all, Jonathan Mestel would like to apologise to the editor, to his co-judge and especially to the composers for the lateness of this award, which is entirely his fault. Between the two sections Laurent Riguet provided us with a total of 43 anonymized studies (section A : 28, section B : 15), not all of which were sound. We judged them first independently and then in consultation. There was a heavy overlap between our individual recommendations so that not much compromise was necessary. Many of the studies reduced to positions verifiable by tablebases. Often, these involved positions of reciprocal zugzwang and yet contained no thematic tries, tempo play, or any other suggestion that the reciprocity was important, which seemed a bit of a waste. The impression is they have been mined from a tablebase. Of course this applies to most tourneys nowadays. The authors' solutions were not always well presented. Correct but obscure computer analysis was often supplied, even if this omitted key thematic ideas in the solutions. This was especially the case in the twin section. Frequently a machine ignores a move which fails drastically even if it is an important part of the study's idea. We encourage composers to have the confidence to annotate their computers' output with thematic ideas.

Section A (free theme) : On the whole, the quality was higher than in the thematic section, which is perhaps to be expected.

First Prize : Daniel Keith and Steffen Slumstrup Nielsen (A27)

Some complex play by both sides culminates in an original and delightful conclusion. It is much harder to solve studies where both sides have good ideas, but the artistic achievement is enhanced. All units take part in the play. Even though the only move of the ♖g3 is to fork a King and two Queens, a Knight can hardly hope for more!

1.a6 ♝3!

1... ♖h3+ 2. ♔f2 ♖h2+ 3. ♔f3 d2 4. ♙×d2 ♗×d2 5.a7+-

1... ♖f8+ 2. ♔g2 ♖a8+ 3. ♔h3 ♖h8+ 4. ♔g4 ♖g8+ 5. ♔h4 ♖h8+ 6. ♗h5 ♖d8+ 7. ♙g5+-

2. ♖×♝3!

2.a7? ♖h3+ 3. ♔f2 ♖h2+ 4. ♔f3 d2 5. ♖a5+ ♔é6! 6. ♗ç1 d1=♖+=

2.d7? ♖f8+ (2... ♖×d7? 3. ♖a5+ ♔é6 4.a7+-), 3. ♔é1 ♖f3 4. ♖×♝3 ♖×é3+=

2. ♗×♝3? ♖h3+ 3. ♔f2 ♖h2+ 4. ♔f3 d2 5. ♙×d2 ♗×d2 6.a7 ♝1=♖=

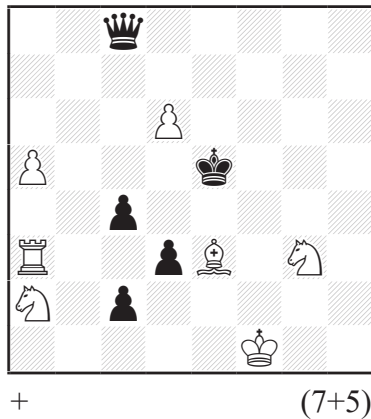
2. ♖a5+? ♔é6! 3.a7 ♖a8 4. ♔é1 (4. ♗é4 ♖×é4 5.a8=♖ ♖×a8 6. ♖×a8 d2=), 4... ♖f3

5.a8=♖ ♖×g3+ 6. ♔f1 ♖h3+ 7. ♖g2 ♖×g2+ 8. ♔×g2 d2=

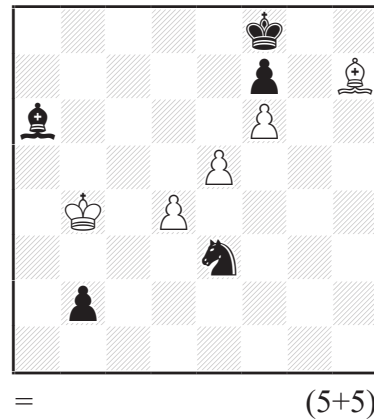
2... ♖×a6

2... ♖h3+ 3. ♔f2 ♖h2+ 4. ♔f3 d2 5. ♙×d2 ♗×d2 6. ♖é3+ (6. ♖ç5+? ♔é6!=), 6... ♔×d6 7. ♗é4+ +-

**D. Keith
& S. Slumstrup Nielsen**
MT Halberstadt-50, section A
1° Prize



L. M. Gonzalez
MT Halberstadt-50, section A
2° Prize



3. ♖b4!! a passive sacrifice of the rook.

Attempting to keep the knight by 3. ♖c5+? ♔e6! 4. ♖b4 ♔a1+ 5. ♔f2 ♔b2 (5... ♖1=♔? 6. ♖×c1 ♔b2+ 7. ♔f3 ♔×b4 8. ♖e4 ♔b2 9. ♔d2+-), 6. ♖×d3 ♖1=♔+ 7. ♖×b2 ♔×b2+ 8. ♔f3 ♔×d6=

3... ♔a1+ 4. ♔g2! ♔×c3 5. d7 ♖1=♔!
5... ♔c7 6. d8=♔ ♔×d8 7. ♖c6+ +- ; 5... ♔×b4 6. d8=♔ +- ; 5... d2 6. d8=♔ +-
6. ♔×c1 d2 7. d8=♔ d×c1=♔

It now seems white will have to go for mate as winning a queen for one of his knights is not sufficient.
8. ♔e7+! (8. ♔d5+? ♔f6=), 8... ♔d4 (8... ♔f4 9. ♖d5+), 9. ♖e2+ ♔c4 10. ♖a2! 1-0

Second Prize : Luis Miguel Gonzalez (A16)

An astounding amount of play in a fairly static position. The zugzwangs continue even once the white pawns start moving. Positions involving corresponding squares for pieces other than kings are always interesting. And yet: this is not a “solvers’ study” - it is fairly technical and not easy to understand and is really a long, complex positional draw. The study seems to be sound, but it lacks the appeal of A27.

1. ♔c3? ♖c4! zz 2. ♔b1 (2. ♔c2 ♔e8 3. ♔h7 ♔d8! zz 4. ♔e4 ♔b7 5. e6 f×e6 6. ♔g6 ♔d5 -+),
2... ♖a3 3. ♔×b2 ♖×b1 4. ♔×b1 ♔c4 5. ♔c2 ♔e8 6. ♔c3 ♔d5 7. ♔b4 ♔d7 8. ♔c5 ♔e6 -+
1. ♔a3? ♖c4+ 2. ♔b3 b1=♔+ 3. ♔×b1 ♖d2+ 4. ♔c2 ♖×b1 5. ♔×b1 ♔c4 -+

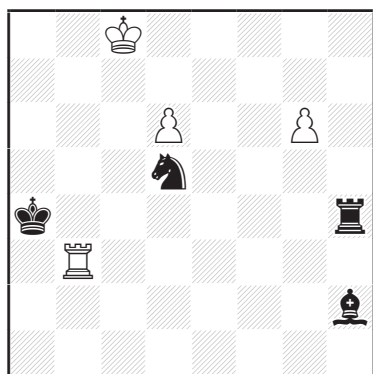
1. ♔b3! ♖c4! 2. ♔c3! zz ♔e8! 3. ♔c2! ♔b5 (3... ♖a3 4. ♔a4+ ♔b5 5. ♔×b2! ♖c4+ {5... ♔×a4 6. ♔×a3 ♔c6 7. ♔b4 ♔d7 8. ♔c5=} 6. ♔c3! ♔×a4 7. ♔×c4=)
4. ♔b3! zz (4. ♔b4? ♖e3 -+ ; 4. ♔h7? ♔d7 5. ♔f5+ ♔d8! 6. ♔h7 ♔a6! zz 7. ♔e4 (7. ♔f5 ♔c8 -+), 7... ♔b7 -+)

4... ♔d8 5. ♔h7! ♔a6
5... ♔d7 6. ♔f5+ ♔e8 7. ♔c2! = ; 5... b1=♔+ 6. ♔×b1 ♖d2+ 7. ♔b4! ♖×b1 8. ♔×b5 ♔d7 9. d5=
6. ♔c3! zz ♔d7 7. ♔f5+

7. ♔b1? ♔e6 8. ♔a2 ♔b5! 9. ♔c2 ♔f5 10. ♔c3 ♖b6 11. ♔×b2 (11. ♔b1+ ♔f4 12. e6 f×e6 13. f7 ♖d7 -+), 11... ♔c4 12. ♔b1+ ♔f4 13. ♔c3 ♔e6 -+
7... ♔e8 8. ♔c2! zz (8. ♔h7? ♔d8! -+)

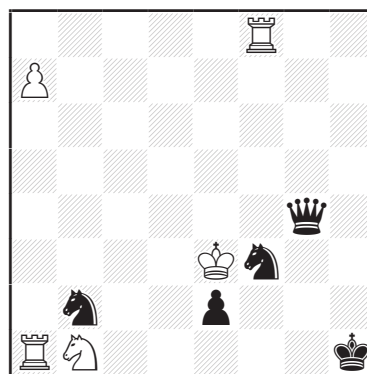
8... ♔b5 9. ♔b3! zz ♖e3! 10. ♔h7!
(10. ♔b1? ♖d1 11. d5 {11. ♔c2? ♔e2 12. ♔d2 ♔h5! 13. ♔a2 [13. ♔c2 ♔f3! 14. ♔f5 ♔d8! 15. ♔h7 ♔d7 16. ♔c2 ♔e6 -+], 13... ♔f3! 14. ♔b1 ♔d7! 15. ♔a2 ♔d5! 16. ♔b1 ♔b3 17. ♔f5+ ♔c6 18. ♔e4+ ♔b5 19. ♔d3+ ♔b4 -+}, 11... ♔e2! 12. e6 (12. ♔c2 ♖e3+ 13. ♔×b2 ♖c4+ 14. ♔c3 ♖×e5 -+), 12... ♔h5! 13. e×f7+ (13. ♔a3 ♔g6 14. d6 ♔h5! 15. d7+ ♔d8 16. e7+ ♔×d7 17. ♔c2 b1=♔ 18. ♔×b1 ♖f2! 19. ♔c2 ♔d1 20. ♔f5+ ♔e8-+), 13... ♔×f7 14. d6 ♔g4! 15. ♔h7 ♔×f6

**Y. Bazlov
& V. Kovalenko (†)**
MT Halberstadt-50, section A
3° Prize



= (4+4)

L. M. Gonzalez
MT Halberstadt-50, section A
1° Honourable Mention



= (5+5)

16. ♖c2 ♔e5! 17.d7 ♙x d7 18. ♖x d1 ♙a4+ 19. ♖d2 ♔d4 20. ♙d3 ♙b3! -+
10. ♙e4? ♞d1 11. ♙c2 ♙c6! -+)
10... ♞d1 11.d5! (11. ♖c2 ♙a4+ 12. ♖b1 ♙b3 13. ♙e4 ♙d5 14. ♙c2 ♞c3+ 15. ♖x b2 ♞e2 -+)
11... ♙e2! (11... ♙d7 12. e6 fxe6 13. dxe6 ♙xe6+ 14. ♖c2=)
12. e6 ♙h5! 13. ♙b1!! (13. exf7+? ♖xf7 14. ♖c2 ♙g6+ 15. ♙xg6+ ♖xg6 ; 13. ♖c2? ♙g6+
14. ♙xg6 fxc6 15. d6 ♞c3! 16. ♖x b2 ♞a4+ 17. ♖a3 ♞c5 18. d7+ ♖d8 19. f7 ♞xe6 -+)
13... ♙f3 (13... ♙g6 14. d6! ♙h5 15. d7+ ♖d8 16. exf7 ♙xf7+ 17. ♖c2 ♙h5 18. f7 ♙xf7 19. ♖x d1=)
14. d6 (14. exf7+? ♖xf7 15. d6 ♙g4! 16. ♙h7 ♖xf6 17. ♖c2 ♔e5! 18. d7 ♙x d7 19. ♖x d1 ♙a4+
20. ♖d2 ♔d4 21. ♙d3 ♙b3! -+)
14... ♙d5+ (14... ♙h5 15. d7+ ♖d8 16. ♖c2 ♞e3+ 17. ♖d3 ♞d5 18. exf7= ; 14... ♙g4 15. d7+! ♖d8
16. exf7 ♙e6+ 17. ♖c2=)
15. ♖c2 ♞e3+ 16. ♖d3! fxe6 17. ♖xe3= (17. f7+? ♖xf7 18. ♖xe3 e5 19. ♖d2 e4 20. ♖c3 e3 21. ♖d3
♙e4+! 22. ♖xe4 e2 -+)

Third Prize : Yuri Bazlov and Vitaly Kovalenko (A23)

Two quite different variations with subtle play by both sides. The second variation should explain that 5... ♖b5 6. ♖xb4+! draws. In a problem, the lack of a thematic link between variations might be criticised, but we do not feel that is so important for a study.

1.g7! and two main lines :

- 1... ♙x d6 2. ♖f3! (2. ♖d3? ♞e7+ 3. ♖d7 ♙b4 4. ♖e6 ♖g4 5. ♖f7 ♞f5! -+)
2... ♙b4 3. ♖d7! ♖g4 4. ♖e6! ♞c3! 5. ♖f7 ♞e4! 6. ♖d3! (6.g8=♖? ♞d6+ 7. ♖f8 ♞f5+ -+)
6... ♖f4+ 7. ♖g6! ♖f6+ 8. ♖h5! ♖f1 9. ♖g6! ♖g1+ 10. ♖f7! ♞g5+ 11. ♖f6! ♞h7+ 12. ♖f7 ♞g5+
13. ♖f6 ♞e4+ 14. ♖f7 ♖f1+ 15. ♖g6 ♖f6+ 16. ♖h5 ♖f1 17. ♖g6! positional draw
4... ♞b6 5. ♖f7! ♞c4! 6. ♖g8!! (6.g8=♖? ♞d6+ 7. ♖f8 ♞f5+ -+)
6... ♙c5 7. ♖h7! ♖h4+ 8. ♖g6! (8. ♖g8? ♙d4! 9. ♖f8 ♖g4! -+), 8... ♖g4+ 9. ♖h7=
- 1... ♖c4+! (1... ♖g4 2. ♖d3 ♞b6+ 3. ♖b7= ; 1... ♖xb3 2.g8=♖! =)
2. ♖d8! ♖g4 3. ♖d3! ♞b4! 4. ♖d4! ♙xg7 5. d7 ♖g8+ (5... ♙e5 6. ♖c8! ♙xd4 7. d8=♖=)
6. ♖e7 ♙c7! 7. d8=♖! (7. ♖c4? ♙b6 {7... ♙a5 8. ♖c5 ♙b6 9. ♖c8 ; 7... ♙d8+ 8. ♖f7 ♖h8 9. ♖g7
♖h3 10. ♖c8} 8. ♖c8 ♖d8! 9. ♖xd8 ♞c6+ -+)
7... ♙xd8+! (7... ♖xd8 8. ♖xd8 ♞c6+ 9. ♖d7=)
8. ♖f7! ♖h8 9. ♖g7! ♖e8 10. ♖f7! ♖e7+ 11. ♖f8! ♖h7 12. ♖g8!
12. ♖xd8? ♖h8+ 13. ♖e7 ♞c6+ -+
12... ♖h8+ 13. ♖g7! (13. ♖xh8? ♙f6+ -+)
13... ♖e8 14. ♖f7= positional draw

First Honourable Mention : Luis Miguel Gonzalez (A15)

A dynamic introduction to a ♖♗ v ♚♜ database position. The drawing mechanism is well known to practical players, but the extra black Knight necessitates precision by White.

1. ♖×é2? ♚g2! 2. ♚g8 ♚×g8 3.a8=♚ ♚é6+ 4. ♚é4 ♚×é4#
 1. ♗ç3+? ♚g2! 2. ♚g1+! ♜×g1 3.a8=♚+ ♜f3 4. ♗×é2 ♚é6+ 5. ♚é4 ♜d1+! (5... ♚b6+? 6. ♖f4! ♚h6+ 7. ♖f5 ♚×f8+ 8. ♖g6 ♜d3! 9. ♖h7! ♚f7+ 10. ♖h6! ♜dé5 11. ♗f4+ ♚g3 12. ♗h5+ ♚f2 13. ♚ç2+ =) 6. ♖f4 ♚h6+ 7. ♖f5 ♜é3+ -+

1. ♗d2+! é1=♚+

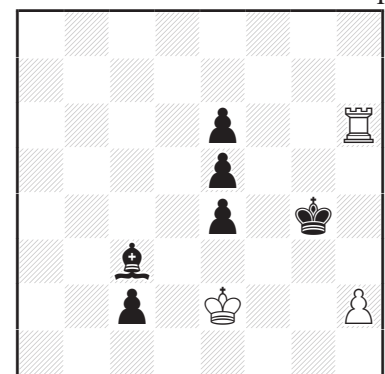
- 1... ♜d1+ 2. ♖×é2 ♚g2+ 3. ♖d3 ♚×d2+ 4. ♖é4! ♚é3+ 5. ♖f5! (5. ♖d5? ♚é5+ 6. ♖ç6 ♜d4+ 7. ♖d7 ♚é6+ 8. ♖d8 ♜ç6+ 9. ♖ç7 ♜×a7 10. ♚×d1+ ♚g2 -+), 5... ♚g5+ 6. ♖é6! ♜d4+ 7. ♖f7! ♚d5+ 8. ♖g6!= (8. ♖g7? ♜é6+ 9. ♖f6 ♜ç7 10.a8=♚ ♜×a8 11. ♚f×a8 ♚g2+-)
 2. ♚×é1+ ♜×é1 3.a8=♚+! (3.a8=♚+? ♜g2+ 4. ♚×g2+ ♚h2!-+)
 3... ♜g2+ 4. ♚×g2+! (4. ♖f2? ♜d3+ 5. ♖f1 ♚d1#)
 4... ♚×g2! (4... ♚×g2 5. ♚f2+ ♚h3 6. ♚f3+ ♚h4 7. ♚f4=)
 5. ♚f1+! (5. ♚h8+? ♚g1 6. ♗f3+ ♚f1 7. ♗d2+ ♚é1 8. ♗f3+ ♚d1 9. ♚d8+ ♚ç1 10. ♚ç8+ ♚b1 11. ♗d2+ ♚a2+-)
 5... ♚h2 6. ♗f3+ (6. ♚f2? ♜d1+ -+)
 6... ♚h3 7. ♚ç1! zz (7. ♚g1? ♚ç2! 8. ♚h1+ ♚g4 9. ♚h4+ ♚g3! -+)
 7... ♜a4! (7... ♜d3 8. ♗g1+ ♚g3 9. ♗é2+! {9. ♖×d3? ♚d5+ -+}, 9... ♚h2 10. ♖×d3=)
 8. ♚g1 ♚ç2 9. ♚g5! ♚ç1+ 10. ♖f2 ♚b2+ 11. ♖é3 ♚b3+! 12. ♖f4! (12. ♖f2? ♚b6+! 13. ♖é2 ♜ç3+ -+)
 12... ♚f7+ 13. ♖é3! ♚é6+ 14. ♖f4 ♚h6 15. ♗g1+! ♚h2 16. ♗f3+ ♚h1 17. ♖é5!
 17. ♖é4? ♜ç3+! 18. ♖d3 ♚d6+ 19. ♖×ç3 ♚f6+ -+
 17... ♚h8+ 18. ♖f4! ♚b8+ 19. ♖é3! ♚b6+ 20. ♖f4 ♚h6 21. ♖é5!= positional draw
 18. ♖é4? ♜ç3+! 19. ♖d3 ♚d8+ 20. ♖×ç3 ♚f6+ -+

Second-Third Honourable Mention ex-æquo : Vladislav Tarasyuk (A11)

Nice clear play. The judges differed on this study. One felt he had seen the idea behind 11.h3! before, but we have been unable to find any anticipation.

1. ♚g6+ ♖f4! (1... ♚h3 2. ♚g3+ ♖×h2 3. ♚×ç3+-)
 2. ♚f6+! (2. ♚g1? ♚b2 3. ♖d2 ç1=♚+ 4. ♚×ç1 ♚×ç1+-)
 2... ♖g4! (2... ♖g5 3. ♖f1, see solution)
 3. ♚g6+! (3. ♚f1? ♚b2 4. ♖d2 ç1=♚+ 5. ♚×ç1 ♚×ç1+-)
 3... ♖h4 4. ♚g1 (4. ♚h6+? ♖g5-+)
 4... ♚b2 5. ♖d2 ç1=♚+ 6. ♚×ç1 (with two thematic lines) :
 - 6... é3+ 7. ♖ç2! (7. ♖d1? é2+! 8. ♖ç2 ♚×ç1-+)
 7... ♚×ç1 8. ♖×ç1 ♖g4! (8... ♖h3 9. ♖d1 ♖×h2 10. ♖é2=)
 9. ♖d1 ♖f3 10. ♖é1 é2 11.h3! zz
 Thematic try : 11.h4? ♖g4 12. ♖×é2 ♖×h4 13. ♖é3 ♖g5!
 14. ♖é4 ♖f6-+
 11... é4 12.h4 ♖g4 13. ♖×é2 ♖×h4 14. ♖é3 ♖g5
 15. ♖×é4 ♖f6 16. ♖f4=
 - 6... ♚×ç1+ 7. ♖×ç1 ♖g4 8. ♖d1, ♖d2 ♖f3 9. ♖é1 é3 10. ♖f1!
 10.h4? ♖g4 11. ♖é2 ♖×h4 12. ♖×é3 ♖g5! 13. ♖é4 ♖f6 -+
 10... é2+ 11. ♖é1 ♖é3 12.h4!
 12.h3? ♖f3! 13.h4 ♖g4 14. ♖×é2 ♖×h4 15. ♖é3 ♖g5 16. ♖é4 ♖f6 -+
 12... ♖f4 13. ♖×é2 ♖g4 14. ♖é3 ♖×h4 15. ♖é4 ♖g5 16. ♖×é5=

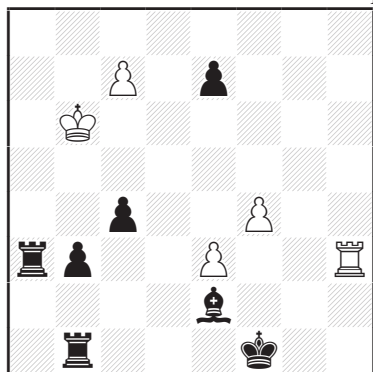
V. Tarasyuk
 MT Halberstadt-50, section A
 2°-3° Honourable Mention ex-æquo



= (3+6)

M. Minski

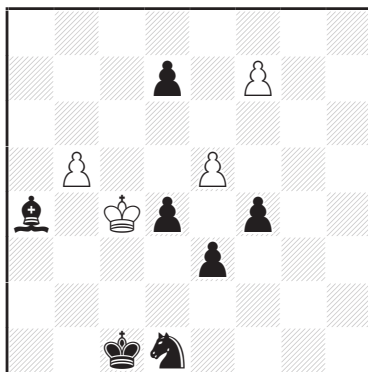
MT Halberstadt-50, section A
2°-3° Honourable Mention ex-æquo



= (5+7)

V. Tarasyuk

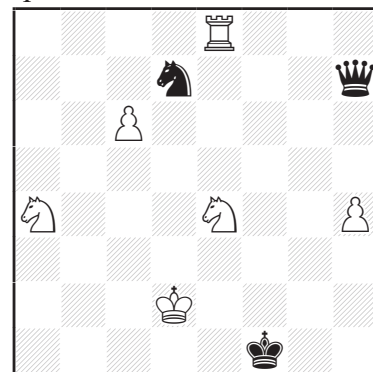
MT Halberstadt-50, section A
4° Honourable Mention



= (4+7)

M. Hlinka & L'. Kekely

MT Halberstadt-50, section A
Special Honourable Mention



+ (6+3)

Second-Third Honourable Mention ex-æquo : Martin Minski (A1)

Difficult & quiet introduction with all pieces in play. It's a pity there isn't one further subtlety in the ♖ v ♜ position, which is a little anti-climactic.

1.♠8=♔ ♖ba1 2.♗h8 (2.♖h1+? ♕f2 3.♖h2+ ♕é1 4.♖×é2+ ♕×é2 5.♗×ç4+ ♕d2-+)

2...b2 3.♗×b2 (3.♖h1+? ♕f2 4.♖h2+ ♕é1 5.♖×é2+ ♕×é2 6.♗×b2+ ♕é1-+)

3...♖b3+ 4.♗×b3 ♖a6+! (4...ç×b3 5.♖h1+ ♕f2 6.♖×a1=)

5.♕×a6 ç×b3+ 6.♕b7!

6.♕b6? ♕g2! -+ (6...♜f3?! 7.♖h2! ♜g2 8.♖h5=)

6.♕a5?, ♕a7? ♜d3! 7.é4 (7.♖h2 ♜ç2-+) b2 8.♖h1+ ♕g2-+

6...♜f3+! (6...♕g2 7.♖h6= ; 6...b2 7.♖h1+ ♕f2 8.♖b1=)

7.é4! (7.♖×f3+? ♕g2-+ ; 7.♕ç7? b2-+)

7...♕g2 (7...♜×é4+ 8.♕ç7 b2 9.♖b3 b1=♗ 10.♖×b1+ ♜×b1 11.♕d7=)

8.♖h6 ♜×é4+ 9.♕ç7 (9.♕ç8? é6 (9...♜f5+ 10.♕d8 é6-+) 10.♖×é6 ♜f5-+)

9...b2 10.♖b6 b1=♗ 11.♖×b1 ♜×b1 12.♕d7=

Fourth Honourable Mention : Vladislav Tarasyuk (A12)

Clear and logical play. 7.♗f3+ was appreciated.

1.f8=♗ é2 2.♗a3+! (Try : 2.♗×f4+? ♜é3+ 3.♕×d4 é1=♗ 4.♗×é3+ ♗×é3+ 5.♕×é3 ♜×b5 -+)

2...♜b2+ 3.♕×d4 é1=♗ 4.♗a1+ ♕d2 5.♗×b2+ ♜ç2 6.♗ç3+ ♕d1! (6...♕é2 7.♗×ç2+! =)

7.♗f3+!! (Logical try : 7.♗×é1+? ♕×é1 8.é6 d×é6 9.b6 f3 10.b7 f2 11.b8=♗ f1=♗ 12.♗é5+ ♗é2-+)

7...♗é2 (7...♕ç1 8.♗×f4+=)

8.♗×é2+ (8.♗×f4? ♗×b5 9.♗f3+ ♗é2 10.♗h1+ ♕d2 11.♗h6+ ♕é1-+)

8...♕×é2 9.é6! (Thematic try : 9.b6? f3 10.b7 f2 11.b8=♗ f1=♗ 12.♗b5+ ♕é1 13.♗×d7 ♗d3+ -+)

9...d×é6 10.b6 f3 11.b7 f2 12.b8=♗ f1=♗ 13.♗é5+ ♕d1 14.♗×é6=

Special Honourable Mention : Michal Hlinka and L'ubos Kekely (A3)

We wished to recognise the apposite use of material beloved of V. Halberstadt. 7.♖g6!! is a nice move not only guarding d6 but also introducing a halfpin after 7...♗h7

1.♖é6? ♕g2 2.♜aç3 ♜b6 3.♖f6 ♜ç4+ 4.♕d1 ♗a7 5.h5 ♜é3+ 6.♕é2 ♜g4 7.♖g6 ♗é3+ 8.♕d1 ♕h2 9.♕ç2 ♜f2 10.♖é6 ♜×é4 11.♜×é4 ♗d4 12.♜ç3 ♗ç4 13.♖f6 ♗d4 14.♖f7 ♗g4 15.ç7 ♗×h5 16.♖f2+ ♕g1! =

1.ç7! ♜b6! (1...♗h6+ 2.♕d3! ♗a6+ 3.♕é3! ♜b6 {3...♗h6+ 4.♕d4! ♗g7+ 5.♕d3 ♜b6 6.♜×b6 ♗×ç7 7.♜d5+-}, 4.♜aç3 ♕g2 5.♖g8+ ♕h2 6.h5 ♗a5 7.♖g7! ♗f5 8.h6 ♗h3+ 9.♕f2 ♗h4+ 10.♖g3 ♗f4+ 11.♖f3 ♗×h6 12.♜g3 ♗h4 13.♜çé2 ♕h3 14.♖f4+-)

2. ♖×b6

2. ♖f8+? ♔g1! 3. ♗×b6 ♚×ç7 4. ♖g8+ ♔h1! 5. ♗d5 ♚h2+ 6. ♔é3 ♚×h4 7. ♗g3+ ♔h2=

2... ♚×ç7 3. ♗d5 (3. ♖f8+? ♔g1=, like after 2. ♖f8+?)

3... ♚h2+ 4. ♔d3! (4. ♔é3? ♚h3+! 5. ♔d4 ♚×h4=)

4... ♚×h4 5. ♗é3+ ♔g1 (5... ♔é1 6. ♗g2+ +-)

6. ♖g8+ ♔h1 (6... ♔h2 7. ♖g2+ +-)

7. ♖g6! zz (7. ♗g3+? ♔h2 8. ♗é1+ ♔h3=)

7... ♚é1

7... ♚f4 8. ♗g3+ ♔h2 9. ♗é2 ♚f3 10. ♔d2 ♚f8 11. ♖g2+ ♔h3 12. ♖g3+ ♔h4 13. ♗g2+ +-

8. ♖h6+ ♔g1 9. ♗ç3! ♚f2 10. ♖g6+ switchback (10. ♗é2+? ♚×é2+ 11. ♔×é2 pat)

10... ♔h1 11. ♗é2 [12. ♖h6+] ♚f8 12. ♖g1+ ♔h2 13. ♖g2+ ♔h3 14. ♖g3+ ♔h4 15. ♗g2+

15... ♔h5 16. ♗é1+ ♔h6 (16... ♔h4 17. ♗g6+ +-) 17. ♖h3+ ♔g5, ♔g7 18. ♗é6+ win

The commendations are not ranked :

Commendation : Marcel Doré and János Mikitovics (A26)

A slightly technical position, but with features of interest.

Thematic try : 1. ♖g3? ♗f6 2. ♖g7 ç×d5! (2... ♗×d5? 3. ♖×d7+ ♔é8 4. ♖f7! ç5 5. ♔b3 +-) 3. ♖f7 ♗é4 4. ♖×d7+ ♔é8=

1.d×ç6? d×é6! (1...d×ç6? 2. ♖a7 ♗é5 3. ♔ç3!+- main line) 2. ♖a7 ♗é5=

1. ♖a7! d×é6 (1...ç×d5 2. ♖×d7+ ♔é8 3. ♔ç3! +- ; 3. ♖ç7? d4! = ; 3. ♖g7? ♗é5

4. ♔ç3 ♗ç6 5. ♖ç7 ♗d8=)

2.d×é6! (2.d×ç6? ♗é5! = {2... ♔ç8? 3. ♖é7+-}), 2... ♗é5 3. ♔ç3!

Thematic try : 3. ♔b3? ç5 4. ♖g7 ♗é8! (4...ç4+? 5. ♔ç3!+-) 5. ♖ç7 ♗d8 6. ♖×ç5 (6. ♖a7 ♗ç6!

7. ♖a6 ♗é5 8. ♖a7 ♗ç6 positional draw), 6... ♗g6 7. ♔ç4 ♗é7 8. ♖g5 ♗f4 9. ♖é5 ♗g6 10. ♖g5 ♗f4 positional draw.

3. ♖g7? ♗d3+= (3...ç5? 4. ♔ç3 ♔é8 5. ♖ç7+- see main line)

3...ç5 4. ♖g7! (4. ♖h7? ♗g6 5. ♖f7 (5. ♖d7+ ♔é8 6. ♖d1 ♗é7=), 5... ♔é8 6. ♖f6 ♗é5 7. ♖f5 ♗ç6 8. ♖×ç5 ♗d8=)

4. ♔b3? ♗ç6! (4... ♔é8? 5. ♖g7 ♗d8 6. ♔ç3 ♗ç6 7. ♔ç4+-), 5. ♖d7+ ♔é8 6. ♖d6 ♗é5! =

4... ♔é8 5. ♖ç7! (5. ♔b3? ♗d8 6. ♔ç3 ♗é8 7. ♖ç7 loss of time)

Thematic try : 5. ♖h7? ♗g6 6. ♔ç4 ♗f4 7. ♖h6 ♗é7=

5. ♖g5? ♗f3! 6. ♖×ç5 ♔é7 7. ♖f5 ♗h4 8. ♖f4 ♗g6 9. ♖é4 ♔d6

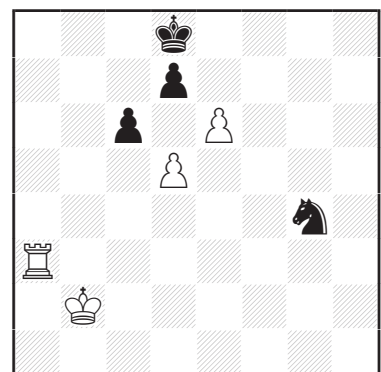
10. ♔d4 ♗é7! =

5... ♗g6

(5... ♔d8 6. ♖×ç5+-)

6. ♔ç4 ♗f4 7. é7 ♗g6 8. ♔d5 ♗×é7+ 9. ♔é6 +-)

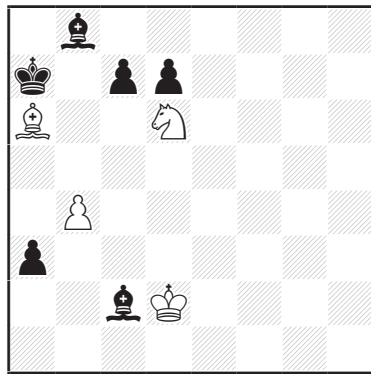
M. Doré & J. Mikitovics MT Halberstadt-50, section A Commendation



+

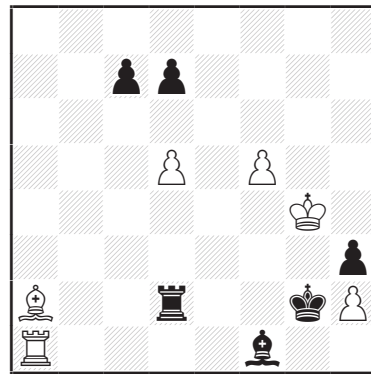
(4+4)

Y. Bazlov
MT Halberstadt-50, section A
Commendation



= (4+6)

J. Timman
MT Halberstadt-50, section A
Commendation



+ (6+6)

Commendation : Yuri Bazlov (A19)

The fortress is unexpected and although it has been seen before (e.g. Kasparian 1959) it is surprising that there is enough time here to set it up with quiet moves. The passive ♖b8 is a pity.

1. ♖×ç2? ♜×a6 2. ♘ç4 a2 3. ♖b2 ♜b5 -+

1. ♖ç4! ♖a4! 2. ♘é4!

2. ♘f5? ç6 3. ♘d4 d5 4. ♖a2 ♖f4+ 5. ♖d3 ♜b6 6. ♘ç2 ♖ç1 7. ♖ç3 ♖b2+ 8. ♖d2 ♜b5
9. ♖d3 ♖×ç2+ 10. ♖×ç2 ♜×b4-+

2...d5! 3. ♖×d5 ♖ç6! 4. ♖×ç6! a2 5. ♖ç2!

5.b5? a1=♚ 6. ♖ç2 ♚a4+ 7. ♖ç3 ♚a3+ 8. ♖ç2 ♜b6 9. ♘d2 ♜ç5-+

5...a1=♚ 6. ♘d2! ♚a2+ 7. ♖ç3 ♚a1+ 8. ♖ç2 ♜b6 9.b5! ♚a2+

9... ♜a5, ♜ç5? 10. ♘b3+ +-

10. ♖ç3 ♜ç5

10... ♚a5+ 11. ♖ç2 ♜ç5 12. ♘b3+ = ; 10... ♜a5 11. ♘ç4+ ♜a4? 12.b6#

11. ♘é4+! ♜b6 12. ♘d2 ♚é6 13. ♘b3! ♚f6+ 14. ♖d3! ♚b2 15. ♖ç4 ♚ç2+ 16. ♖b4=

Commendation : Jan Timman (A18)

Enjoyable – the stalemate defence and its refutation ♖h1 are unexpected, though not unknown.

1.f6 ♚f2

1...d6 2. ♖b1 +-

2.d6! ç×d6

2...ç6 3.f7 ♜×h2 4. ♖é6! +-

3. ♖d5+ ♜×h2 4. ♚a2!

4.f7? ♖g2=

4... ♖é2+ 5. ♚×é2

5. ♖g5? ♜g1 6.f7 h2 7. ♚a1+ ♖f1=

5... ♚×é2 6.f7 ♚g2+ 7. ♖f4 ♚g8

7... ♚f2+ 8. ♖f3+-

8.f×g8=♘! ♜g1 9. ♖g3 h2 10. ♖h1! d5 11. ♘f6 d4 12. ♘é4 d3 13. ♘d2! d5 14. ♘f3+ ♜×h1

15. ♖f2 d4 16. ♖f1 d2 17. ♘×d2 d3 18. ♘é4+-

interesting and thematic than in the original unsound version. Though there are many variations to check, the study is probably sound. For example, in (b) 5. ♖f7 ♙g5 ... 9. ♗×é5+ ♚f7 10. f4 ♙f6 11. ♗é4 Black can probably hold with waiting defence

a) Logical try : 1. ♘a7+? ♚b6 2. ♗ç8 ♗×a6 3. ♗é6+ ♚a5 4. ♗b3! now Black is in zugzwang but

4... ♙g3!! (not 4... ♙é3? 5. ç3,ç4 d×ç3 (e.p.) 6. ♗×ç3+ ♚b6 7. ♗×é3+ ; not 4... ♙h2? 5. ç3,ç4 d×ç3 (e.p.) 6. ♗×ç3+ ♚b6 7. ♗ç6+ ♚a5 8. ♗ç5+ ♚a4 9. ♗ç2+ ; not 4... ♙ç1? 5. ç4 d×ç3 e.p. 6. ♗×ç3+ ♚b6 7. ♗ç6+ ♚a5 8. ♗×ç1 ; not 4... ♙d2? 5. ♗a3+ ♚b6 6. ♗d6+ ♚a5 7. ♗×é5+ ♚b4 8. ♗×d4+ win), 5. ç3 d×ç3 6. ♗×ç3+ ♚b6! 7. ♗b4+ ♚ç7 8. ♗é7+ ♚b6 9. ♗f6+ ♚a5=

1. ♗f1! ♗g8 2. ♘b8+ ♚ç7 3. ♗b5, ♗a6 ♗×ç8 4. ♗ç4+

4. ♗ç5, ♗ç4+?! ♚d8 5. ♗f8, ♗f6+ ♚ç7 6. ♗é7+ ♚b6 7. ♗b4+ ♚ç7 8. ♗ç4+ waste of time

4... ♚d8 5. ♗f7! now Black is in zugzwang ; the best defense is :

5... ♙h2

5... ♙d2, ♙ç1? 6. ♗f6+ (6. ♗g8+? ♚ç7 7. ♗ç4+ ♚d8 8. ♗f7 ♙f4! and White must lose a tempo and put Black in zugzwang again : 9. ♗f8+ ♚ç7 10. ♗é7+ ♚b6 11. ♗b4+ ♚ç7 12. ♗ç4+ ♚d8 13. ♗f7), 6... ♚ç7 7. ♗×é5+ ♚b6 8. ♗×d4+

5... ♙é3 6. ç4 d×ç3 e.p. 7. ♗f8, ♗f6+ ♚ç7 8. ♗é7+ ♚b6 9. ♗b4+ ♚ç7 10. ♗×ç3+ ♚d8 11. ♗×é3+- 5... ♙g3? 6. ♗f8+ ♚ç7 7. ♗ç5+ ♚d8 8. ♗d6+ ♚é8 9. ♗g6+ ♚f8 10. ♗×g3 ♗×ç2

11. ♗×é5 ♗a4+ 12. ♚b7 ♗b3+ 13. ♚ç7 ♗×f3 14. ♗×d4 +-

6. ç4, ç3 d×ç3 e.p. 7. ♗f6, ♗f8+ ♚ç7 8. ♗é7+ ♚b6 9. ♗b4+ ♚ç7 10. ♗×ç3+ ♚d8 11. ♗d2+ ♚ç7 12. ♗ç2+! ♚d8 13. ♗×h2 ♗ç3 14. ♗é2 (14. ♗a2? ♗×f3+ 15. ♚a7 ♚é7=)

14... ♚ç7 15. ♗f1! ♗a3+ (15... ♗a5+ 16. ♘a6+ ♚b6 17. ♗b1+ ♚×a6 18. ♗b7#)

16. ♘a6+ ♚b6 17. ♗f2+ ♚b5 (17... ♚×a6 18. ♗a7+) 18. ♚b8! ♗b3

18... ♗×a6 19. ♗é2+ ♚b6 20. ♗×a6+ ♚×a6 21. ♚ç7 +-

19. ♘ç5 ♗f7 (19... ♗b4 20. ♘b7), 20. ♘b7 ♗f8+ 21. ♚ç7 ♗é7+ 22. ♚ç8 ♗é8+ 23. ♘d8 +-

b) Logical try : 1. ♗f1? ♗g8! 2. ♘b8+ ♚ç7 3. ♗b5 ♗×ç8 4. ♗ç4+ ♚d8 5. ♗f7! now Black is in zugzwang but 5... ♙g5!! (not 5... ♙d2, ♙ç1? 6. ♗f6+ ♚ç7 7. ♗×é5+ ♚b6 8. ♗×d4+ +- ; not 5... ♙é3?

6. ♗f6+ ♚ç7 7. ♗é7+! ♚b6 8. ♗b4+ ♚ç7 9. ç4 d×ç3 e.p. {9... ♙g5 10. ♗ç5+ ♚d8 11. ♗d6+ ♚é8 12. ♗×é5+ ♚f7 13. ♗×d4} 10. ♗×ç3+ ♚d8 11. ♗×é3 ; not 5... ♙g3? 6. ♗f6+ ♚ç7 7. ♗ç6+ ♚d8 8. ♗d6+ ♚é8 9. ♗g6+ ♚d8 10. ♗×g3 ; not 5... ♙h2? 6. ♗f6+ ♚ç7 7. ♗ç6+ ♚d8 8. ♗×h6 +-)

6. ♗g8+ ♚ç7 7. ♗ç4+ ♚d8 8. ♗d5+ ♚é7 9. ♗×é5+ ♚f7=

1. ♘a7+ ♚b6 2. ♗d7, ♗ç8 ♗×a6 3. ♗é6+

3. ♗d6+?! ♚a5 4. ♗a3+ ♚b6 5. ♗b4+ ♚ç7 6. ♗é7+ ♚b6 7. ♗é6+ waste of time

3... ♚a5 4. ♗b3! now Black is in zugzwang

4... ♙g5

4... ♙h2, ♙g3 5. ç3, ç4 d×ç3 (e.p.) 6. ♗×ç3+ ♚b6 7. ♗b4+ ♚ç7 8. ♗é7+ ♚b6 9. ♗d6+ ♚a5

10. ♗d2+ ♚b6 11. ♗×h6+ +-

4... ♙é3 5. ç3 d×ç3 6. ♗×ç3+ ♚b6 7. ♗×é3+

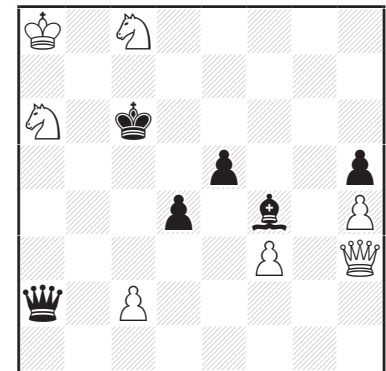
4... ♙d2 5. ♗a3, ♗a2+ ♚b6 6. ♗d6+ ♚a5 7. ♗×é5+ ♚b4 8. ♗×d4+ ♗ç4 9. ♗×d2+

4... ♙ç1 5. ç3 d×ç3 6. ♗×ç3+ ♚b6 7. ♗ç6+ ♚a5 8. ♗×ç1 +-

5. ♗a2, ♗a3+ ♚b6 6. ♗é6+ ♚a5 7. ♗×é5+ ♚b4 8. ♗×d4+ ♗ç4 9. ♘ç6+ ♚b5 10. ♗×ç4+ ♚×ç4

11. ♚b7, ♚b8 ♚ç3 12. ♚ç7 ♚×ç2 13. ♘b4+ ♚d2 14. ♘d5 ♚é2 15. f4 ♙h4 16. f5 +-

H. van der Heijden MT Halberstadt-50, section B Prize



+ (7+6)

b) ♘h4→h5, ♙h5→h6

Honourable Mention : Marco Campioli (B6)

Quite thematic, but the differences between the twin solutions are subtle, depending on whether the Black guards c8 or e8 in some variations. The given solution is not well explained. For example, it does not make clear why 7. ♖f2 ♜ç7 8. ♖b6 is a draw with the ♙ on g6 but lost with the ♙ on f5 which is critical. (We think 8...ç4 9.a7+ ♖a8! is the key idea). The lack of clarity for humans is a pity.

a) 1.ç7?, 1.g7? ♜ç4+ 2. ♖a4 ♙ç2#

1.b6+! ♖a8! (1... ♖b8? 2. ♙g3! ♙×g6 3. ♙×d6+ ♖a8 {3... ♖ç8 4.a7 +-} 4.b7+ ♖a7 5.b8=♙#)

2.b7+ (2. ♙g3? ♜ç4+! 3. ♖b5 ♜×b6 4. ♖×b6 ♙×g6 -+)

2... ♖a7! (2... ♖b8 3. ♙g3! ♙×g6 4. ♙×d6+ ♜ç7 5. ♙×ç7+ ♖×ç7 6.a7 b1=♙ 7.b8=♙+ =)

3. ♙g3! (3. ♙ç3? ♙×g6 4. ♙×b2 ♜ç4+ 5. ♖b5 ♜×b2-+)

3... ♙×g6 4. ♙×d6 b1=♙ 5.b8=♙+ ♙×b8 6. ♙×b8+ ♖×b8

7. ♖f2! (7. ♖g3? ♖a7 8. ♖b5 ♙d3+! 9. ♖a5 ç4-+)

7... ♖a7 8. ♖b5!

8. ♖d1? ♙é4 9. ♖ç3 (9. ♖b5 ♙d3+! 10. ♖a5 ♙×a6-+), 9... ♙×ç6-+

8. ♖g4? ♙é4 9. ♖é5 (9. ♖b5 ♙d3+ 10. ♖a5 ♙×a6 -+), 9... ♙g2 10. ♖b5 ♙f1+! 11. ♖a5 ♙×a6-+

8... ♙h5 9.ç7 (9. ♖é4? ♙é2+! 10. ♖a5 ♙×a6 -+ ; 9. ♖d3? ♙é2!-+)

9... ♙é8+ 10. ♖ç4! (10. ♖a5? ♜×ç7-+)

10... ♙d7 11. ♖é4, ♖d3

11. ♖d5? ♙×a6 12. ♖d6 ♙ç8! 13. ♖é4 (13. ♖ç6 ç4 14. ♖d1 ♖a5!-+), 13... ♖b5!-+

11... ♖b6! (11... ♖×a6 12. ♖×ç5+ =)

12. ♖×ç5 (12.a7? ♙b5+! 13. ♖b3 ♜×ç7 -+), 12... ♜×ç5 13.a7! ♙é6+! (13... ♙b5+? 14. ♖ç3! +-)

14. ♖d4! = (14. ♖b4? ♜a6+! 15. ♖ç3 ♜×ç7 -+)

b)

1.f×é6? ♜ç4+ 2. ♖a4 ♙ç2#

1.b6+! ♖a8

1... ♖b8? 2. ♙g3 ♙×f5 3. ♙×d6+ ♖a8 4.b7+ ♖a7 5.b8=♙#

2.b7+

2. ♙g3? ♜ç4+! 3. ♖b5 ♜×b6 4. ♖×b6 ♙×f5-+

2... ♖a7!

2... ♖b8? 3.f×é6 ♖ç7 4. ♙g3 ♖×ç6 5. ♙×d6 +- (5.b8=♙? ♜ç4+ 6. ♖a4 ♙ç2+ -+)

3. ♙g3!

3. ♙ç3? ♙×f5 4. ♙×b2 ♜ç4+ 5. ♖b5 ♜×b2 -+

3... ♙×f5 4. ♙×d6 b1=♙ 5.b8=♙+ ♙×b8 6. ♙×b8+ ♖×b8 7. ♖b5!

(7. ♖f2? ♜ç7! 8. ♖d1 ♖a7! -+ ; 7. ♖g3? ♙d3 8. ♖b6 ç4! -+)

7... ♙é4! 8. ♖f2!

8. ♖g3? ♙d3+ 9. ♖b6 ç4! -+

8... ♙f3 9. ♖b6

9. ♖d3? ♙é2 -+

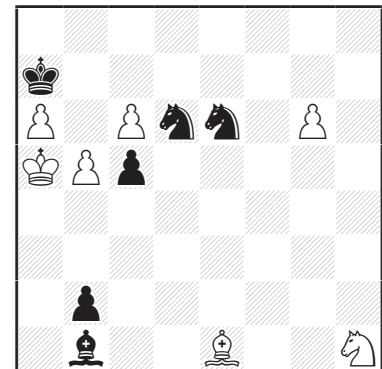
9...ç4 10.a7+ ♖a8 11.ç7! ♜×ç7 12. ♖×ç7 ♖×a7

12...ç3 13. ♖d3! = ; 12... ♙é2 13. ♖é4! =

13. ♖d6 ç3! (13... ♙é2! 14. ♖é4! =) 14. ♖d3! =

M. Campioli

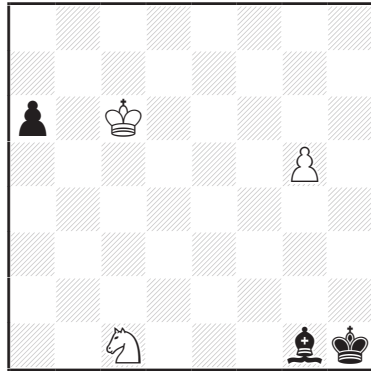
MT Halberstadt-50, section B
Honourable Mention



= (7+6)

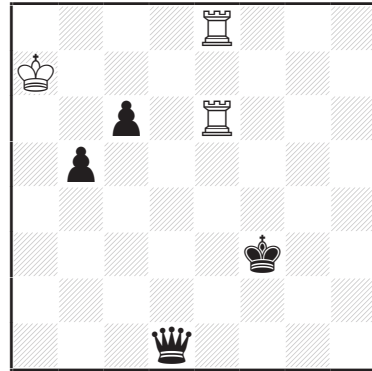
b) ♙g6→f5

P. Arestov
MT Halberstadt-50, section B
Commendation



+ (3+3)
b) ♔c6→e7

P. Arestov
MT Halberstadt-50, section B
Commendation



+ (3+4)
b) ♗c6→b6

Commendation : Pavel Arestov (B11)

In the 6 piece-tablebase, but nice and clear. There is an unfortunate imbalance between the twins, with most of the interesting play, including the tries, occurring in part (b). One could add a variation to part (b) 4...a5 5.♗a5 ♖h2 6.♗c6 ♔g3 7.♗e7 ♔g4 8.♗g8 as the position is drawn if the Black ♔ reached the 5th rank. The reciprocal zugzwang is unexpected, but the idea is known when a knight has to chase a distant pawn.

a) 1.♗b3? ♔e3(♔h2) 2.g6 ♔h6(♔e5)= ; 1.g6? ♔d4=

1.♗e2! ♔e3 (1...♔h2 2.♔d5!+-)

2.g6 ♔h6 3.♗g3+! ♖h2 4.♗f5 ♔f8 5.♔d7 a5 6.♔e8 ♔g7 7.♗xg7 a4 8.♗e6,♗f5+-

b) 1.♗e2? ♔c5+! 2.♔f7 ♔d6! 3.♔e6 (3.g6 ♔e5 4.♗g3+ ♖h2,♔g1 5.♗h5 ♔h8! 6.♗g7 a5 7.♔g8 a4=), 3...♔a3! (3...♔f8? 4.♗g3+! see main line), 4.g6 ♔b2! 5.♗g3+ ♖h2 6.♗h5 ♔h8!=

1.♗b3! ♔e3 (1...♔h2 2.♔e6! ♔f4 3.g6 ♔h6 4.♔f7 main line)

2.g6 ♔g5+! (2...♔h6 3.♔f7! main line)

3.♔e6!! (Try : 3.♔f7? ♔h6! zz 4.♗d4 a5 5.♗f5 a4! 6.♗xh6 a3 7.g7 a2 8.g8=♖ a1=♖=)

3...♔h6 4.♔f7! zz 4...♔h2

4...♔g1,♔g2 5.♗d4 a5 6.♗f5 a4 7.♗xh6 a3 8.g7 a2 9.g8=♖+ +-

5.♗d4 a5 6.♗f5 a4 7.♗xh6 a3 8.♗g4+! (8.g7? a2=), 8...♔g1 9.♗e3 a2 10.♗c2+-

Commendation : Pavel Arestov (B13)

A simple but elegant illustration of using pawn cover, with clearly differentiated solutions.

a) 1.♖f6+? ♔g4 2.♖g8+ ♖h5 3.♖gf8= (3.♖f2?? ♖d4+! -+)

1.♖f8+! ♔g4 2.♖g6+ ♖h5 3.♖g2! (3.♖g3? ♖h4,♖d4!)=

3...♖d4+ 4.♔a6! (4.♔a8? c5,♔h6!= ; 4.♔b7? ♖h6! 5.♔fg8 ♖h7,♖d7+=)

4...♖a1+ 5.♔b7! (5.♔b6?! ♖d4+ 6.♔a6 ♖a1+ loss of time)

5...♖e5 (5...c5 6.♖h8+! ♖xh8 7.♖h1+ +- ; 5...♔h6 6.♖fg8! ♖h7 7.♖g3,♖g4,♖g5 ♖h1

8.♖g7+! ♖h8 9.♖g8+! ♖h7 10.♖2g7+ +-)

6.♖h8+! (6.♔a6?! ♖a1+ 7.♔b7 ♖e5 loss of time), 6...♖xh8 7.♖h2+ ♔g4 8.♖xh8+-

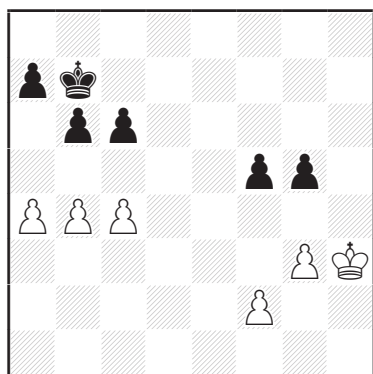
b) 1.♖f8+? ♔g4 2.♖g6+ ♖h5 3.♖g2 ♖a5+! 4.♔b8 (4.♔b7? ♖e4+ = ; 4.♔x6? ♖d4+ -+),

4...♖d4! 5.♖fg8 (5.♖h8+?? ♖xh8+ -+), 5...♖e5,♖f4,♖d6+ =

1.♖f6+! ♔g4 2.♖g8+ ♖h5 3.♖f2! ♖a1+ (3...♖d7+4.♔a6! ♖d6 5.♖h2+ +- ; 3...♖a4+4.♔b8!+-)

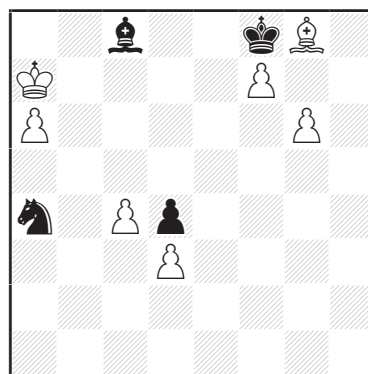
4.♔b7! (4.♔x6? ♖d4+ -+ ; 4.♔b8? ♖e5+ =), 4...♖e5 5.♖h2+! ♖xh2 6.♖h8+ ♔g4 7.♖xh2+-

M. Doré
MT Halberstadt-50, section B
Commendation



= (6+6)
b) ♜a7→a6

M. Hlinka & L'. Kekely
MT Halberstadt-50, section B
Commendation



= (7+4)
b) ♞a4→d7 c) ♞a4→b3

Commendation : Marcel Doré (B10)

It's difficult to be too original in a pawn ending. The study hinges around the Black freeing threat, ...b5. The twinning works well.

a) Characteristic try : 1.f4? g×f4 2.g×f4 b5 3.ç×b5 ç×b5 4.a5! (4.a×b5? ♔b6!=), 4... ♔ç6 5.♔h4 ♔d5 6.♔g5! (6.♔h5? ♔é4 7.♔g5 a6!+- zz White to move), 6... ♔ç4! (6... ♔é4? 7.a6!+- zz Black to move) 7.♔×f5 ♔×b4=

Try : 1.g4? f4 2.♔g2 b5! (2...a5? 3.b5 ç×b5 4.ç×b5 ♔ç7 5.♔f3 ♔d6 6.♔é4 ♔ç5!)= 3.ç×b5 ç×b5 4.a×b5 ♔b6 5.♔f3 ♔×b5 6.♔é4 ♔×b4-+

1.b5! ç×b5 2.ç×b5! (2.a×b5? a5! 3.b×a6 ♔×a6 4.f4 g×f4 5.g×f4 ♔a5, ♔b7=)

2... ♔ç7 3.f4 g×f4 4.g×f4 ♔d6 5.♔h4 ♔d5 6.♔h5! (6.♔g5? ♔é4!+- zz White to move)

6... ♔d4 7.♔g6! ♔é4 8.♔g5!+- zz Black to move

b) Characteristic try : 1.b5? ç×b5 2.ç×b5! (2.a×b5? a5!+-), 2...a×b5! (2...a5? 3.f4! g×f4 4.g×f4 ♔ç7 5.♔h4 ♔d6 6.♔g5+-), 3.a×b5 ♔ç7 4.f4 g×f4 5.g×f4 ♔d6! =

Try : 1.g4? f4! 2.♔g2 a5! (2...b5? 3.ç×b5 ç×b5 4.a×b5! {4.a5? ♔ç6! 5.♔f3 ♔d5!+-}, 4...a×b5 5.♔f3 ♔ç6 6.♔é4+-), 3.b5 ç×b5 4.ç×b5 ♔ç7 5.♔f3 ♔d6 6.♔é4 ♔ç5! =

1.f4! g×f4 2.g×f4 b5 3.a×b5(ç×b5) ç×b5 4.ç×b5!(a×b5!) (4.ç5? a5!+-)

4...a×b5 5.♔h4 ♔ç6 6.♔g5! (6.♔h5? ♔d5! 7.♔g6! {7.♔g5? ♔é4!+- z}, 7... ♔ç4! = {7... ♔é4? 8.♔g5!+- z}), **6... ♔d5 7.♔×f5+-**

Commendation : Michal Hlinka & L'ubos Kekely (B5)

It is hard to be thematic with three twins. ♔b6 and ♔b8 are candidates in part (c) where both are legal, but 1.♔b8? ♔×a6 2.♔ç7 ♔×ç4 3.d×ç4 d3 4.♔d~ ♞d4! defends. In part (a) ♔b6 is illegal (so not really a try). The precision of 4.♔d8 is nice. In part (b) Neither ♔b8 or ♔b6 is legal, but a third move now works. Is 1.g7+ a try in parts (a) & (c)? Just about - 3... ♔d5-b7 is a plan, which requires refutation. So this study is just thematic enough with sufficient play to appear in the award.

a) 1.♔h7? ♞ç5 2.♔b6 ♞×a6=

1.♔b8! ♔×a6 2.♔ç7 ♔×ç4 (2... ♞ç5 3.g7+ ♔×g7 4.♔d6 ♔f8 5.♔×ç5+-)

3.d×ç4 d3 4.♔d8! (4.♔d6? ♞b6! =), **4...d2** (4... ♞b6 5.g7+ ♔×g7 6.♔é8+-)

5.g7+ ♔×g7 6.♔é7 (6.♔é8? d1=♔ 7.f8=♔+ ♔g6=)

6... ♔g6 (6...d1=♔ 7.f8=♔+ +- as main line)

7.f8=♔+-, for example : **7...d1=♔ 8.♔f6+ ♔h5 9.♔f5+ ♔h4 10.♔f2+ ♔g5 11.♔é3+ ♔h4 12.♔é6 ♔f1 13.♔é4+ ♔g3 14.♔g6+ ♔h2 15.♔ç2+ 1-0**

b) 1.g7+! ♔×g7 2.f8=♚+ ♔×f8

2... ♜×f8 3. ♙d5 ♙×a6 (3... ♚f6 4. ♙b7+-), 4. ♔×a6 ♜d7 5. ♔b5 ♔f6 6.ç5+-

3. ♙é6 ♔é7 4. ♙×d7 ♙×d7 (4... ♔×d7 5. ♔b6+-)

5. ♔b8

5. ♔b7? ♔d6 6.a7 ♙ç6+ 7. ♔b8 ♙a8 8. ♔×a8 ♔ç7 9.ç5 ♔ç8 10.ç6 ♔ç7 (model stalemate)

5... ♙ç6 6.a7 ♔d7 7.a8=♚ ♙×a8 8. ♔×a8 ♔ç8 9. ♔a7

9.ç5? ♔ç7 10. ♔a7 ♔ç6 11. ♔a6 ♔×ç5 12. ♔a5 ♔d5 13. ♔b5 ♔é5 14. ♔ç5 ♔é6 15. ♔×d4 ♔d6=

9... ♔ç7 10. ♔a6 ♔ç6 11. ♔a5 ♔ç5 12. ♔a4+-

c) 1. ♔b6 ♙×a6 2. ♔×a6 ♜ç5+ 3. ♔b5

3. ♔a5? ♜×d3 4. ♔a4 ♜é5 5.ç5 ♜×g6 6.ç6 ♜é7 7.ç7 ♜ç8 8. ♔b4 ♔é7 9. ♔ç4 ♜a7! 10. ♔d3

♔f8 11. ♔é4 ♔é7 12. ♔×d4 ♜b5 =

3... ♜×d3 4.ç5 ♜×ç5 5. ♔×ç5 d3 6. ♔d6 d2 7.g7+ ♔×g7 8. ♔é7 d1=♚ 9.f8=♚+ ♔g6 10. ♚f6+

10. ♚f4? ♚d3=

10... ♔h5 11. ♚f5+ ♔h4 (11... ♔h6 12. ♚f4+ ♔g6 13. ♙f7+ ♔h7 14. ♚h4+ +-)

12. ♚f2+ ♔h5

12... ♔g4 13. ♙é6+ ♔g5 14. ♚f5+ ♔h6 15. ♚f4+ +- ; 12... ♔g5 13. ♙ç4 ♚b1 14. ♚é3+ ♔g4

15. ♙é2+ ♔h4 16. ♚f4+ +-

13. ♙f7+ (13. ♚f5+? ♔h4 14. ♚f2+ ♔h5 15. ♙f7+ +-)

13... ♔g4 (13... ♔g5 14. ♙ç4 +-)

14. ♙é6+ +-

Studies excluded from the award (9)

- thematically flawed (either in the twinning mechanism or in the relation between the play in each twin) : B1, B2, B3, B4, B9, B15.

- insufficient artistic content : B8, B12, B14.

In conclusion, we are grateful for the opportunity to judge these two tourneys, and thank all the composers, whether successful or not, for making it so enjoyable a task.

(■ Jonathan Mestel and Alain Pallier, March 2018)