

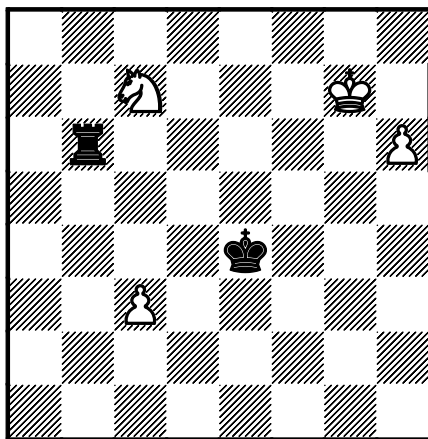
# FINALES... y TEMAS

Oscar J. Carlsson

Ajedrez

1975

02476



4 + 2

+

1.h7 ♖b8 2.c4! ♔d4 3.c5! ♜c8 4.♘a6! ♕c4 5.c6 ♖b5 6.♘b4! ♜c7+ 7.♔g6 ♜c8 8.♘d5!! ♜xc6+ 9.♘f6 ♜c8 10.♘g8 y ganan pues si ♜c6+ 11.♔f7 ♜c7+ 12.♘e7, etc.

→

*Número Extra*

Editado por José A. Copié

**Año XVII – Número 76 – Julio de 2013**

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**Buenos Aires – Argentina**

Del Estudio (02476) de la portada:

**1.h7 ♖b8 2.c4!**

Si 2.h8♖? ♖xh8 3.♗xh8 ♗d3 4.♘b5 ♗c4=; y si 2.♘b5 ♖b7+=.

**♗d4**

Si 2...♖c8 3.♘b5 ♗d3 4.c5+-; *Una alternativa esencial es:* 2...♗e5 3.c5 ♖c8 4.h8♖ ♖xh8 5.♗xh8 ♗d4 6.♘a6 ♗d5 7.♗g7 ♗c6 8.♗f6+-

**3.c5! ♖c8 4.♘a6! ♗c4 5.c6 ♗b5 6.♘b4! ♖c7+**

Interesante es 6...♗b6 7.♘d5+ ♗c5 ...el peón es intocable. 8.♘e7 ♖e8 9.♘g8+-

**7.♗g6**

Existe un Dual menor con 7.♗h6, obviamente sin menoscabo de la obra.

♖c8 8.♘d5!! ♖xc6+ 9.♘f6 ♖c8 10.♘g8 y ganan pues si ♖c6+ 11.♗f7 ♖c7+ 12.♘e7, etc.

Sin duda un trabajo del Ing. Carlsson de alto valor creativo.



## FINALES... y TEMAS

Nº 76 (Número Extra), Julio de 2013  
Año XVII

Es una publicación de circulación gratuita para los cultores del noble arte ajedrecístico.

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**Editor: José A. Copié**

San Nicolás 3938, B 1665 GZJ José C. Paz, Buenos Aires, ARGENTINA  
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## Memorial tourney Oscar Jorge Carlsson 2013

Organizado por el **Club Argentino de Ajedrez**, se presentó el fallo preliminar del evento que exitosamente organiza esa Institución señera del ajedrez argentino. En efecto, el Torneo de Estudios en homenaje a su socio el gran compositor argentino el Ing. **Oscar J. Carlsson**, se encamina al fallo definitivo que sin duda estará en poco tiempo (durante el mes de septiembre) dándose a conocer por medio de la Página Web del Club, la Página Web del Juez y esta publicación. El compositor georgiano y Juez Internacional para la Composición de Estudios de FIDE, **Iuri Abramovich Akobia**, ha enviado recientemente al MI FIDE de la composición, nuestro compatriota **Jorge Kapros** su provisoria decisión, la que de no existir observaciones (duales, anticipaciones, etc.) quedará como fallo definitivo.

A continuación reproducimos el fallo y sus consideraciones en idioma inglés –el idioma oficial de este torneo internacional–, tal cual nos ha sido remitido diligentemente por el Director del Torneo representante del *Club Argentino de Ajedrez*, el compositor de problemas *Jorge Kapros*:

### Memorial tourney Oscar Jorge Carlsson 2013



Oscar Jorge Carlsson

The **Club Argentino de Ajedrez** and the magazine **Finales... y Temas** feel proud to have convoked an international composing tourney for endgame studies to honor the memory of **Oscar Jorge Carlsson**, member and benefactor of the Club, and one of the most active composers of Argentine and a recognized patron of the chess,

whose aid has been fundamental for the edition of books and magazines dedicated to the diffusion of the composition of studies. Our thanks to the composers who have taken part in the competition and special thank to master **Iuri Akobia** who kindly accepted to judge this memorial tourney.

Win or draw endgame studies were required. There were received 23 entries by 17 authors from 12 countries before April 24<sup>th</sup> and this is the list of the entries that were sent to the judge in anonymous form:

E01 Mario Guido Garcia (Argentina) & Janos Mikitovics (Hungary)  
E02 & E14 Martin Minski (Germany)  
E03 & E19 Vitaly Kovalenko (Russia)  
E04 & E13 Valery Kalashnikov (Russia)  
E05 Richard Becker (USA)  
E06 Michal Hlinka (Slovakia) & Luboš Kekely (Slovakia)  
E07 Marco Campioli (Italy)  
E08 & E20 Alain Paller (Francia)  
E09 Anatoly Skripnik (Russia) & Michal Hlinka  
E10 Mario Guido Garcia  
E11 Gady Costeff (Israel)  
E12 & E21 Pavel Arestov (Russia)  
E15 Luis Miguel González (España)  
E16 & E22 Ivan Vladimir Tomeo Amigo (Argentina)  
E17 & E23 Juan Carvajal Aliaga (Bolivia)  
E18 Mario Garcia Jarrin (Peru)

This is a Preliminary award. The final award, after claims of anticipation and unsoundness, will be published in the argentine magazine **Finales... y Temas** edited by José Copié and an electronic version (PDF) of the magazine will be found in Internet on the website of Club Argentino de Ajedrez:

<http://www.argentinodeajedrez.org.ar/> and on the judge's website: <http://akobia.geoweb.ge/>- All claims must be sent to the address of the tournament director: [ojcarlssonmt@gmail.com](mailto:ojcarlssonmt@gmail.com) before September 9<sup>th</sup> 2013.

**Jorge Kapros**

Club Argentino de Ajedrez

Buenos Aires,

09.07.2013

## The award by Iuri Akobia

The director of the tournament **Jorge Kapros** sent me 23 works that have been furnished in a style identical with no name of the author. The main part of the studies was of good quality. This gave me the opportunity to include 14 works in the award. Other studies may be used of their authors at their discretion.

Some of the studies were excluded from the tournament because of troubles:

**E09** – Dual: 1.Ne4! Kf5 2.Rd3 Kxe4 3.Rxd4 Kxe3 4.Rh4+ Kd3 5.Rd4+ Kc3 6.Rd3+ Rxd2 (6...Kxd2 7.Bc7=) 7.Ba5+=.

**E18** – No solution: 1.Rg1 Kh6 (#5) Black wins.

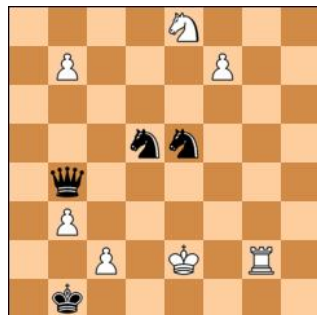
**E23** – Dual: 7.Kb5! Kc7 8.Ne8+ wins.

**E19** – Hard anticipation by V.Razumenko, HM, “Zadachi I Etiudy”, 1995.

The following is a preliminary award within two months of its publication. All claims sent to the address of the tournament director. [ojcarlssonmt@gmail.com](mailto:ojcarlssonmt@gmail.com)

E01

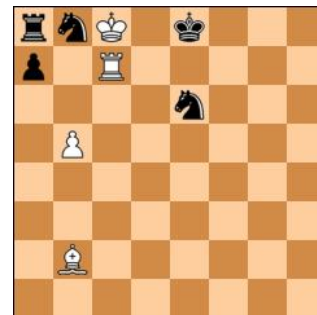
**Mario Guido Garcia (Argentine)  
& Janos Mikitovics (Hungary)**  
1<sup>st</sup> Prize  
02477



7 + 4 =

E14

**Martin Minski  
(Germany)**  
2<sup>nd</sup> Prize  
02478



4 + 5 =

E01.

**1.b8Q (sacrifice 1) Qe4+**

1...Nf4+ 2.Kf1! Qe4 3.Qxe5! (**sacrifice 2**) Qxg2+ 4.Ke1 Qg1+ 5.Kd2 Qc1+ 6.Kc3 Qxc2+ 7.Kd4= (7.Kb4? Nd3+ +( **fork 1**) 8.Ka5 Qa2+! 9.Kb5 Qxb3+ (9...Nxe5? 10.f8Q Qxb3+ 11.Qb4=) 10.Ka6 Nxe5 11.f8Q Qa4+ 12.Kb6 Nd7+( **fork 2**)

**2.Kf2! Qf3+ 3.Ke1 Qe3+ 4.Kf1 Qf3+ 5.Ke1 Qe3+ 6.Kf1 Qc1+ 7.Kf2! Qd2+**

7...Qxc2+ 8.Kg3! Qg6+ 9.Kf2 and play leads to main line

**8.Kg3 Qf4+ 9.Kh3 Qh6+ 10.Kg3 Qg5+ 11.Kf2 Qf4+ 12.Ke1**

Try- 12.Kg1? Qd4+ 13.Kf1 Ne3+ 14.Ke2 Qd1+ 15.Kxe3 Qf3+ 16.Kd4 Nc6+--+ +( **fork 3**); 12.Ke2? Nc3+--+ **12...Qc1+ 13.Kf2 positional draw 1, or 13...Qxc2+ 14.Kg3 Qg6+ 15.Kf2**

15.Kh2? Qh6+ 16.Kg1 Qc1+ 17.Kh2 Qf4+ 18.Kh3 Qh6+ 19.Kg3 Qg5+--+

**15...Qxf7+ 16.Kg1 with two main lines:**

**A) - 16...Qf4 17.Qa7!**

17.Qd6? Qd4+! 18.Kf1 Qd1+ 19.Kf2 Qd2+ 20.Kg3 Qg5+ 21.Kf2 Qe3+ 22.Kf1 Nd3 23.Qg3 Qc1+ 24.Ke2 N5f4+ +( **fork 4**);

**17...Nf3+ 18.Kf2 Nh4+ 19.Kg1 Nxc2 20.Qf2=, or 16...Nf3+ 17.Kf2!!**

17.Kh1? Qh7+ 18.Rh2 Qd3 19.Kg2 Ne1+--;

17.Kf1? Ne3+ +( **fork 5**) 18.Kf2 Ne5+ 19.Kxe3 Qf3+ 20.Kd2 Qxc2+--;

**17...Nd4+ 18.Kg1 Ne3 19.Kh1! Nf3 20.Ng7! Ne1 21.Qb5! N1xc2 22.Qd3+==;**

**B) - Ne3 17.Rb2+!! (sacrifice 3)**

17.Qb5? Nf3+ 18.Kf2 Nd4+ fork 5; 17.Qa8? Qf1+ 18.Kh2 Nf3+ 19.Kg3 Qxc2+ 20.Kf4 Qg5+--;

**17...Ka1 18.Nf6!! (sacrifice 4);**

18.Qxe5? Qf1+ 19.Kh2 Ng4+ +( **fork 6**);

**18...Qg6+ 19.Kh1!**

19.Kf2? Nd1+ +( **fork 7**);

**19...Qg3! 20.Qg8! Ng6**

20...Qh3+ 21.Rh2 Qf3+ 22.Rg2 N5g4 23.Qxc4=;

**21.Rf2!! (sacrifice 5) and the play splits into two lines:**

**B1) - 21...Qxf2 22.Qxc6 Qh4+ 23.Kg1 Qe1+ 24.Kh2 Qh4+ 25.Kg1 positional draw2;**

**B2) - 21...Qh4+ 22.Kg1 Qg3+ 23.Kh1 Qh3+ 24.Kg1 Qg3+ 25.Kh1 positional draw3.**

Study with an abundance of tactical ideas: Sacrifices (**5x**); - Forks (**7x**); - Positional draws (**3x**). By far the best large-scale work!

#### **E14.**

White's rook in danger. There are several possibilities to save the rook. However, two of these are tries only:

Thematic try 1.Kb7? Nxc7 2.Be5 Nxb5 3.Kxa8 Nc6 (Nd7)--+. Note that both the moves of bN taking control of the e5-square.;

Does not save the rook caring of itself under attack: 1.Rh7? Nd7+ 2.Kb7 Rb8+ 3.Kxa7 Rxb5 (KRB-KRSS Black wins): 4.Rh8+ Ndf8 5.Bc3 Kd7 6.Bg7 Kc7 7.Ka6 Rb6+ 8.Ka5 Nd7 9.Bh6 Rb3--;

**1.Re7+!!** Paradoxical sacrifice! **Kxe7 2.Ba3+** As can be seen, rook sacrifice was necessary for this check! However, main thing for White is to 'take' the diagonal a3-f8.

**2...Ke8**

Now White conducts his plan with wB on a3:

**3.Kb7 Nc7** if compare this position with 1...Nxc7 in thematic try we can see difference only in the location of wB. Just this solves Whites problem.

**4.Bd6 Nxb5 5.Kxa8 and with two main lines:**

**A) - 5...Kd7 6.Bxb8 Kc8 7.Bc7!**

7.Bxa7? Nc7# **ideal mate**;

**7...Kxc7 model stalemate.**

Yes, this is too short line, but deserves the attention the classic mate-stalemate. Not often seen such situation 'near' of White's king!

**B) - 5...Nc6 6.Bc5 a5 7.Kb7 Kd7 8.Kb6 Nd6 9.Bg1!** It seems paradoxical that there is no other squares for wB! All other squares are mined!

try 9.Be3 (a3)? Nc4+--;

try 9.Bf2? Ne4! 10.Be1 a4!--;

**9...Ne4 (or also 9...a4 10.Bc5 Ne4 11.Ba3=) 10.Kb5 Nc3+ 11.Kc4 Ne2 12.Bc5**

12.Be3? a4! 13.Bd2 Kc7! (not 13...a3? 14.Kb3=)

**12...Kc7 13.Kb3!**

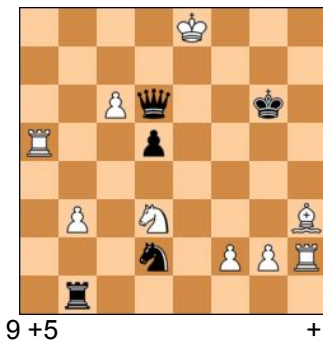
13.Kb5? Nc3+ 14.Kc4 Ne4! (not 14...Na4? 15.Be3! Nb6+ 16.Kb5 a4 17.Bxb6=)

**13...Ned4+ 14.Ka4! = .**

It is a mistake if someone thinks - all this is very simple. But simplicity is often a 'genius'!

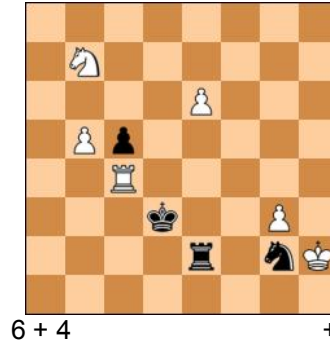
E08

**Alain Paller**  
(Francia)  
3<sup>rd</sup> Prize  
02479



E12

**Pavel Arestov**  
(Russia)  
4<sup>th</sup> Prize  
02480



E8.

**1.Bf5+!** Sacrifice for the "life of Rh2"! **Kxf5**

1...Kg5 2.f4+ Kxf5 3.Rxd5+ Qxd5 4.Rh5+ Ke4 5.Rxd5 Kxd5 6.c7 Rh1 7.c8Q Rh8+ 8.Kd7 Rxc8 9.Kxc8+-; **2.Rxd5+ Qxd5 3.Rh5+ Ke4 4.Rxd5!**

Thematic try 4.f3+? Kd4 5.Rxd5+ Kxd5 6.c7 Rh1 7.c8Q Rh8+ 8.Kd7 Rxc8 9.Kxc8 Nxb3 10.Kd7! Nd2! 11.Ke7 Kd4 12.Ne1 Ke5 13.Kf7 Kf5=;

4.Nc5+? Kd4 5.Rxd5+ Kxd5 6.c7 Rh1 7.c8Q Rh8+ 8.Kd7 Rxc8 9.Kxc8 Kxc5=;

**4...Kxd5 5.c7 Rh1 6.c8Q Rh8+ 7.Kd7 Rxc8 8.Kxc8 Nxb3 9.Kd7!** the difference between this position and the position after 10.Kd7 in thematic try is just location of f-pawn!

**9...Kd4 10.Ne1**

10.Nb2? Nc5+! (10...Ke4? 11.Kd6±) 11.Kd6 Ne4+=;

**10...Ke5**

10...Nc5+ 11.Kc6! Ne4 12.f3 Nd2 13.Kd6!+-;

**11.Nf3+**

11.Kc6? Nd2 12.Nd3+ Kd4 (e4)=;

**11...Ke4 12.Kc6!!**

Thematic try 12.Kd6? Nc1! 13.Ne1 Ne2! zz 14.Ke6 Nf4+=;

12.Ne1? Ke5 13.Nf3+ Ke4 14.Kc6 loss of time

**12...Nc1 13.Ne1 Ne2 14.Kd6!** zz (position of the thematic try 12.Kd6? after 13...Ne2)

**14...Nd4 15.Ke7! Ke5 16.Nd3+**

16.Kf7? Kf5 17.Kg7 Kg5 18.Kf7 Kf5 positional draw

**16...Ke4 17.Nb2! Kf5 18.Kd6 Ke4 19.Na4! Nc2 20.Nc5+ Kf4 21.Nd3+ Ke4 22.Ne5 Nd4 23.Ng6 Nf3! 24.Ke6! Ne1 25.f4**

25.g4? Nd3! 26.g5 Nxf2=

**25...Nxb2 26.f5 Ne1 27.Ne5! Ng2 28.f6 Nf4+ 29.Kd6 Kf5 30.f7 Ne6 31.Nd7 Nf8 32.Ke7+- .**

This is the modern study of the logical style. Interestingly here are the two thematic tries and mutual zigzags. Slightly reduces the impression "a table play" at the end of the solution.

**E12.****1.Rc1**

1.Rxc5? Nf4+! 2.Kg1 Nxe6=;

**1...Nf4+ 2.Kh1!!**

Thematic try 2.Kg1? Nxe6 3.Nxc5+ Nxc5 4.Rxc5 Rb2 5.Re5 Kd4 6.Rf5 Ke4 7.g4 (compare with main 7.g4) 7...Kd4 (d3) 8.g5 Ke4 9.Rc5 Kf3=;

**2...Nxe6 3.Nxc5+! Nxc5 4.Rxc5** and we are at the EGTB territory.

**4...Rb2 5.Re5!** Important chose of rooks move!

Thematic try 5.Rf5? Kd4 6.g4 Ke4 zz 7.Kg1 Kd4 (e3) 8.g5 Ke4 9.Rc5 Kf3=;

**5...Kd4 6.Rf5! Ke4 7.g4** zz owing to 2.Kh1!

A) - 7...Kd4 8.g5 Ke4 9.Rc5 Kd4 10.g6! Kxc5 11.g7+--;

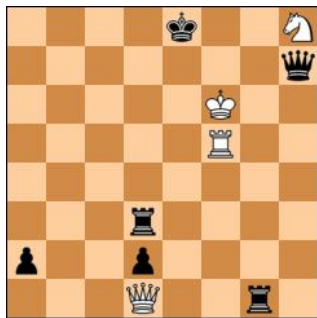
B) - 7...Ke3 8.b6 Ke4 9.Rf6! Ke5 10.g5! Rb4 11.Kh2! Rh4+ 12.Kg3+-- .

Many may say - after 4.Rxe5 it is all from the area EGTB. Yes, here we are in the area and this is a trivial questions. However, the author has worked perfectly! Besides all the advantages we see an unexpected move 2.Kh1!! (In the introduction before of the EGTB material! ) This point of "looking ahead" very important!

E04

**Valery Kalashnikov  
(Russia)**

1<sup>st</sup> Honorable Mention  
02481



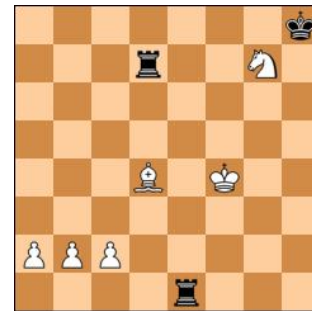
4 + 6

=

E15

**Luis Miguel González  
(España)**

2<sup>nd</sup> Honorable Mention  
02482



6 + 3

=

**E04.****1.Qa4+ Qd7 2.Qe4+ Kf8**

2...Kd8 3.Qa8+ Qc8 4.Nf7+ Kd7 5.Qa7+ (Ne5)+=;

**3.Ng6+ Kg8 4.Ne7+ Kf8 5.Ng6+ Kg8 6.Ne7+ Qxe7+ 7.Kxe7** with two main lines:

A) - 7...Rd7+! 8.Kxd7 d1Q+ 9.Ke8! (9.Rd5? Qf1! 10.Rf5 Qxf5+! 11.Qxf5 a1Q--+) 9...Re1 pin 1 10.Rf8+ Kg7 11.Rf7+ Kh8 12.Rf8+ Kg7 13.Rf7+ Kh6 14.Rh7+ Kg5 15.Rg7+ Kh5 16.Rh7+ draws with perpetual check;

B) - 7...Rg7+ 8.Ke8 Rd8+! 9.Kxd8 d1Q+ 10.Rd5 pin 2 a1Q 11.Qe6+ Rf7 12.Qg6+ Kh8 13.Qh6+ Kg8 14.Qg6+ Kf8 15.Qh6+ Rg7 16.Qd6+ Kg8 17.Qe6+ Kh7 (for also 17...Kh8 18.Qh6+ Kg8 19.Qe6+ draws with perpetual check) 18.Qh3+ Kg8 19.Qe6+ draws with perpetual check.

Sharp struggle of the heavy pieces. Interesting Black's counterplay.



**E15.****1.Bc3!**

1.Nf5+? Kh7 2.Bc3 Re8 and technical win of Black

**1...Rf1+ 2.Ke5!**

2.Ke4? Rxg7 3.b4 Rd1 4.b5 (4.Bxg7+ Kxg7--+) 4...Kg8 5.Bxg7 Kxg7--+;

**2...Rxg7 3.Kd6!**

3.Kd5? Kg8 (h7) 4.Bxg7 Kxg7 5.b4 Kf7 6.a4 Rc1--+;

**A) - 3...Rd1+ 4.Kc6!** (4.Kc5 Ra1 5.a3 Kg8 (h7) 6.Bxg7 Kxg7--+) **4...Ra1 5.a3 Ra2 6.Kd6!!** switchback **6...Kg8 7.Bxg7 Kxg7 8.b4 Kf7 9.b5 Ke8 10.b6 Kd8 11.b7 Rb2 12.Kc6 Rxc2+ 13.Kb6 (d6) Rb2+ 14.Kc6 Rc2+ 15.Kd6 Rb2 16.Kc6** draws with perpetual check;

**B) - 3...Kg8 4.Bxg7 Kxg7 5.b4! Kf7 6.a4! Ke8 7.Kc7 Rf7+ 8.Kc8 Rf4 9.c3 Rc4+ 10.Kb7!**

10.Kb8? Kd7! 11.a5 Kc6 12.a6 Rh4--+;

**10...Kd7 11.a5 Rc7+ 12.Kb8!**

12.Kb6? Rxc3 (Kc8)--+

**12...Rxc3 13.a6 Rc8+ 14.Kb7 Rc7+ 15.Kb6!**

15.Kb8? Kc6 16.a7 Rb7--+

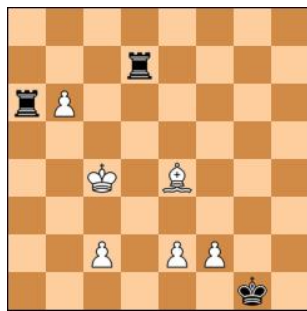
**15...Rc6+ 16.Kb7 Rc7+ 17.Kb6** and draws with perpetual check.

After a short introduction there are two main lines of a rook ending with the positional draws. Everything looks like a practical game. Memorized the move 6.Kd6!! in the line A.

E10

**Mario Guido Garcia****(Argentine)**3<sup>rd</sup> Honorable Mention

02483



6+3

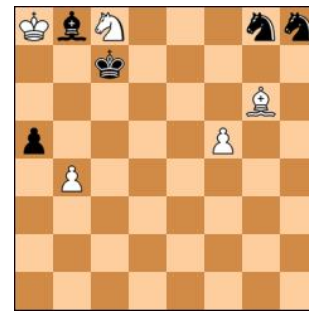
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E02

**Martin Minski****(Germany)**

Commendation

02484



5+5

=

**E10.****1.b7 and with branching play:****A) - 1...Rc7+ 2.Kb5 Ra2 3.Kb6 Rg7 4.f4!**

Try I 4.f3? Kf2 5.c4 Rb2+ 6.Kc5 Kxe2 7.Kd4 Kd2 (Rg5) 8.Bd5 Rg5--+;

**4...Kf2 5.f5!**

Try II: 5.Bd5? Rxc2 6.f5 Rb2+ 7.Kc5 Rd7 8.Bc6 Rh7 9.f6 Kxe2--+;

**5...Ke3 6.Bd5 Rxc2 7.f6 Rb2+ 8.Ka7 Rd7 9.f7=;**

**B) - 1...Rb6 2.Kc5 Rb2 3.Bc6 Rxc2+ 4.Kb6 Rb2+ 5.Kc5 Rh7 6.e4 Kxf2 7.e5 Kg3 8.e6 Kf4 9.Kd6 Rd2+ 10.Kc5 Rd8 11.Bd7 Ke5 12.Kc6=.**

Demonstrates a good enough chess play, but unfortunately not enough a 'salt'

### E02.

#### 1.Nb6!

1.bxa5? Kxc8 → compare with the mainline after 3...Kc8; 1.f6? Nxf6 (Ncg6)→;

**1...Kxb6 2.bxa5+ Kc7 3.a6 Kc8 4.Bf7! Nxf7 5.a7! Bxa7 6.f6! with:**

**6...Bd4 stalemate;**

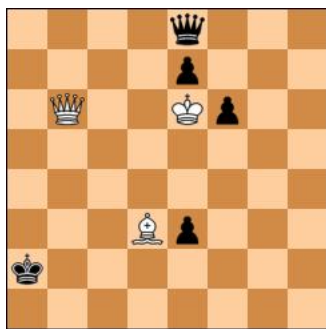
**6...Kd7 7.Kxa7 Kc6 8.Ka6 Ngh6 9.Ka5=.**

E05

**Richard Becker (USA)**

1<sup>st</sup> Special Prize

02485



3 + 5

+

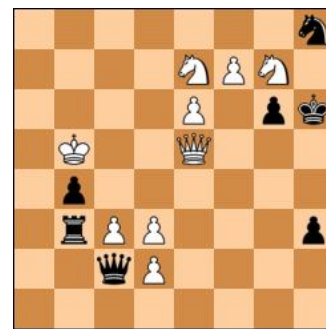
E06

**Michal Hlinka (Slovakia)**

**& Luboš Kekely (Slovakia)**

2<sup>nd</sup> Special Prize

02486



8 + 7

Black to move

=

### E05.

#### 1.Bc4+! Ka1 2.Qb4!

Thematic try 2.Qb3? Qg8+ 3.Kd7 Qg4+! (not 3...Qa8? 4.Qb4 f5 5.Kc7! Qa7+ 6.Kc6+— similar of the main line) 4.Kd8 (4.Kc7 Qf4+ 5.Kb7 Qe4+ 6.Ka7 Qd4+=) 4...Qd4+ 5.Ke8 Qb2! 6.Qd1+ Qb1 7.Qd4+ Qb2 8.Qd1+ Qb1 9.Qa4+ Kb2 10.Qb3+ Kc1 11.Qxe3+ Kb2=;

2.Qd4+? Kb1 3.Qd1+ Kb2 4.Qb3+ Kc1 5.Qxe3+ Kb1 (c2) 6.Bd3+ Kb2=;

#### 2...Qg8+ 3.Kd7 Qa8

3...Qg4+ 4.Kd8! Qd4+ 5.Ke8 Qb2 6.Qa5++-;

#### 4.Kc7!

4.Kxe7? Qe4+ 5.Kf8 Qa8+ 6.Kf7 f5! 7.Ke7 Qe4+ 8.Kf8 Qa8+ 9.Kf7 f4 10.Ke7 Qe4+=; 4.Qc3+ Kb1 5.Bd3+ Ka2 6.Qc2+ Ka3 7.Qc1+ Kb4 8.Qb2+ Kc5 9.Qb5+ Kd4 10.Qc4+ Ke5=;

#### 4...Qa7+

4...e2 5.Qe1+ Kb2 6.Qd2+-, or 4...e5 5.Qc3+ Kb1 6.Bd3+ Ka2 7.Qc2+ Ka3 8.Qc1+;

#### 5.Kc6 Qa8+ 6.Kd7 f5

6...Qa7+ 7.Ke6 Qa8 8.Qc3+ Kb1 9.Bd3+ Ka2 10.Qc2+-;

#### 7.Kc7!

7.Qc3+? Kb1 8.Bd3+ Ka2 9.Qc2+ Ka3 10.Qc1+ Kb4=; For White early to play 7.Bb3? because Black's queen has good squares e4 and g2 for drawing. So, White's king should making more manoeuvres to force Black's f-pawn move 'ahead'.

**7...Qa7+ 8.Kc6 Qa8+ 9.Kd7! f4 10.Kc7 Qa7+ 11.Kc6 Qa8+ 12.Kd7** Here White's king ends his manoeuvres a triangle form c7–c6–d7. After this manoeuvres of wK Black

moves -

**12...f3 13.Bb3!** This move is effective now, because f-pawn has blocked f3 and unprotected e4-square. **13...Qa7+ 14.Ke8! Qa8+ 15.Kf7! Qc6 16.Qa3+ (a5) 16...Kb1 17.Qa2+ Kc1 18.Qa1+ Kd2 19.Qd1++-**. The interesting modern implementation of the struggle between "old rivals Q+Bishop and Q+Pawns"! The study is decorated with many important univocal tries!

### E06.

**1...bxc3+ 2.Kc6!** White's king must quickly occupied e8-square (Another alternative is delayed - 2.Kc5? cxd2+ 3.Kd6 Qxd3+ 4.Nd5 Nxf7+ 5.exf7 Qa6+ 6.Ke7 Rb7+ 7.Kf8 d1Q 8.Kg8 Qa8+! 9.Ne8 Rxf7-+) **2...cxd2+ 3.Kd7 Rxd3+**

3...Qxd3+ 4.Ke8 Qb5+ 5.Qxb5 Rxb5 6.Nc6 Kh7 7.f8Q d1Q 8.Qe7 Kh6 9.Qf8 switchback=;

3...Rb7+ 4.Ke8 Qa4+ 5.Kf8 Nxf7 6.exf7 Rxe7 7.Kxe7 Qb4+ 8.Ke8 d1Q 9.f8Q=

**4.Ke8 Rd8+! 5.Kxd8 Nxf7+**

5...d1Q+ 6.Ke8 Qa4+ 7.Kf8 Nxf7 8.Kxf7 Qf3+ 9.Ngf5+ gxf5 10.Qf6+=;

**6.exf7 d1Q+ 7.Ke8**

7.Nd5? Qc5! 8.Nf5+ gxf5 9.Qf6+ Kh5 10.Qxf5+ Kh4-+

**7...Qa4+ 8.Kf8 Qd8+ 9.Ne8 Qad4 10.Qh8+!!**

10.Ng8+? Kh7 11.Qxd4 Qxd4-+;

**10...Qxh8+ 11.Ng8+ Kg5** stalemate;

This is an example of study of classical style with the original stalemate. Of course, because of the complex idea here suffers introductory play.

E16

**Ivan Vladimir Tomeo Amigo**

**(Argentina)**

3<sup>rd</sup> Special Prize

02487



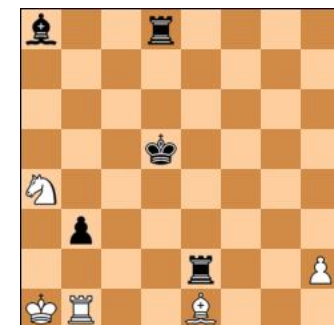
E11

**Gady Costeff**

**(Israel)**

4<sup>th</sup> Special Prize

02488



### E16.

**1.Ke3!**

1.Ke1? Kg2 (cd)=

**1...cxd5 2.Kf2 d4!!**

2...dxe4 3.e7 e3+ 4.Kxe3 Kg2 5.e8Q h1Q (5...h1N 6.Qg6+-) 6.Qe4+ Nf3 7.Qxf3+ Kh2 8.Qf4+! Kg2 9.Qf2#

**3.e7 d3 4.e8B!**

4.e8Q? d2 5.Qd7 d1Q 6.Qxd1 stalemate;

**4...Nf3 5.Ba4!**

Alternative move is try only - 5.Bh5? Nd2 6.Bg6 Nb1! 7.Bh5 Nd2 8.Bg6 Nb1 positional draw, or 9.e5 Nc3! 10.Bxd3 Nd1+! 11.Kf1 Ne3+ 12.Kf2 Nd1+ (g4) positional draw;

**5...d2 6.Bd1 Ne1 7.e5!**

7.Kf1? Ng2! The only move! 8.Kf2 Ne3! (not 8...Nh4? 9.e5 Ng2 10.e6+-) 9.Bf3+ Ng2=;

**7...Nd3+ 8.Kf1 Nxe5**

8...Nf4 9.e6! (9.Bf3+? Ng2 10.Kf2 d1Q 11.Bxd1 Ne3! 12.Bf3+ Ng2 13.Bh5 Ne3=) 9...Ng2 10.Kf2 Ne3 11.Bf3+ Ng2 12.e7+-;

**9.Be2!** That's a surprise! It is interesting that there is only one winning square for bishop!

9.Bh5? Ng4! =

**9...d1Q+ 10.Bxd1** with mate 11.Bf3#

Very rarely seen motivation of a bishop promotion! Unusual moment 9.Be2! Also, interesting try 5.Bh5?

### E11.

**1.Nc3+ Ke6 2.Nxe2 Be4 3.Rxb3 Rd1+ 4.Kb2 Rb1+ 5.Ka3**

5.Ka2? Rxe1 6.Re3 Ke5! zz =;

**5...Rxe1 6.Re3 Ke5 7.Ka2!** zz wins since 7..R-b1/d1/f1/h1 8.Rxe4+ and the knight will protect the pawn from behind.

**7...Rf1 8.Rxe4+ Kxe4 9.Ng3+ fork;**

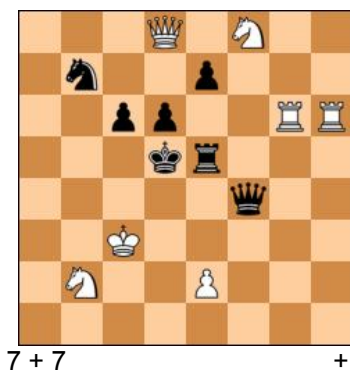
**7...Rh1 8.Rxe4+ Kxe4 9.Ng3+ fork;**

**7...Rd1 8.Rxe4+ Kxe4 9.Nc3+ fork.**

E13

**Valery Kalashnikov  
(Russia)**

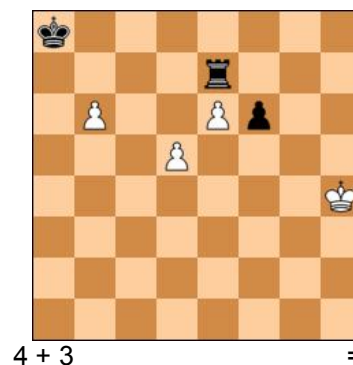
Special Honorable Mention  
02489



E21

**Pavel Arestov  
(Russia)**

Special Commendation  
02490



### E13.

**1.Qb6!**

Thematic try 1.Qc8? Re3+ 2.Nd3 Rxd3+ 3.Kxd3 Nc5+ 4.Kc2 Qa4+ 5.Kd2 Ne4+ 6.Ke3 Qd4+ 7.Kf3 Qf2+=;

**1...Re3+ 2.Nd3 Rxd3+ 3.Kxd3 Nc5+ 4.Qxc5+ dxc5 5.Rd6+ exd6 6.Rh5+ Qe5 7.e4#** original model mate.

### E21.

**1.Kg4 Kb7 2.Kf5 Kc8 3.Kg6!!**  
 3.Kxf6? Kd8 (3...Rb7) 4.d6 Rb7 zz 5.Kg6 Ke8 6.Kf6 Rxb6-+;  
**3...f5 4.Kxf5 Kd8 5.d6 Rg7 6.Ke5**  
 6.Kf6? Rb7 7.d7 Rxb6 8.Kf7 Rb8;  
**6...Rb7 7.Kf6 zz Rxb6 8.Kf7 Rb8 9.Kf8 Ra8 10.Kf7 Rc8 11.Kf8=.**

**Judge: Iuri Akobia (Georgia)**

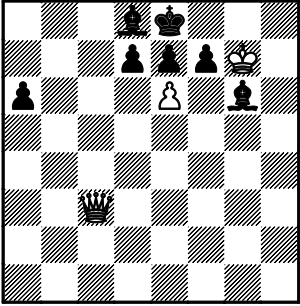
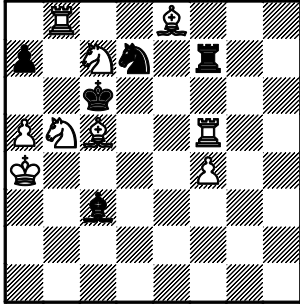
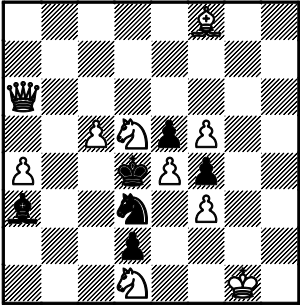
International judge of FIDE for endgame studies

Tbilisi, Georgia

18.05.2013



### 3 Mates en 3

<p><b>Dr. Adolf Kraemer</b>            Deutsche Schachhefte,            1950            02491</p>  <p>3 + 7 #3  <b>1.Dc2!!</b> Zugzwang.</p>	<p><b>Otto Strerath</b>            Schach, 1952            Segundo Premio            02492</p>  <p>9 + 5 #3  <b>1.Cd5!!</b> Zugzwang.</p>	<p><b>Hans Hofmann</b>            Bayrische Problem-            Meisterschaft, 1948            1° Plaza            02493</p>  <p>10 + 6 #3  <b>1.Ad6!!</b> Zugzwang.</p>
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***"Pienso, luego existo."***

René Descartes.  
 Discurso del método, 1637

## De aficionados y maestros...

por Daniel Perone

Las sesiones de simultáneas y las partidas de exhibición permiten -en cierta manera- equiparar la ventaja de conocimientos entre maestro y aficionado. Por lo general el maestro aprovecha la actividad para ensayar variantes, aperturas, y nuevas líneas de juego, en suma es este su "laboratorio". Claro que como en todo laboratorio, las cosas no siempre salen bien...Pero al fin los resultados sirven a la evaluación.

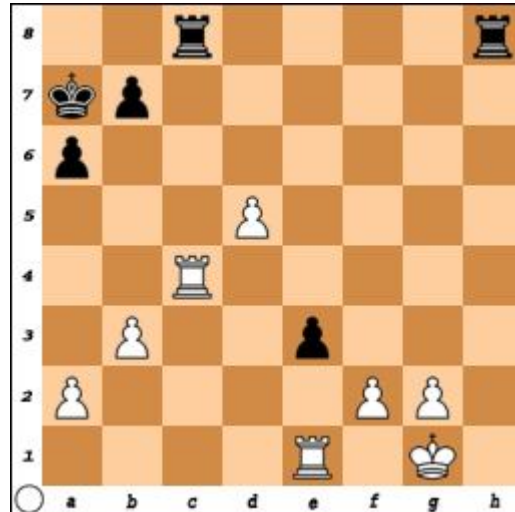
¿Por qué hablo de esto? Porque para mi sorpresa, buscando "cosas nuevas" en viejas publicaciones encontré tres ejemplos donde se miden maestros y aficionados en distintos lugares y momentos, pero con un mismo detalle en el final de partida: una torre capturada por el rey permite el triunfo. Vale agregar que esta combinación también aparece en un Estudio de J. Moravec, completando así un conjunto digno de tener en cuenta.

En 1925 A. Nimzowich vence en simultáneas (conduciendo las negras) a un aficionado con la siguiente combinación:

### Aron Nimzowitsch

1925

02494



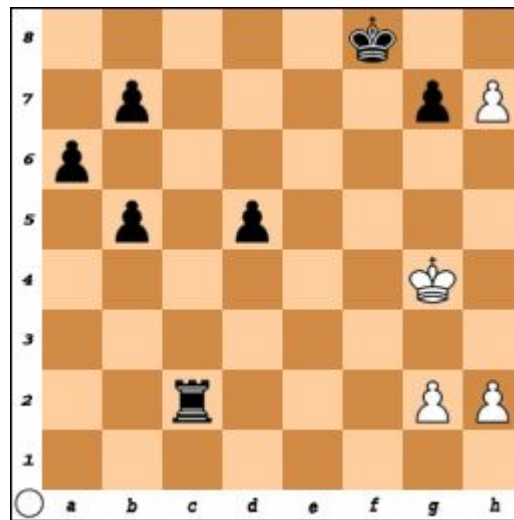
8 + 6

+

1...Th1+!; 2. Rxh1, exf2 y las blancas abandonaron

Ahora vemos como E. Lasker -el campeón mundial que más tiempo ostentó el título- con las piezas blancas, pierde ante un aficionado (partida amistosa) en una resolución similar.

**Emmanuel Lasker**  
02495

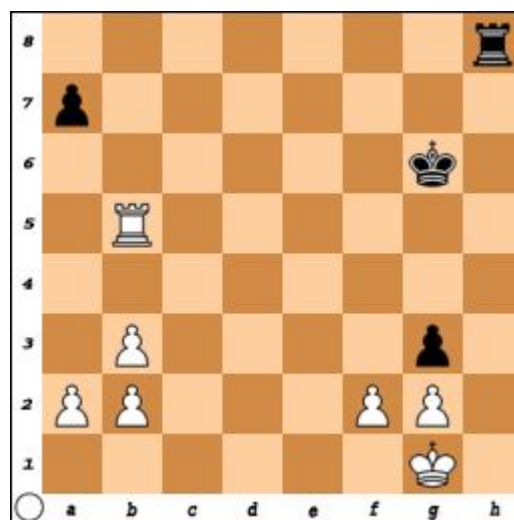


4 + 7 Juegan las negras y ganan +

1...Tc4+; 2. Rg5, Th5!!; 3. Rxh5, g5+!; 4. Rxg5, Rg7 y Lasker se rindió.

En una sesión de simultáneas ofrecida por K. Richter, es un aficionado quien intenta vencer del modo antes visto. Sin embargo las cosas no le salieron bien.

**Kurt Richter**  
02496



7 + 4 Juegan las negras +

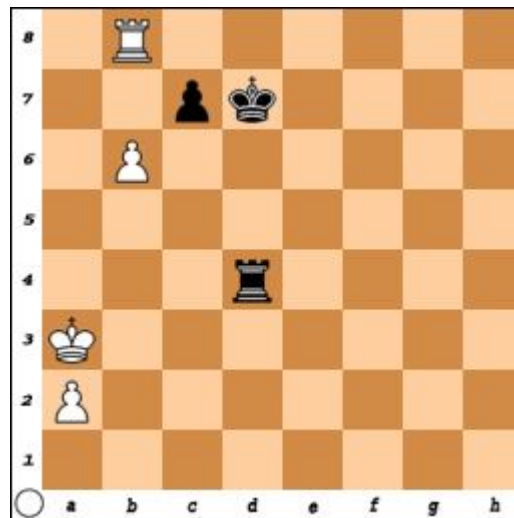
1...Th1+; 2. Rxh1, gxf2; 3. Tf5!, Rxf5; 4. g4+!, y abandonan las negras.

Suponemos (¿equivocadamente?) que la elegancia del tema ha despertado el espíritu artístico de J. Moravec, que compuso en el año 1937 (RR), un bonito estudio resumiendo lo antes expuesto.

### Josef Moravec

28 Ríjen, 1925

02497



4 + 3

+

1. Td8+!, Rxd8; 2. b7, Tb4!; 3. Rxb4, c5+!; 4. Rb5!, Rc7; 5. Ra6, Rb8; 6. Rb6\* ganando.

RR

En realidad el Estudio de Josef Moravec, data de 1925, así consta en la obra de Zoilo R. Caputto "El arte del Estudio de ajedrez", Tomo 3º, Buenos Aires, 1996 y en la Base de Datos de Harold van der Heijden; obviamente esto no desvaloriza la idea que anima la presente nota, no solo debido al paralelismo existente entre las distintas ponencias expuestas, sino que muestra: o bien el trabajo de Moravec fue igualmente posterior (en ese año de 1925) al de Nimzowitsch, o bien fueron estos maestros quienes en sus partidas se inspiraron en Moravec. Sea cual fuere las circunstancias estas no son relevantes, al menos en la opinión de esta Redacción... lo importante es la belleza de los trabajos presentados y la didáctica implícita en ellos; además, por supuesto, la singular similitud en las posiciones finales de estas partidas.

\* 6. a4, es un Dual menor que conduce al mate de igual manera.

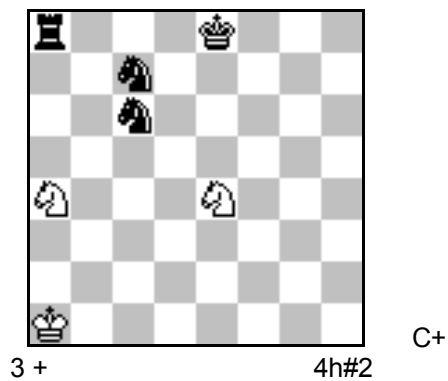




## La Fantasía en Ajedrez

Tourney Problem-skak:

**Jorge M. Kapros**  
 Problem-skak, 2011  
 02498



b) apres la ½ cle

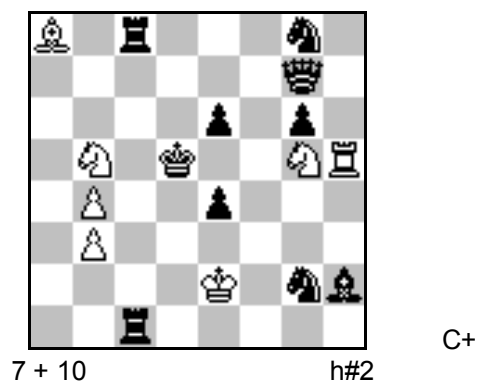
1.O-O-O Sec5 2.Sb8 Sb6#

b) apres la ½ cle

1.Tb8 Sac5 2.Sd8 Sd6#

**Theme and comment:** NEW twinning mechanism près la ½ cle. It is possible because the key is 0-0-0 and this move 0-0-0 has two parts: first sKe8→c8 and then sTa8→d8 so après la ½ cle is after sKe8→c8. Echoed mates. Miniature

**Jorge M. Kapros**  
 Problem-skak, 2010  
 02499



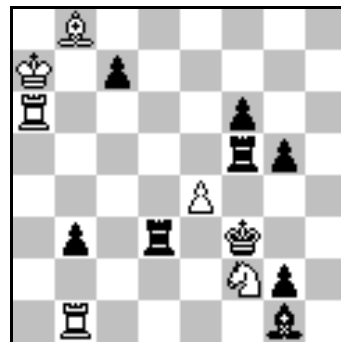
1.T1c6 Sxe4+ 2.Le5 Sec3#  
 1.T8c6 Sxe6+ 2.De5 Sec7#

**Theme and comment:**

King under check (last move could be a8=L)  
 Task of double Planchutta pin mates.

Formal Tourney: Benedek Attila emlékverseny 2010 – 2011:

**Jorge M. Kapros**  
 Memorial Tourney Attila Benedek 2010 – 2011  
 3<sup>rd</sup> Prize  
 02500



6 + 9 h#2  
 b) a1=a8 (Rotation 90°)

C+

1.Tb5 Te1 2.c5 Txf6#

b) a1=a8  
 1.Th5 Tb8 2.g5 Txc7#

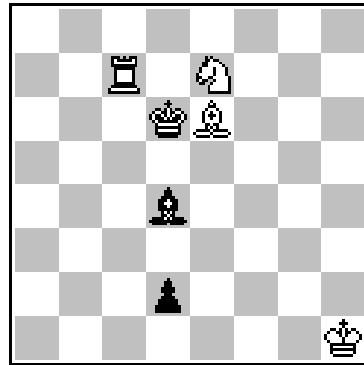
**Theme and comment:**

Anti-critical move  
 Interchange of functions between 2 white pieces (wT-wT)

“La verdad: la única cosa para la cual no hay grados,  
 sino perpetuos desgarrones y rupturas”.

John Ruskin  
 (Las siete lámparas de la arquitectura)

**Carlos Lago**  
 Manolas-60 JT, 2010  
 2nd. Prize  
 02501



4 + 3      three solutions      H#3

C+

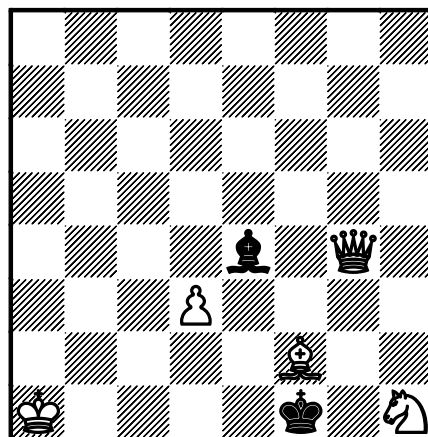
1. Ke5 Tc3 2. Lc5 Te3+ 3. Kd4 Sf5#  
 1. Lc3 Ta7 2. Kc5 Ta5+ 3. Kb4 Sc6#  
 1. Lb6 Tb7 2. Ld8 Tb6+ 3. Kc7 Sd5#

**Theme of the tourney:**

helpmate h#3, with exactly three solutions, no zero-positions, no twins.



**Leonid I. Kubbel**  
 Sahmaty URSS, 1936  
 Primer Premio  
 02502



5 + 2

#4

- 1.Ah4 Axh1** [1...Axd3 2.Df3+ Rg1 3.Dh3; 1...Af5 2.Dd1+ Rg2 3.Cf2; 1...Af3 2.Dxf3+ Rg1 3.Cg3]  
**2.Dd1+ Rg2 3.De1** sigue mate.

## TANULMÁNYOK (Estudios)

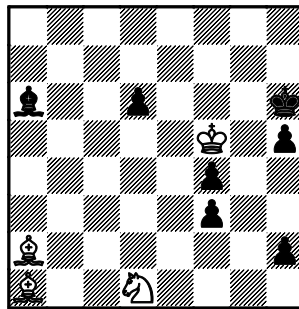
De la página Tanulmányok a cargo del compositor **Péter Gyarmati**, en la especializada publicación húngara **Magyar Sakkvilág** (Abril de 2013), tomamos y analizamos el siguiente Estudio:

**M. Gogberashvili**

Nadareishvili MT Shamati (Tbilisi), 1992

Primer Premio

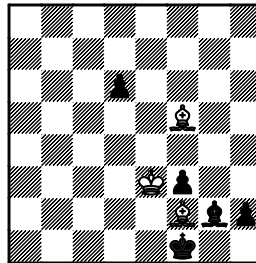
02503



4 + 7 +

1. ♖f2 ♕f1 2. ♖g8! ♖g2 3. ♖h8! h1♚ 4. ♖xh1 ♖xh1 5. ♖f6 h4 6. ♖g7+ ♖h5 7. ♖f5 h3 8. ♖f7+ ♖h4 9. ♖xf4 h2 10. ♖d4! ♖h3 [10... ♖g2 11. ♖f6+ ♖h3 12. ♖e6#] 11. ♖f2! ♖g2 12. ♖e3 ♖h3 13. ♖e6+ ♖g2 14. ♖g4 ♖f1 15. ♖h3+ ♖g2 14. ♖g4 ♖f1 15. ♖h3+ ♖g2 16. ♖c8...

02504



Lástima, existe un Dual mediante 16. ♖f5 (o también ♖d7, con la misma secuencia). 16... ♖h1 17. ♖e4 d5 18. ♖xd5 ♖g2 19. ♖xf3+ y se llega a la misma posición de la línea principal obteniendo el triunfo, por lo tanto con figura un Dual. 16... ♖h1 [16... d5 17. ♖a6#] 17. ♖b7 d5 18. ♖xd5 ♖g2 19. ♖xf3+ ♖f1 20. ♖e2+ [20. ♖xh1? ahogado.] 20... ♖g2 21. ♖a6 ♖h3 22. ♖c8+ ♖g2 23. ♖b7+ [23. ♖e2? ahogado.] 23... ♖f1 24. ♖a6+ ♖g2 25. ♖e2 ♖h3 26. ♖c8+ ♖g2 27. ♖b7+

Es muy interesante el procedimiento, con jugadas largas y la construcción de la imponente masa de peones que a la postre resultan como arena que se escurre entre los dedos. Lastima el Dual que se produce en la jugada N° 16. ♖c8, o 16. ♖f5, etc, que condiciona la obra, la que a pesar de ello es muy didáctica, al menos desde la mera concepción del ajedrez de competencia. Aunque un Primer Premio con semejante Dual, da que pensar...

Obviamente los comentarios insertos corren por cuenta de esta Redacción, es decir que no forman parte de la fuente original, que motiva la presente nota.