

## **Provisional study award of Zadachy i Etyudi 2016**

(Judge: Martin Minski, Germany)

There were 23 studies from 16 authors from 7 countries. The quality level was mediocre.

First some remarks about studies which are not included in the award:

**Hlinka & Kekely #5316 and #5317:** I think such technical endings with 2 rooks & bishop against queen are not interesting for a human being.

**Arestov #5319:** There are too many captures in the introduction. Of course, the mate is not new.

**Campioli #5321:** The introduction with too many captures has nothing to do with the idea on the end.

**Zinar #5322:** The author published already a lot of studies with this theme.

**Kasparyan #5394:** Nice but too small and there is not a really connection between the two main lines.

**Kasparyan & Gasparyan #5395:** anticipated by Enevoldsen 1966 (HHdbV#47745). Moreover this is only a new introduction of an old study by Kasparyan 2009 (HHdbV#4912).

**Tarasiuk #5398:** I don't like the introduction with 4 captures. I think this is too brutal for this nice festina lente idea.

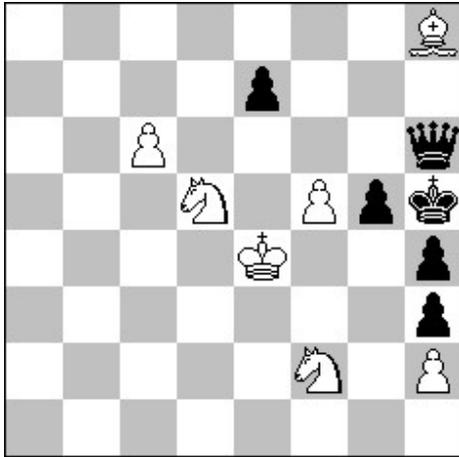
**Garcia #5399 and Katsnelson #5402:** I'm afraid but I see only a lot of correct moves without point.

**Hlinka & Kekely #5400:** The point is a 6 man position with reciprocal zugzwang (from the database?). This position with rook & bishop against bishop & knight is not understandable for a human being because in general this ending is a draw and not a win in more than 40 moves! 5 captures are a too high prize for making a thematic try.

**Prigunov #5401:** Rook sacrifice and two knight promotions, but 5.g4xRh5 is unforgivable.

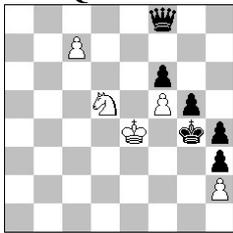
Here is my selection:

**1st prize**  
**Aleksey Popov (Russia)**  
 #5482



+ (7+6)

**1.Bf6! exf6**  
**2.Ng4! Kxg4**  
**3.c7 Qf8**



**4.c8R!**  
 [4.c8Q? Qe8+! 5.Qxe8 stalemate (5.Qe6 Qa4+=)]  
 4...Qg7 [4...Qe8+ 5.Rxe8+- no stalemate]  
**5.Rc6 Qb7 6.Nxf6#**

Bishop sacrifice, knight sacrifice, rook underpromotion (with stalemate try) and mate – this is without a doubt a remarkable tactical study and Aleksey Popov is a talented composer!

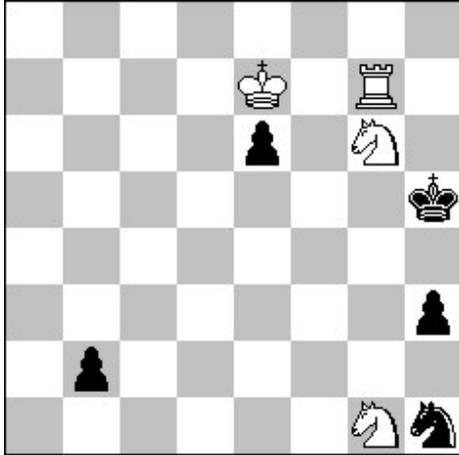


Martin Minski and Aleksey Popov, Dresden 2017

2nd prize

Valery Kalashnikov (Russia)

#5478

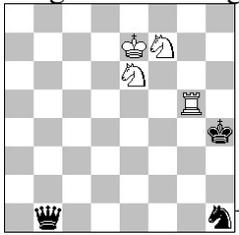


+

(4+5)

**1.Nf4+ Kh6 2.Rg6+ Kh7 3.Nf3!**

[thematic try: 3.Ngxh3? b1Q 4.Ng5+ Kh8 5.Nf7+ Kh7 6.Rh6+ Kg8 7.Rh8+ Kg7 8.Nxe6+ Kg6 9.Rg8+ Kh5 10.Rg5+ Kh4=]

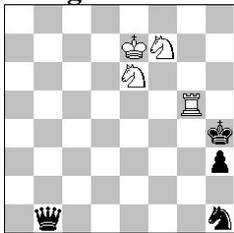


**3...b1Q 4.Ng5+ Kh8 5.Nf7+ Kh7 6.Rh6+ Kg8 7.Rh8+ Kg7 8.Nxe6+ Kg6 9.Rg8+ Kh5**

[9...Kh7 10.Rg7# model mate;

9...Kf5 10.Nd6+ Ke5 11.Rg5+-]

**10.Rg5+ Kh4**



**11.Ne5! (12.Nf3#)**

**11...Qb4+ [11...h2 12.Nf3+ Kh3 13.Nf4#]**

**12.Kf6 Qe4 13.Ng6+ Qxg6+ 14.Rxg6 Nf2 15.Nd4!**

[15.Ng7? Ng4+! 16.Kf5 h2 17.Rxg4+ Kh3 18.Kf4 h1Q 19.Rg3+ Kh2!]=]

**15...Ng4+! 16.Kf5 h2**

**17.Rxg4+ Kh3 18.Kf4! h1Q**

**19.Rg3+ Kh4**

[19...Kh2 20.Nf3+-]

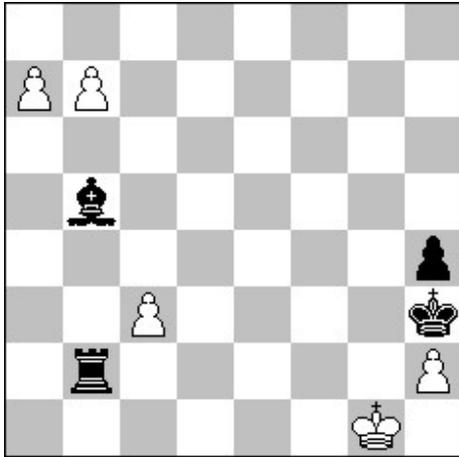
**20.Nf5+ Kh5 21.Rg5#**

For me, that was love at second sight. It is really paradoxical that the dangerous black pawn on h3 is left alive. In the solution after 11.Ne5! it threatens suddenly mate thanks to the block of the square h3. It remains an exciting fight until the last cartridge of Kalashnikov :). The play is forced but there are also some quiet moves and almost no captures. A good logical study with high technical standard.

**1st honourable mention**

**Pavel Arestov (Russia)**

*#5481 new version*



+

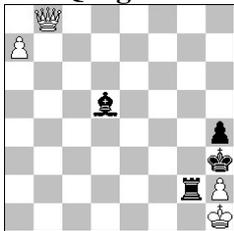
(5+4)

**1.c4!!**

[1.b8Q? Rg2+ 2.Kh1 Rd2! 3.Qc8+ Bd7 4.Kg1 Bxc8  
5.a8Q Bg4 6.c4 Rd1+ 7.Kf2 Rd2+ 8.Ke3 Rxh2=]

**1...Bxc4** [1...Rg2+ 2.Kf1 Bxc4+ 3.Ke1 Re2+ 4.Kd1+-]

**2.b8Q Rg2+ 3.Kh1 Bd5**



**4.Qb3+!**

[4.a8Q? Ra2+! 5.Kg1 (5.Qxd5?? Ra1+ #2) Rxa8=;  
4.Qc8+?? Rg4#]

**4...Bxb3 5.a8Q Rxh2+**

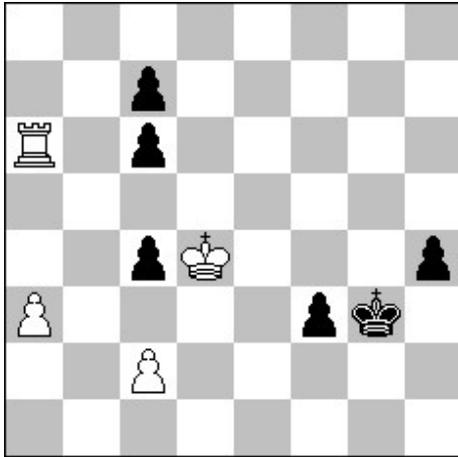
**6.Kg1 Rc2** [6...Rg2+ 7.Qxg2#]

**7.Qf3#**

The scheme is from Matous 1974 (HHdbV#40894 and correction #40895), but this is a completely other study. Nice initial position with a struggle of pawns against pieces, in the spirit of David vs. Goliath. The surprising sacrifice 1.c4!! in order to open the 3rd rank prepares the queen sacrifice 4.Qb3+! Finally there is a mate by the second promoted queen. I like such short tactical studies. The author agrees that the introduction of the first version with too many captures was not necessary.

**2nd honourable mention**  
**Vladislav Tarasiuk (Ukraine)**

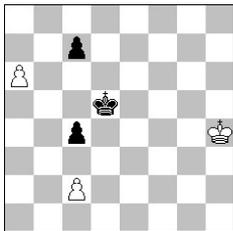
#5480



+ (4+6)

**1.Ra8!!**

[thematic try: 1.Rxc6? f2 2.Rf6 Kg2 3.Ke3 f1Q 4.Rxf1 Kxf1 5.Kf3 Kg1 6.Kg4 Kg2!  
 7.Kxh4 Kf3 8.a4 Ke4= 9.a5? Kd5 10.a6



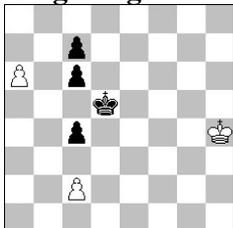
10...Kc6!-+;

**thematic try:** 1.Ra5? c5+! 2.Rxc5 f2 3.Rf5 Kg2 4.Ke3 f1Q 5.Rxf1 Kxf1 6.Kf3 Kg1 7.Kg4 Kg2  
 8.Kxh4 Kf3 9.a4 Ke4=]

**1...f2** [1...c5+ 2.Ke3!+-]

**2.Rf8 Kg2 3.Ke3 f1Q 4.Rxf1 Kxf1 5.Kf3 Kg1**

**6.Kg4! Kg2 7.Kxh4 Kf3 8.a4 Ke4 9.a5 Kd5 10.a6+-**

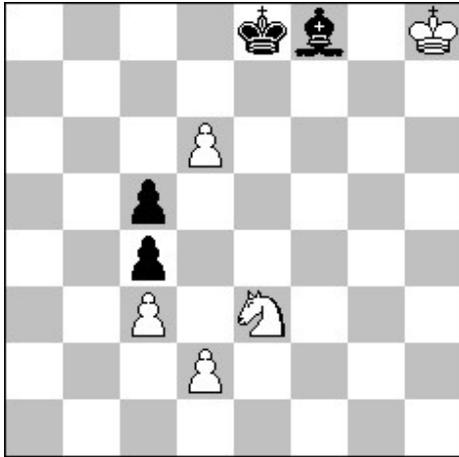


In comparison to the partially anticipation by Tarasiuk & Didukh 2014 (HHdbV#793), we have a spectacular key move in the corner 1.Ra8!! with two thematic tries. In the second thematic try 1.Ra5? I like the active refutation by black 1...c5+! A remarkable improvement of an old idea.

**3rd honourable mention**

**Pavel Arestov (Russia)**

#5396

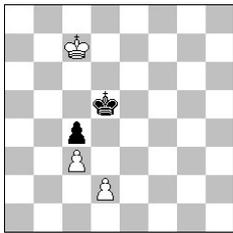


+ (5+4)

**1.Nf5!**

[thematic try:

1.Nxc4? Kd7! 2.Kg8 Bxd6 3.Nxd6 Kxd6 4.Kf7 Ke5! zz 5.Ke7 c4! zz 6.Kd7 Kd5 7.Kc7



7...Kc5! zz]

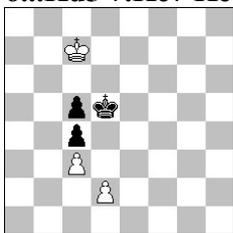
**1...Kd7 2.Kg8! Bxd6 3.Nxd6 Kxd6 4.Kf8! zz**

[thematic try: 4.Kf7? Kd7! zz 5.Kf6 Kd6 6.Kf5 Kd5= zz]

**4...Kd7 5.Kf7 zz**

**5...Kd6 6.Kf6! zz**

**6...Kd5 7.Ke7 Ke5 8.Kd7 Kd5 9.Kc7+-**

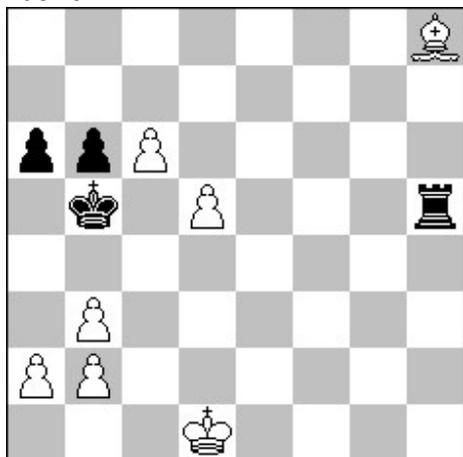


An other logical study with a refusal of capture on c4 in order to get a position with reciprocal zugzwang. The three captures on d6 are a technical weakness.

**4th honourable mention**

**Aleksey Popov (Russia)**

#5318



+

(7+4)

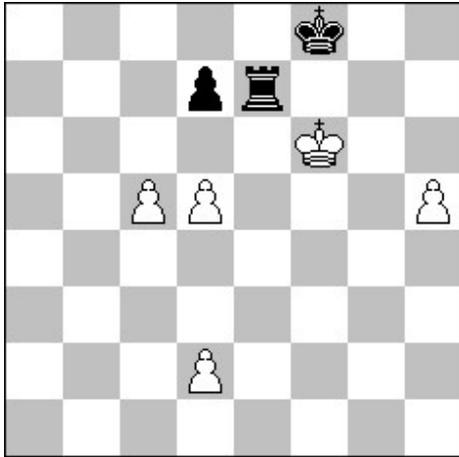
**1.Bd4! Rxd5 2.c7 Rxd4+ 3.Kc2 Rd5 4.b4!**  
[4.c8Q? Rc5+ 5.Qxc5+ Kxc5=]  
**4...Kxb4 5.a3+! Kb5**  
**6.b4 Rd4 7.Kb3 Rd3+ 8.Kb2** [8.Kc2? Rd4=]  
**8...Rd2+ 9.Kc3 Rd1 10.a4+!+-**

Surprising bishop sacrifice as key move initiates an exciting struggle about the promotion of the c-pawn. The study ends with 10.a4+! because of the dual 10...Kxa4 11.Kc2/Kb2.

**1st commendation**

**Vladimir & Leonard Katsnelson (Russia)**

#5477



= (5+3)

**1.h6! Rf7+ 2.Kg6 Kg8 3.d6! Rf4! 4.h7+!**

[4.d3? Rh4! 5.Kf6! Kf8 6.Kg6 Rg4+! 7.Kf5 Rg3 8.h7 Kg7 9.h8Q+ Kxh8 10.Kf6 Rg7!-+]

**4...Kh8 5.d3! Rf8**

**6.d4 Rf4 7.d5 Rf1** [7...Rf8 8.c6]

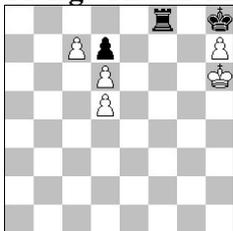
**8.c6 Rf2 9.c7**

[9.cxd7?? Rf8 zz 10.Kh6 Rd8 11.Kg6 Rxd7 12.Kf6 Rxd6+

13.Ke5 Rd8 14.d6 Kg7! 15.Ke6 Re8+! 16.Kd7 Kf7-+]

**9...Rf8 10.Kh6! Ra8**

**11.Kg6 Rf8 12.Kh6**



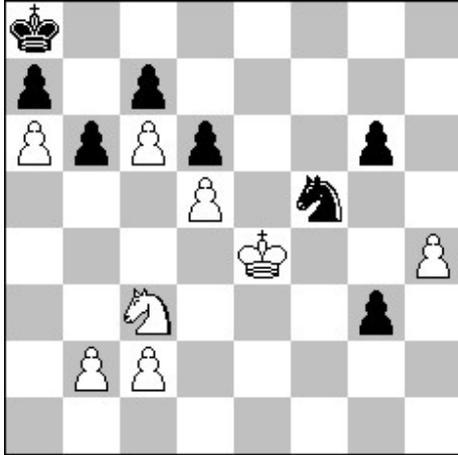
positional draw

Natural play without captures leads to the original positional draw.

## 2nd commendation

I. Zamyatin(†) & Aleksey Popov (Russia)

#5483

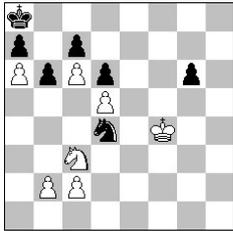


+ (8+8)

1.Kf3! Nxh4+

2.Kxg3 Nf5+

3.Kf4! Nd4



4.Nb5!! Nxb5

5.c3! Kb8

6.Kg5 Kc8

7.Kxg6 Kd8

8.Kf7!

[8...Kc8 9.Ke8 Kb8 10.Kd7/Kd8+-]

8...Nd4

9.cxd4 Kc8

10.Ke8 b5

11.b3/Ke7 b4

12.Ke7/b3 Kb8

13.Ke6/Kf6 Kc8

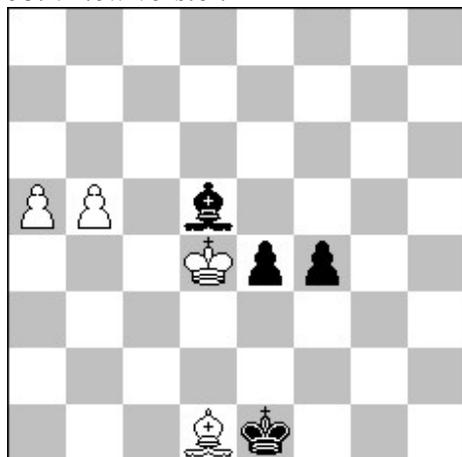
14.Kf5+-

An army of pawns for the funniest move 4.Nb5!!

### 3rd commendation

Aleksey Popov (Russia)

5397 new version



+

(4+4)

**1.Bg4!** [1.Kxd5? f3= draw after Lomonosov]

**1...f3 2.a6 f2 3.Bh3 Be6!**

**4.Bg2 e3 5.Kxe3 Bd5!**

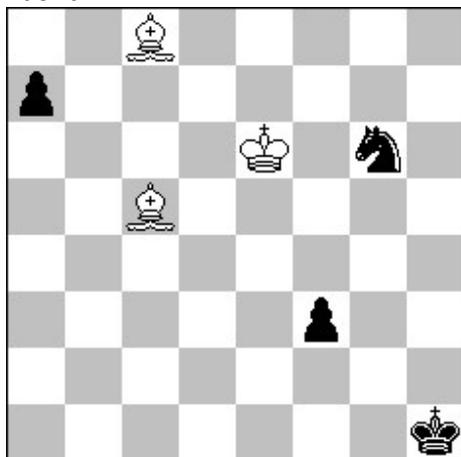
**6.Bh3! Be6 7.a7!+-**

I like initial positions with equal material. During the play we have a graceful dance of the bishops. The author agrees that the bad exchange on d4 in the first version was not necessary.

#### 4th commendation

Vladimir Katsnelson (Russia)

#5315



+

(3+4)

#### 1.Bb7!

[1.Kf5? Ne7+! 2.Bxe7 f2 3.Bb7+ Kh2! 4.Bd6+ Kh3! 5.Ba6 Kg2 6.Bb7+ Kh3=]

1...Kg2 2.Kf5 Kg3!

3.Bd6+ Kh3! 4.Ba6! [4.Bxf3? Nh4+=]

4...Kg2 5.Kg4 f2 6.Bb7+ Kg1 7.Bc5 Ne5+ 8.Kg3 Nd3

9.Bd4! Kf1 10.Ba6 Ke1 11.Bxd3 f1Q 12.Bc3+-

The moves of this nice miniature are very understandable but, on the other hand, not very surprising. The black pawn on a7 prevents only the minor dual 9.Bd4/Bb6. Could he even be omitted?