

Tata Steel Chess-75 AT – soundness and anticipation report

In total 91 studies were submitted by 55 composers from 24 countries (Argentina, Armenia, Austria, Azerbaijan, Belgium, Bulgaria, Czech Republic, France, Georgia, Germany, Great Britain, Hungary, India, Italy, Latvia, Mongolia, Poland, Portugal, Russia, Serbia, the Netherlands, Ukraine, USA). Two studies had to be cancelled, since the composers send more than the maximum number of three studies allowed. Of the remaining 89 studies, 15 studies had more than one composer. The vast majority of the entries came by e-mail.

A little while after the submission deadline (allowing snail mail submissions some time) I ranked all entries in random order (my computer assigned a random number followed by sorting). Obviously, all entries were made anonymously for the judge. Soundness and soundness checking took me approximately 30 hours of time. I produced two files for the judge: one with full analyses and one with all the analytical lines weeded out (i.e. artistic presentation).

In recent years I noticed a steady decline in the proportion of unsound studies submitted for tourneys I was involved in as tourney director or judge. This must have something to do with the advent of fast computer hardware and strong chess software throughout the world. That means that the computer tools of the composer and tourney director are more alike, and it may of course well be that some studies turn out to be faulty in the future with even more advanced tools. Strangely, for the present tourney I managed to cook no less than 19 studies, with an additional handful of studies that are suspect (e.g. minor dual or major dual?, thematic tries with black duals). And these studies did not all come from “beginners” or from composers without computer tools (judging from their handwritten entries), but often from very experienced composers.

Anticipation is a more or less subjective topic. That may vary from e.g. signaling that the ideal mate finish of the study has been used before to 100% anticipations. It is my job to find the forerunners, and the valuation of the (partly) anticipations is the task of the judge. With regard to 100% anticipations I must beware of those that make a sport of it to try and trick me out. In the present tourney I encountered a new idea in anticipation land: the initial position of entry no. 61 is 100% anticipated. But curiously, the composer's (...) main line deviates already at move 2. The remainder is then fully anticipated by another study. A synthesis of 100% anticipations feels like a new task!

Below is my detailed report. Obviously, in each instance it is the judge's responsibility to determine the degree of anticipation or decide whether a dual is minor or major.

Finally, some entries need some elaboration:

Entry 37: The composer supplied a table with corresponding squares. Unlike other entries, I attach the document of the composer explaining what is going on (of course omitting the composer's name).

Entries 85 and 86 were submitted as a twin study. In my view they are hardly related as the initial positions are so different. I have ranked them next after each other for easy comparison.

Harold van der Heijden, tourney director, November 17, 2012

Entry 01: f4c8 0611.33 **Remark composer:** 4.Bc4? Rb4 pins, while 5...Rc6 6.Bf3 pins. **Soundness:** also 9.c8R. **Anticipation:** The author published works with the same scheme, but the central move (3.c5) of the present study seems to be original. With regard to the author's claim: Mitrofanov g1f3 (HHdbIV#26550).

Entry 02: g1h3 0531.22 **Remark composer:** ideal mate. **Soundness:** ok. **Anticipation:** Neidze f2d3 (#62235), Akobia & Becker g8g1 (#73909).

Entry 03: e1a8 0014.01 **Remark composer:** 12 consecutive moves without check. **Soundness:** cook: 11.Lb6 c4 12.Sa4 c3 13.Sxc3 wins. **Anticipation:** Vandecasteele g5h2 (#42985).

Entry 04: a8c8 0143.23 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Dorasil a1a6 (#8072).

Entry 05: h2g8 0440.44 **Remark composer:** none. **Soundness:** cooks: 1...Ra1 2.Bh7+ Kh8 3.Bf5 a2 4.Kg2 Bc4 5.e7 Bxd5+ 6.f3 Bc6 7.Be6 f5, also 8...Qa1+, 7...Qf1, 6.e7 Re4 7.e8Q+ Rxe8 8.Ra7. **Anticipation:** not found.

Entry 06: g1f7 0311.22 **Remark composer:** none. **Soundness:** minor? duals: 9.Bb1,c2,d3. **Anticipation:** not found.

Entry 07: d5g1 0131.04 **Remark composer:** none. **Soundness:** ok. In 6...Kf2 also 11.Kd4 (indicated by author). **Anticipation:** Polasek b2g1 (#71931).

Entry 08: f3a5 0549.85 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 09: e5h8 3200.12 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Prokes g6g8 (#21343).

Entry 10: f1h1 0017.11 **Remark composer:** none. **Soundness:** cooks: e.g. 4.Be5 Sd3 5.Bd6 f5 7.Se3 Sf4 7.Sxf5. Another cook: 7.Bxf4 Ke4 8.Ke2. **Anticipation:** not found.

Entry 11: e6h7 3153.11 **Remark composer:** none. **Soundness:** also 9.Bb1 (indicated by author). **Anticipation:** Rinck h6f5 (#13302).

Entry 12: h1h6 4800.01 **Remark composer:** inspired by a game Ding - Szczepowski, Chess Ol. 2012. **Soundness:** ok. **Anticipation:** game (see file), no other anticipations found.

Entry 13: a8a4 0558.13 **Remark composer:** none. **Soundness:** ok. **Anticipation:** R-sac: Bent d4h5 (#66787), Petrov g8e7 (#3592).

Entry 14: g6h8 3132.11 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Umnov f7h7 (#66765), Gurgenidze (#41666).

Entry 15: f6d1 0144.11 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 16: a5c5 4031.66 **Remark composer:** none. **Soundness:** cooks: 5.b4, 7.b4, 10.Kxa6 (not tested further). **Anticipation:** not found.

Entry 17: c7h5 0741.36 **Remark composer:** none. **Soundness:** cook: 1...Re5 and Black wins. Perhaps the bR is at b4. But another cook: 8...Rg8 ... 11...Kf6 draws. **Anticipation:** stalemate in a white try, e.g. Sehwers #5385. Black stalemate: Winger f6a5 (#26221).

Entry 18: h1f1 0403.20 **Remark composer:** reciprocal zugzwang study. **Soundness:** ok. **Anticipation:** Pospisil h1e1 (see file), which is in fact the cook Nunn found in a study by Fritz h8e8 (#33143), Aliev d8a7 (#71168).

Entry 19: b4b1 4030.01 **Remark composer:** none. **Soundness:** solution should end after 8.Ka3. Despite that: 3.Qh2+ Kc1 4.Qg1+ Kb2 5.Qd4+. **Anticipation:** not found.

Entry 20: a2c3 3505.01 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 21: e2g3 3100.30 **Remark composer:** none. **Soundness:** cook: 7...Kg4 (EGTB). **Anticipation:** not found.

Entry 22: e8g6 0041.23 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Kalashnikov e6g7 (#60295).

Entry 23: a3a1 4341.11 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 24: h5g7 3182.13 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Kasparyan h1g3 (#15622), Kovalenko a1a3 (#11744).

Entry 25: h3f5 3020.11 **Remark composer:** none. **Soundness:** also 4.e8R. **Anticipation:** not found.

Entry 26: f7h8 0311.21 **Remark composer:** none. **Soundness:** also 2.a8R+. **Anticipation:** Apschenek g5h8 (#6993).

Entry 27: f5g8 0400.13 **Remark composer:** none. **Soundness:** also 20.Kg3 (indicated by author), but 20...Rg5 also 21.Kf3. **Anticipation:** not found.

Entry 28: g8e1 0100.13 **Remark composer:** none. **Soundness:** end solution with 7.b6, e.g. Ka2 8.b7 a3 9.b8Q, as also 8.Kf7 wins. **Anticipation:** Grunfeld h3b2 (#4342), Pivovar g8f1 (#39379), Benko h8c2 (#66712), Kalyagin h7a3 (#69738).

Entry 29: c3a1 0351.14 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 30: a6h8 0804.55 **Remark composer:** none. **Soundness:** ok. **Anticipation:** kh8 is mated on a1: Gorgiev b5a7 (#30377).

Entry 31: c1c8 0400.14 **Remark composer:** none. **Soundness:** cook: 7.Ra8+ Kd7 8.Rd8+ or 8.Ra7+. It seems that the author also indicated this cook himself. **Anticipation:** Ponziani c1h6 (#929).

Entry 32: a3c1 0206.15 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Tsurtsumia h1f4 (#50440).

Entry 33: h1f6 0188.73 **Remark composer:** sacrifices. **Soundness:** ok. **Anticipation:** not found.

Entry 34: h8h5 0374.20 **Remark composer:** ideal mate. **Soundness:** ok. **Anticipation:** not found.

Entry 35: d5d7 0423.01 **Remark composer:** none. **Soundness:** ok. **Anticipation:** almost full anticipation: Matous f6h8 (#74111).

Entry 36: e1g8 0236.31 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Rinck g1f4 (#7081).

Entry 37: f2h1 0031.22 **Remark composer:** none. **Soundness:** also 17.Kg4 (indicated by author). **Anticipation:** The composer indicated Krug f1h1 (#71705). Also Elkies c4a1 (#54373), Petren c2a1 (#41022).

Entry 38: d5e7 3115.21 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 39: f1c3 0133.20 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 40: e8f1 0800.22 **Remark composer:** none. **Soundness:** cook: 4.Kf8 Rf3 5.Re5+ Kd1 6.h7 Rh2 7.Kg8 Rg3+ 8.Kh8 Rg5 9.Ra5. **Anticipation:** not found.

Entry 41: e7h8 0011.47 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Pitkanen c8a8 (#62513).

Entry 42: a5a1 3102.14 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 43: c7a5 0000.23 **Remark composer:** none. **Soundness:** ok. **Anticipation:** The mate is known from the 3.Qe3 cook in Bondarenko & Kuznetsov b8a6 (#44446).

Entry 44: f1a4 0431.20 **Remark composer:** none. **Soundness:** also 6.Ke1. **Anticipation:** Pye d7h8 (#49601) and especially Rummyantsev c1g4 (#48335).

Entry 45: f7h8 3135.41 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Zunec e7a7 (#45081), Shinkman d4d6 (#12632).

Entry 46: a1c4 3443.60 **Remark composer:** reciprocal zugzwang study. **Soundness:** ok. **Anticipation:** Pogosyants e6h7(#33470), Kalinin d8b6 (#41357).

Entry 47: g4g7 4716.75 **Remark composer:** none. **Soundness:** minor? duals: also 5.Rg8+ Kxg8 6.Qxb5; also 6.Rg8+. **Anticipation:** Neihstadt f2b7 (#46941), Madsen g1g8 (#8272).

Entry 48: a6g7 0143.24 **Remark composer:** none. **Soundness:** cook: 16...Bf3 17.Kd4 Bf1. **Anticipation:** not found.

Entry 49: h8h6 0000.44 **Remark composer:** none. **Soundness:** ok. **Anticipation:** This adds to a recently started competition of multiple S-promotions in draw pawn endings: Hornecker h8h6, a8b6, g8g6, Becker a8b6, a8b6 (for all: see file).

Entry 50: f4g8 0843.41 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Tkachenko a6a8 (#57608).

Entry 51: e5h7 0133.10 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 52: b3g2 0143.21 **Remark composer:** foresight. **Soundness:** ok. **Anticipation:** Apparently (without mentioning) a rework of the author's 1990 study (see file: NN d5g2) and 2006 study (see file: NN d5f1; 1...Kg2 line).

Entry 53: f1b2 0540.61 **Remark composer:** none. **Soundness:** in thematic try also 5...exf1Q or 5...Be5+ draw. **Anticipation:** Curiously, the final pinning combination (7.d4, 8.Rf2) is not anticipated. Closest is Miguinov c1a2 (#54258), but no pin!

Entry 54: f1a4 0007.01 **Remark composer:** none. **Soundness:** cook: 4...Kc6 ... 16...S3d4, S3h4 wins (EGTB). **Anticipation:** Extension of earlier work, as indicated by the composer. See file: NN f1a4.

Entry 55: g5h7 0410.32 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Kasparian d6b8 (#30324).

Entry 56: g1g4 1311.16 **Remark composer:** removal of pawn h4. **Soundness:** ok. **Anticipation:** not found.

Entry 57: d1h1 0144.03 **Remark composer:** none. **Soundness:** cook: 1...Bxe5 2.Rxf1+ Kh2 3.Rxf2+ Kg3, cook: 4...Qb1 5.Rb2 Qd1! 6.Re2 Qb3 7.Bd4 Qc4 wins. **Anticipation:** Only one of the stalemates: Tkachenko f1h1 (#53913), Rumyantsev f1h1 (#44421).

Entry 58: g2e7 3151.13 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Q-domination is original.

Entry 59: d4f4 0030.31 **Remark composer:** none. **Soundness:** cooks: 2.e3+; 2.a4; 3.e3+; 3.a4; 3.Kd5; 5.Kd5 (not tested further). **Anticipation:** not found (since config is unsound).

Entry 60: a6a8 4034.53 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 61: h6g2 0133.11 **Remark composer:** none. **Soundness:** ok. **Anticipation:** 100% anticipation: Nunn h6g2 (#74320), however with 2...Kh4 instead of 2...Sb8 as main line, which curiously is 100% anticipated by Kasparyan h8g3 (#26486). A remarkable synthesis!

Entry 62: f4f6 0000.66 **Remark composer:** none. **Soundness:** minor duals: 10.K-moves (indicated by author), 11.many K-moves. **Anticipation:** not found, although I am uncertain what the idea is.

Entry 63: h2a3 0231.03 **Remark composer:** logical study with preparatory play by Black. **Soundness:** ok. **Anticipation:** The composer indicates Sackmann c3h8 (#5639). Olmutsky h2a5 (#33723), but the current study is a synthesis of a Hlinka-twin: h2b4 (#61415) and g2b4 (#61414).

Entry 64: h1g3 0312.10 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Akobia & Becker b2d2 (#72919), with also the stalemate in the try 4.Kxa3?

Entry 65: d2h5 0441.32 **Remark composer:** Preliminary unblocking a square for the rook. **Soundness:** ok. **Anticipation:** Idee in most elementary form: Scherbina b3b1 (#53526, but also involves blocking of e4 square).

Entry 66: c8d5 0481.13 **Remark composer:** none. **Soundness:** cook: 1...Bf7 ... 3...Rxf2 4.Bb4 Be3 5.Ba3 Rf1 wins; Nice cook: 8...c1B!! 9.Rc2 Ba4 10.Ra Ka5 11.Ra1 Rh8 12.Rb1 Bce3 13.Bxe3 Rh7+ 14.Kc8 Bxd6 15.Bb6+ Ka6 16.Ra1 Kb5 17.Bd4 Rf7 18.Bg1 Bc2 19.Kd8 Kc6 20.Ra6+ Kd5 wins. **Anticipation:** Stalemate with N and B pinned in this configuration: Kozdon e5b1 (#37771), with more white pieces involved, or Kudelich a4h8 (#66581) which is not midboard.

Entry 67: c6e7 4010.03 **Remark composer:** none. **Soundness:** ok (easy to check: remove bpb5 and bpb6). **Anticipation:** not found! (zugzwang is original).

Entry 68: h8h1 3450.33 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 69: a6c8 0058.21 **Remark composer:** none. **Soundness:** cook: 6...d1R ... 8...Sb4+!! 9.Bxb4 (9.Ka5 Sa2) 9...Ra1+ 10.Ba5 Kc7 wins. **Anticipation:** not found.

Entry 70: b1c3 0042.02 **Remark composer:** none. **Soundness:** cook: 3...f1Q! 4.Sxf1 Be4+ 5.Kc1 Bd3 6.Sg3 Kf2 7.Sh5 Kh1 8.Sg5 Bf1 9.Sxf3+ Kf2 10.Bg4 Be2 draws. **Anticipation:** apparently a correction (not mentioned by author) of a recently cooked study by the same composer: see file NN b1e1.

Entry 71: f2h7 4404.75 **Remark composer:** Invisible move (4.Rg1). **Soundness:** ok. **Anticipation:** Janosi c4c6 (#32479), Kazantsev c5h4 (recent correction: see file) and especially Josten d4h5 (#75685).

Entry 72: e4d7 0741.24 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 73: d4e8 0333.75 **Remark composer:** none. **Soundness:** end solution with 9.c6 and draws, e.g. 9...Sf8 10.Kxd5 and Black cannot win. 9...d4? is a mistake: 10.c7! and White even wins. **Anticipation:** The author specializes in "initial position fragments". See file NN g6d8, NN f1e8.

Entry 74: c2b6 1143.76 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 75: d1f1 0041.22 **Remark composer:** none. **Soundness:** cook: 4...Qb2+ 5.Sd2 Qe5+ 6.Kxf2 Qf4+ 7.Qxf4 stalemate; cook: 4...Qc1 5.Kxf2 Qe3+. **Anticipation:** not found.

Entry 76: d7c1 0400.23 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 77: a2f1 0135.04 **Remark composer:** none. **Soundness:** cook: 1...Ke2 2.Rxc3 Sxc3+ 3.Kxb2 Sa4+ 4.Ka3 Sc5 5.Kb4 Bd3 6.Sg5 f6 7.Sh3 Sd7 8.Se6 and now 8...Ke3 9.Shf4 Be4 10.Sh5 g6 11.Shg7 f5 12.Se8 f4; cook: 1...Ke2 2.Rxc3 Sxc3+ 3.Kxb2 Sd1+ 4.Kc1 and now 4...Bc4! 5.Se8 g6 6.Sef6 Sf2 7.Kb2 Ke3 8.Kc3 Be6 (not further tested). **Anticipation:** Sarychev & Israelov g2d1 (#52823).

Entry 78: a5a8 0044.20 **Remark composer:** none. **Soundness:** cook: 1.d6 Ba3 and now 2.Se4(8) Bxd6 3.Sxd6 Sxd2 4.Kb6 (EGTB). Cook: 1.Kb5. **Anticipation:** not found.

Entry 79: f1a1 0300.45 **Remark composer:** two rook promotions on the same square. **Soundness:** ok. **Anticipation:** Two rook promotions on the same square: even in a pawn ending Davranyan & Zinar c1g1 (#57345) with an extra R-promotion.

Entry 80: h5c3 0203.14 **Remark composer:** none. **Soundness:** 8...Sf1-line is unique! **Anticipation:** not found.

Entry 81: b2h4 4041.12 **Remark composer:** change theme. **Soundness:** cook: 2...Qd4+ 3.Kc1 Qxa7 4.Sf3+ Kh3 5.Qe6+ Kg2 and now 6.Qe4! **Anticipation:** not found.

Entry 82: f8f4 0144.02 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Karstedt position with thematic try: Zakharov & Katsnelson e5f3 (#61965), Katsnelson a8g1 (see file).

Entry 83: e7e3 0834.33 **Remark composer:** none. **Soundness:** ok. **Anticipation:** not found.

Entry 84: b1e2 4013.02 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Pospisil d5e1 (see file).

Entry 85: g3g8 3002.43 **Remark composer:** reciprocal stalemate twin with #88. **Soundness:** ok, in the try also 6...h6 works. **Anticipation:** stalemate, e.g. Polasek c1h8 (#70890).

Entry 86: g3f6 3131.34 **Remark composer:** reciprocal stalemate twin with #87. **Soundness:** ok, in the try several moves work. **Anticipation:** not found.

Entry 87: d8b7 0800.21 **Remark composer:** none. **Soundness:** ok, (also 1.a8B+), but 3...Ra1 is not a correct main line (also 5.Kb6); the author's intention was not completely clear here. **Anticipation:** Prokes d7a8 (#23159).

Entry 88: h2g4 3250.24 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Afek d1d6 (#73829).

Entry 89: a3a6 0000.11 **Remark composer:** none. **Soundness:** ok. **Anticipation:** Zamotaev a4h6 (#55041).