

# 4<sup>th</sup> Youth Chess Composing Challenge



The project held in the frames of the  
62<sup>nd</sup> World Congress of Chess Composition

© YCCC, 23<sup>rd</sup> of August, 2019



---

## Table of Contents

INTRODUCTION .....	3
PARTICIPANTS.....	4
GALLERY.....	5
RESULTS.....	6
Section #2: Award by David Shire.....	6
Section h#2: Award by Michael McDowell.....	18
Theme No.1: White takes advantage of black moves(s) blocking square(s) around the black king. ....	18
Theme No.2: After changing colour (not nature) of one or more pieces there is another problem (twin) with a different solution.....	23
Section Endgames: Award by Steffen Slumstrup Nielsen .....	26
Appendix for the Endgames section.....	32
THE WINNERS .....	33

---

# INTRODUCTION

The Youth Chess Composing Challenge (YCCC) is an individual international competition first introduced by the Serbian Chess Problem Society in 2016. Since 2018, the YCCC has become a joint project of the newly established Youth Committee of the World Federation for Chess Composition (WFCC), and a part of regular program of the yearly WFCC Meetings.

The 4<sup>th</sup> YCCC 2019 was open to the U23 generation (born no earlier than 01.01.1996), matching the age limit for juniors in the solving competitions. There were several novelties this time, mostly aimed at attracting newcomers: each of the three genres (#2, h#2 and endgame) offered two themes; there was a common theme for all genres (self-block by black) aimed for beginners; and special rewards for that group of participants. As the border line, we arbitrary defined beginners as composers who haven't had any recognition in composing tourneys other than YCCC.

Additional efforts were made to advertise YCCC better. The announcements, in English and Russian, were published on several websites devoted to chess composition, including WFCC, BCPS, Mat Plus, websites and online magazines in Russia, Ukraine and Latvia. The next step could be to attract interest of readers of the popular OTB chess websites, such as Chess Base.

The main concern in 2019 was to engage more of new composers, to whom we offered a clear and not so difficult to achieve theme: a self-block. The choice was partially successive: we got the record numbers of entries (54), participants (25) and countries (9). On the other hand, self-blocks have been so well explored theme in the past that they left beginners too small a chance to create something original.

The second theme (for both #2 & h#2), twins with change of colour, gave more of originality, but only ten entries took part. We were lucky to have enthusiastic and dedicated judges David Shire (#2) and Michael McDowell (h#2) to deal with these two genres in emphatic and didactic way. David decided to have all 23 #2s in a single award, while Michael gave different awards for the two different themes (13+6 entries).

A maximal tolerance for partial anticipations was applied in lower parts of awards, while the more experienced composers secured having originality and quality on the top. The most successful theme proved to be the one suggested by the endgame judge Steffen Slumstrup Nielsen. It offered some originality and inspiration for 11 out of 12 entries. Such a theme may serve as a guiding model for the future competitions.

The YCCC director Julia Vysotska gave her touch to the design of medals, to the certificates with diagrams for each participating entry, and to this final bulletin, whose size and content present a passionate work of all parties involved.

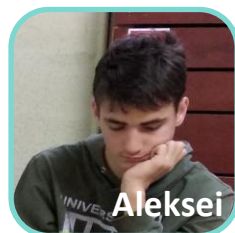
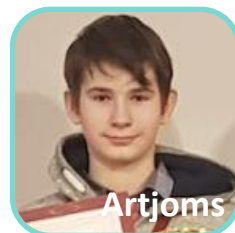
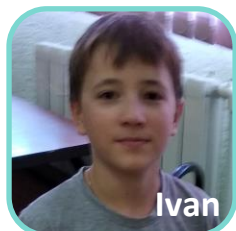
Marjan Kovačević  
YCCC coordinator

August, 2019

# PARTICIPANTS

Name	Country	Born	#2		h#2		endgame		Total
			theme 1	theme 2	theme 1	theme 2	theme 1	theme 3	
Aggelis Efthymios Rafail	Greece	2003	1						1
Aghesa Stepania Ter-Avetisjana	Latvia	2007			1				1
Aleksandr Moshkov	Russia	2008	1		2				3
Aleksei Abramenko	Russia	2003	2		1			2	5
Alexandru Mihalcescu	Romania	2006	1						1
Andrii Sergiienko	Ukraine	2001		1		1		2	4
Artem Tyurin	Russia	2006	1		1			1	3
Artjoms Burenkovs	Latvia	2005			1				1
Christopher Yoo	USA	2006						1	1
Danila Pavlov	Russia	2002	1			1	1		3
Emils Tabors	Latvia	2006			1				1
Erik Ammer	Slovakia	2009	1						1
Glafira Kulish	Russia	2008						1	1
Gordey Volosov	Russia	2009	1		1				2
Iancu-Ioan Sandea	Romania	2008	1						1
Ilija Serafimović	Serbia	2004		2		2		2	6
Ivan Novikov	Russia	2004	1						1
Ivan Popov	Russia	2008	1		2				3
Maksim Romanov	Russia	2005			2			1	3
Nikolay Zhugin	Russia	2007	2						2
Potap Orlov	Russia	2008	1						1
Roy Ehrlich	Israel	2003						1	1
Sofiya Danilina	Russia	2008	1						1
Timofey Kuryanov	Russia	2008	2		1				3
Yevhen Trakhtman	Ukraine	1997	1	1		2			4
TOTAL			19	4	13	6	1	11	54

# GALLERY



# RESULTS

## Section #2: Award by David Shire

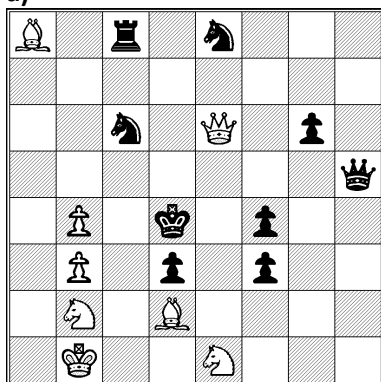
Composers were invited to submit two-movers featuring either self-blocks or else twins in which the discriminant was the changing of the colour of a piece (or pieces). I received 23 diagrams - this was a welcome increase in number over last year's entry. I warmly thank all of our young contributors for taking part. I have considered the two sections in a single award, bearing in mind the greater difficulties involved in tackling the second theme. Here is my judgement.

1<sup>st</sup> Place - No.11

Ilija Serafimović

(Serbia)

a)



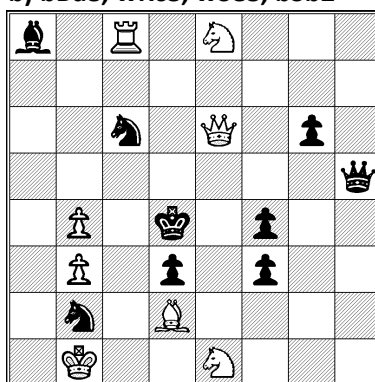
#2

a) 1.Sa4! (>2.Bc3)

1...6S~/Se5! 2.Qe4/Qd5 (1...Qe5/Qc5 2.Qc4/Sxf3)

Please note that 1.Sd1? fails to 1...Sxb4!

b) bBa8, wRc8, wSe8, bSb2



#2

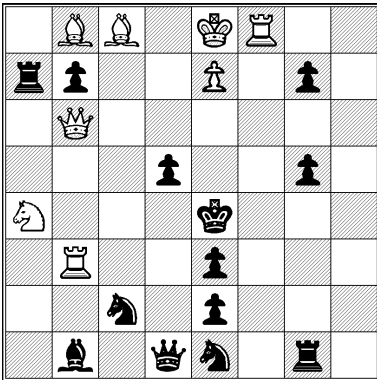
b) 1.Sf6! (>2.Qe4)

1...6S~/Se5! 2.Bc3/Qb6

(1...Qd5/Qf5/Qe5 2.Qxd5/Sxf3/Sxf3)

The best entry shows the more difficult second theme! The switch of colour in relation to Ba8/Rc8 works to perfection, allowing lines of control to be opened to c3 and e4. The sequences (a) 1.Sa4! (>2.Bc3) 6S~ 2.Qe4 and (b) 1.Sf6! (>2.Qe4) 6S~ 2.Bc3 constitute the Le Grand theme, the reciprocal change of threat and mate following the *same* defence in the two phases. The changed bS correction play is very welcome but it is the echoed play along diagonal and orthogonal lines that will stick in my memory. A problem of exceptional clarity!

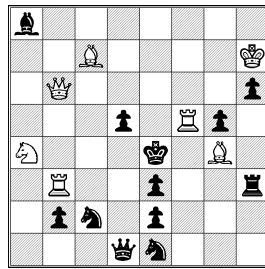
**2<sup>nd</sup> Place - No.2**  
**Aleksei Abramenko**  
**(Russia)**



#2

Here the composer has developed 5 self-blocks, 3 with white interference, and the d4 defences demonstrate dual avoidance. All this is much to my taste! **1.Kd8!** (>2.e8Q) 1...Sf3/Sd3 2.Bf5/Sc3. Also 1...Sd4 2.Sc5(2.Qe6?/2.Qg6?), 1...d4 2.Qe6(2.Qg6?/2.Sc5?) and 1...Qd4 2.Qg6(2.Sc5?/2.Qe6?). Alternatively 1.Kd7? is defeated by 1...Sf3!(2.Bf5??). The self-blocks are the only variations, so all the play is thematic – an excellent feature!

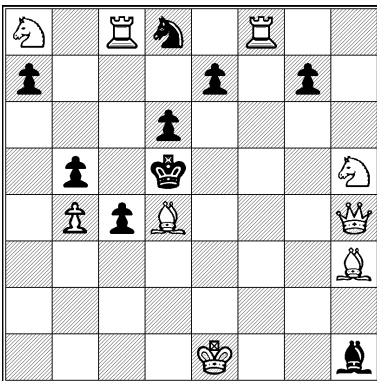
However, I have some small reservations about the construction. The key piece and threat are readily guessed. We like are problems to present a challenge! In the reconstruction below the wR moves away from a prominent position and the solver has a little more choice.



#2 1.Rf8? Bc6! 1.Rf6? Qd4! **1.Rf7!**

I am very grateful to Wieland Bruch for checking with databases to see whether diagrams composed for this tourney had already been constructed in the past. If this is the case then the current problem is said to be anticipated. Wieland was surprised (and I was delighted) that nothing quite like **No.2** was discovered in his search.

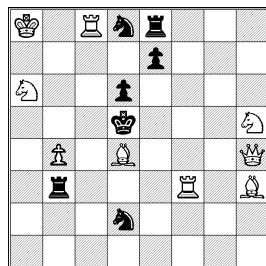
**3<sup>rd</sup> Place - No.21**  
**Yevhen Trakhtman**  
**(Ukraine)**



#2

**1.Bxg7!** (>2.Qd4) 1...e5/Be4/Sc6/Se6 2.Sf6/Sf4/Sc7/Rf5.

The mates following the 4 self-blocks are all white interferences. This makes the problem distinctive and I wholeheartedly approve! Improvements in economy can be made. For example, bPs a7/c4 might be removed and wSa8 transferred to a6. Only the strategic variations are on display, as is the modern preference. However, I wonder if in this instance this might be a mistake for the wQ only functions as a 3<sup>rd</sup> wR and the somewhat aggressive key prepares 2.Sf6#. Might I suggest the version proposed below?



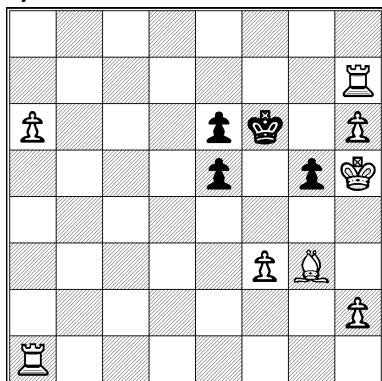
#2 **1.Bg7!**

Apart from the first placed problem, there were only three other entries that tackled the second theme. I have decided that they should share a position in the award.

#### 4<sup>th</sup>-6<sup>th</sup> Place e.a. - No.6

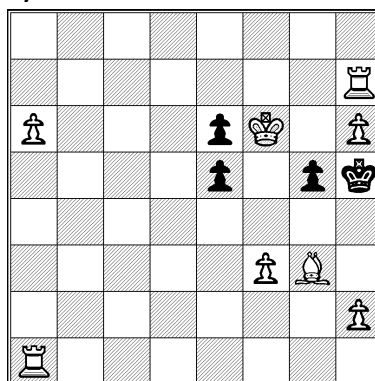
Andrii Sergiienko  
(Ukraine)

a)



#2

b) h5 <-> f6



#2

a) **1.Rf1!** (-) 1...e4/g4/Kf5 2.fxe4/fxg4/Rf7

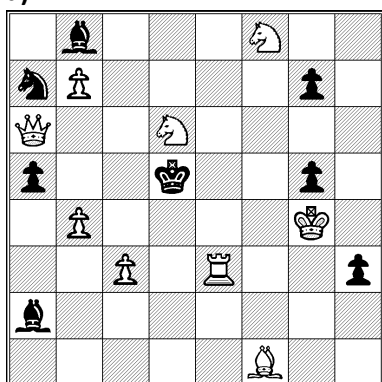
b) **1.Ra5!** (-) 1...e4/g4 2.Rxg5/Rxe5

The swapping of position of the two kings has already been widely investigated, but the changes after the two bP defences are demonstrated with simplicity and clarity. The potential activity of the wRa1 has been necessarily restricted by the addition of two of wPs but the composer has achieved his aim in Meredith (a position with no more than 12 units). On a humorous note, in the context of "change of colour" I wonder if the composer considered the possibility of the h6 pawn being black?

#### 4<sup>th</sup>-6<sup>th</sup> Place e.a. - No.12

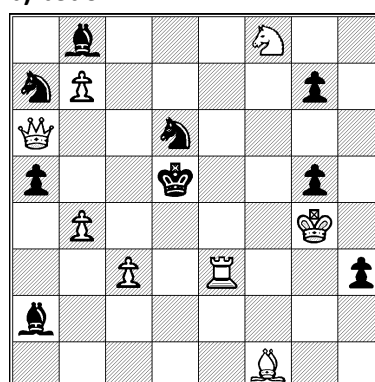
Ilija Serafimović  
(Serbia)

a)



#2

b) bSd6



#2

a) 1.Sd~? ab4! **1.Se4!** (>2.Qe6)  
1...Ke4 2.Sf6 (2.Qe6? Bxe6!)  
and 1...Bd6/Sc6 2.Qxd6/Qb5.

b) **1.Sd7!** (>2.Re5)  
1...6S~/Sc6/Se4 2.Qe6/Sb6/Rd3

The flight-giving key of position **a** and the subsequent battery mate is a delight but the by-play consists of simple un-guards. However, the play in **b** admits two self-blocks! There is a sense of imbalance but the composer has tried to link the two phases by means of black correction and white correction. This is seen most

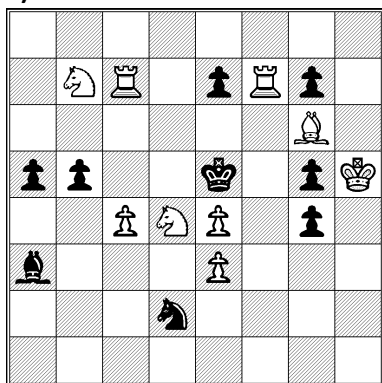


clearly in **12b**. A random move by bSd6 opens the line of bBb8 to defeat the threat but this opens the 6<sup>th</sup> rank for 2.Qe6#. Black corrects his error by closing e3-e6 with 1...Se4! but this is a fatal self-block. In **12a** a random move by wSd6 opens the 6<sup>th</sup> rank for the wQ to mate – 2.Qe6# -but Black defends by acquiring the c5 flight for his king with 1...axb4! 1.Sb7 would be a successful correction but that square is *plugged* by a wP! Thus the key must be 1.Se4! It is a pity that the strong black defence 1...axb4 and the wPb7 have been required to make this possible so that (to my eyes) the effect is a little contrived. However, to achieve soundness is in itself worthy of praise and I hope that the author will pursue his investigations. In this instance Wieland discovered a forerunner by the wonderful composer, Byron Zappas. His position is heavy and more complex, making direct comparison difficult. There are sufficient points of difference for **12** to stand.

**4th-6th Place e.a. - No.22**

**Yevhen Trakhtman**  
**(Ukraine)**

**a)**

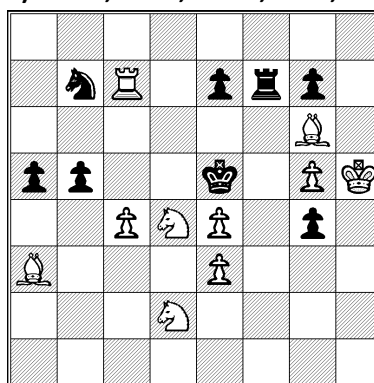


#2

**1.c5!** (>2.Rcxe7)

1...Sxe4/e6/Bxc5 2.Rf5/Sc6/Rxc5

**b) wBa3, bSb7, wSd2, bRf7, wPg5**



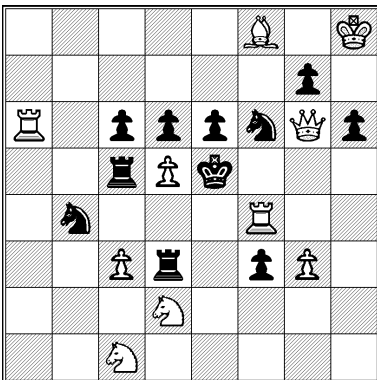
#2

**1.cxb5!** (>2.Sc4)

1...Rf5/Sd6 2.Rxe7/Rc5.

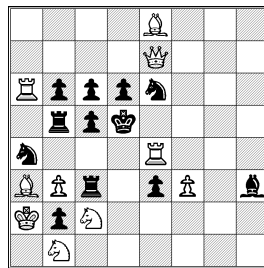
The slightly clumsy wPc4/bPb5 arrangement betrays some of the problems the composer has surmounted. Also, there is an imbalance between the two self-blocks of **a** and the single self-block of **b**. On the plus side, I enjoyed the transfer of 2.R(x)c5 and also the appearance of 2.Rf5# with the subtly motivated 1...Rf5 resulting in a transfer of 2.Rcxe7! I applaud the enterprise and endeavour evinced in these three works; the authors are rewarded for their bravery and ambition in engaging with a demanding theme.

7<sup>th</sup> Place - No.7  
 Danila Pavlov  
 (Russia)



#2

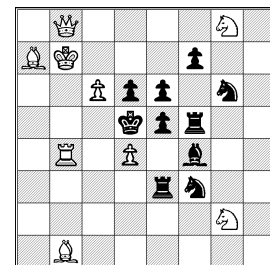
**1.Qf7!** (>2.Qxe6) 1...Kxd5 2.Rf5 and  
 1...cxd5/exd5/4Sxd5/6Sxd5/5Rxd5/3Rxd5  
 2.Bxd6/Qe7/Sxd3/Re4/Sc4/Sxf3. With six self-blocks and the bonus of a  
 flight square, this problem was a serious candidate for a higher placing!  
 Again the only variations are the strategic self-blocking captures on d5  
 (and the bK flight to the same square). I particularly appreciated the  
 way in which the wQ ambushes herself behind both bPe6 and bSf6, thus  
 preparing 2.Rf5# and 2.Re4#. However, in the diagram position no mate  
 is set for 1...Kxd5; the set flight is said to be “un-provided”. Such a state  
 of affairs enables a solver to find the key readily and for this reason a  
 young composer is advised to avoid such sign-posts if at all possible. I  
 would prefer the setting below:



#2 Set 1...c4 2.Qxd6 **1.Bxc5!**

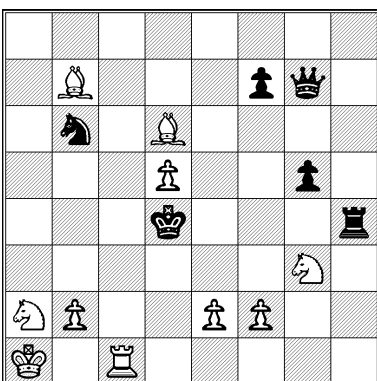
The problem was downgraded because of the existence of a number of partial anticipations that I could not ignore (see the appended diagram). I commiserate with the disappointed composer.

Johann Galla  
 Schach-Echo 1960



#2 **1.dxe5!**

8<sup>th</sup> Place - No.14  
 Ivan Popov  
 (Russia)



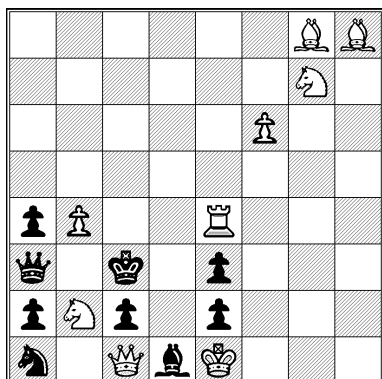
#2

**1.Sb4!** (>2.e3) 1...Sc4/Sxd5/Qe5/Re4 2.Sc2/Sc6/Bc5/Sf5.

I have given this work a relatively high ranking in spite of its modest  
 appearance. There are four self-blocks in an almost faultless  
 construction (wPs b2/f2 can be replaced by wPd2) and the work gives  
 the appearance of having been made without effort. This attribute is a  
 feature of true art! We may regret that the key wS is out of play in the  
 set position (c3 is already twice guarded) but it is not possible to offer  
 an improvement.

9<sup>th</sup> Place - No.23

Artem Tyurin  
(Russia)

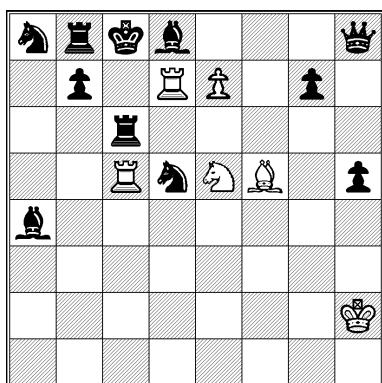


#2

Another diagram that delivers 4 self-blocks and this time the form is unusual. **1.Sf5!** (-) 1...Sb3 2.Rc4 (2.f7?) and 1...Qb3 2.f7 (2.Rc4?) – two white interference mates with dual avoidance. 1...Qxb2 2.Qxe3 and 1...Qxb4 2.Rxe3 – two mates on the same square. I found the separation of these variations into two distinct pairs most attractive! The pity is that the far-flung wS must clearly be brought into play and the tries, 1.7S~? Qxb4! and 1.Se6? Kb3!, do not really compensate. Might I make a trivial, cosmetic comment? The wBh8 is very cramped on h8 and for this reason I would transfer wPf6 to e5.

10<sup>th</sup> Place - No.8

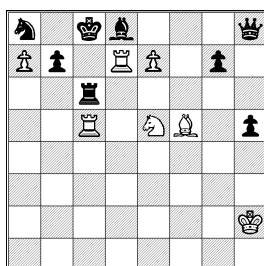
Erik Ammer  
(Slovakia)



#2

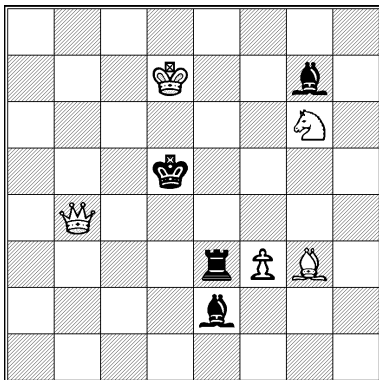
**1.Sf7!** (>2.Sd6) 1...eitherSc7 2.Rxd8 and 1...Bc7+ 2.Rd6! 1...Qh6 2.exd8Q. Finally 1...Bxe7 2.Rxe7 11<sup>th</sup> Place serves to explain why 1.Sc4? does not work. There are only two self-blocks but this has an original stamp; it is the one composition where the author has arranged an element of surprise into the key! 1...Bc7+ 2.Rd6! is highly strategic, a battery mate that not only shuts out the checking bB but also cuts off the unpinned bRc6. Indeed, all the battery play was most enjoyable. I sense that the composer is rather inexperienced as with more exposure to our conventions he will realise that we try to avoid the repetition of a mate, the so called black dual. bSd5 can safely be removed. If bBa4 is removed a second solution (or cook) is revealed: 1.Rxc6+ bxc6 2.Ra7# - another battery mate!

In the alternative setting this difficulty is resolved by whitening the a7 square, resulting in an improvement in the economy.



#2 **1.Sf7!**

**11<sup>th</sup> Place - No.10**  
**Iancu-Ioan Sandea**  
**(Romania)**

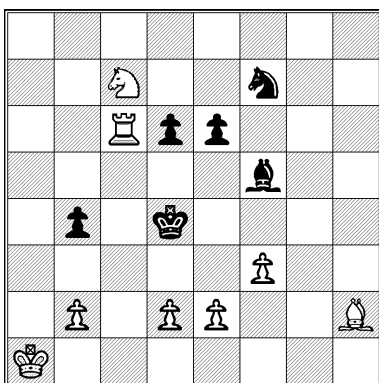


#2

**1.Be5!** (>2.Qd4) 1...Rxe5/Bxe5/Bc4 2.Sf4/Se7/Qd6 (self-blocks) and 1...Rd3(interference) 2.Qb5 – four strategic variations in a very light setting that may escape complete anticipation. There exists the impending cook in 1.Bd6? (>2.Qc5/2.Sf4) and the composer has chosen to avoid this by means of 1...Bb5+! Consequently after the actual key we have another black dual, 1...Rd3/Bb5+ 2.Q(x)b5. In the diagram position no mate is set for 1...Bb5+; this check is said to be un-provided. As with un-provided flights, un-provided checks should be shunned since they point the solver towards the composer's intention. This work would be improved by the addition of bPs b5/b6 when 2.Qxb5# occurs only after the strategically interesting 1...Rd3. Importantly the addition of those bPs does not add clutter in the bK field. As things stand all 8 squares adjacent to the bK are vacant; a desirable feature known as a *mirrored* bK. Wieland unearthed a number of related examples, all with flight-giving keys. The wS administering the mates after the two self-blocking captures is in each case stationed very far from the bK. Consequently the key moves are entirely obvious! For this reason **No.10** (which I suspect is the work of a novice) retains its place.

The next 6 problems all present 3 self-blocks and I will treat them as a group.

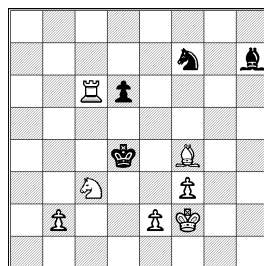
**12<sup>th</sup>-17<sup>th</sup> Place e.a. - No.4**  
**Aleksandr Moshkov**  
**(Russia)**



#2

**1.b3!** (>2.Rc4) 1...Bd3/Se5/d5 2.e3/Bg1/Sb5.

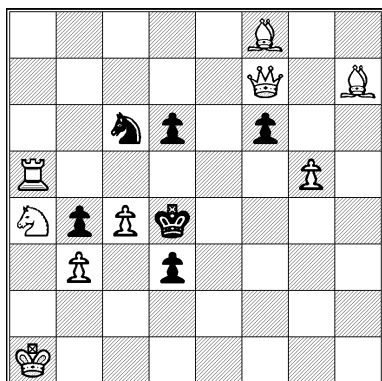
The composer has used two bPs to avoid the cook 1.Rc3 and the unwanted defence 1...Be6. With practice, technique will improve and methods will be acquired to overcome these obstacles without the addition of force.



#2 **1.b3!**

12<sup>th</sup>-17<sup>th</sup> Place e.a. - No.13

Ivan Novikov  
(Russia)



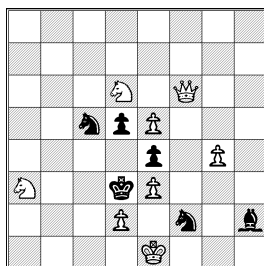
#2

**1.Re5!** (>2.Qd5/2.Re4)

1...Sxe5/dxe5/fxe5 2.Qa7/Bc5/Qf2 and 1...Kxe5 2.Qxf6.

We are treated to a sacrificial key so that the three self-blocks occur on the same square. In principle this is an excellent program.

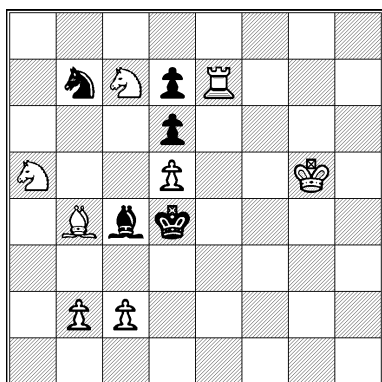
Unfortunately the un-provided flight and the wPg5 direct the solver to the key. Although the key grants the e5 flight it also prevents the escape of the bK to e3 and the surrounding unguarded squares. Such a key is known as a “give and take” key. There is much that is good here but the composer must appreciate yet another convention: double threats are to be avoided where possible. In the revision suggested, wPg4 (being an “outlier”) is open to the same criticism as wPg5 of the original and a double threat remains! However, all three self-blocks include line opening for the wQ. More importantly, the key gives a flight but does *not* take a flight.



#2 **1.Sxe4!** (2.Sxc5/2.Sxf2) and 1.6Sc4? Sa4!

12<sup>th</sup>-17<sup>th</sup> Place e.a. - No.16

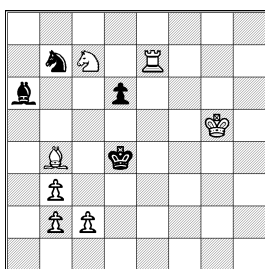
Nikolay Zhugin  
(Russia)



#2

**1.Kf4!** (>2.Re4) 1....Sc5/Bd3/Bxd5 2.Bc3/c3/Sb5.

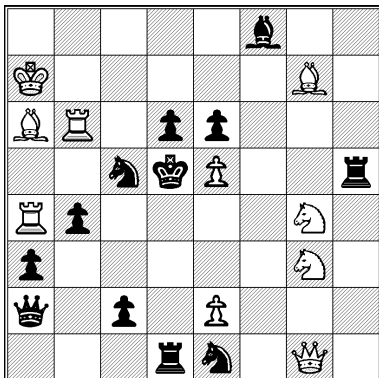
We have seen this sort of combination before. The key, bringing the wK nearer the fray, is slightly aggressive. In settings of this sort the composer should aim for the best possible economy:



#2 **1.Kf4!**

12<sup>th</sup>-17<sup>th</sup> Place e.a. - No.17

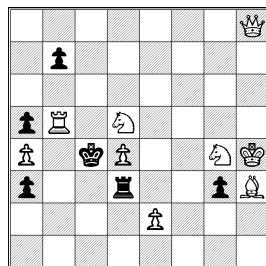
Potap Orlov  
(Russia)



#2

**1.Ra5!** (>2.e4) 1...Qc4/Rd4/Rxe5 2.Bb7/Se3/Sf6.

The composer found that he could only introduce his threat by means of a very strong pinning key. I also discovered that alternative means were elusive! And then I noticed that blocks on e5/d4/c4 (or equivalent squares) could be given by a single bR:

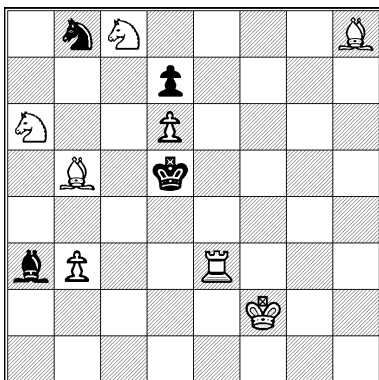


#2 **1.Bf1!** (>2.exd3)

The key is equally strong (and obvious) but the position is lighter.

12<sup>th</sup>-17<sup>th</sup> Place e.a. - No.18

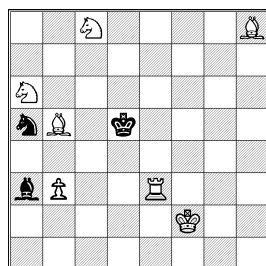
Sofiya Danilina  
(Russia)



#2

**1.Bc3!** (>2.Re5) 1...Bc5/Bxd6/Sc6 2.Sc7/Sb6/Bc4.

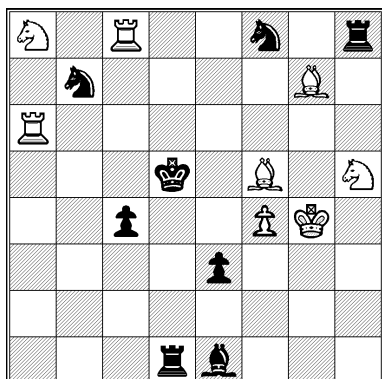
A Meredith setting but I again I would encourage our young composers to persevere with a search for the lightest possible setting.



#2 **1.Bc3!** (1...Sc4 2.bxc4 added)

12<sup>th</sup>-17<sup>th</sup> Place e.a. - No.19

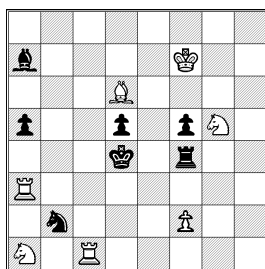
Timofey Kuryanov  
(Russia)



#2

**1.Kf3!** (>2.Be4) 1...Sc5/Sd6/Rd4 2.Sc7/Sb6/Sf6.

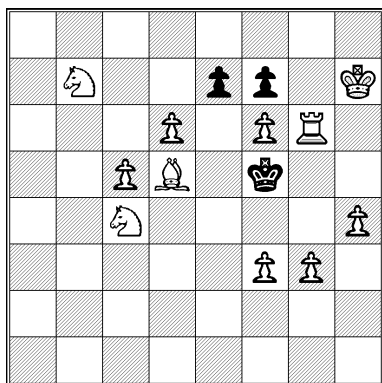
We again have three familiar self-blocks, only here I would question the use of the distant wSh5 for just one white interference mate. 1.6Rc6? (>2.Sb6) is refuted by 1...Ba5! but sadly 1.8Rc6? (>2.Sc7) is foiled by both 1...Ba5! and 1...Se6! To be credible a *try* is a first move of White that fails to just *one* Black defence. If the author wished to follow this route the diagram below might prove acceptable:



#2 1.1Rc3? Rxf2! 1.3Rc3? a4! **1.Kf6!**

18<sup>th</sup> Place - No.15

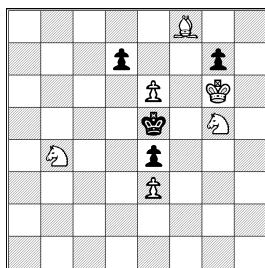
Nikolay Zhugin  
(Russia)



#2

**1.Rh6!** (-) 1...exf6 2.Rh5, 1...e6 2.Be4, 1...e5 2.Se3 and 1...exd6 2.Sxd6.

The four possible moves of a bP stationed on the 7<sup>th</sup> rank constitute the Pickaninny theme and Wieland found a considerable number with three self-blocks. In view of the inexperience of the composer I have taken a lenient view of anticipation. Instead I suggest that the 1...exd6 variation is un-thematic in the context of this tourney. Considering the extra force required, it would be better if it were removed. The young composer should also try to avoid key pieces that can be captured in the diagram position. Such pieces are said to be *en prise* and they provide a powerful pointer to the solver. I would prefer something like the diagram below:

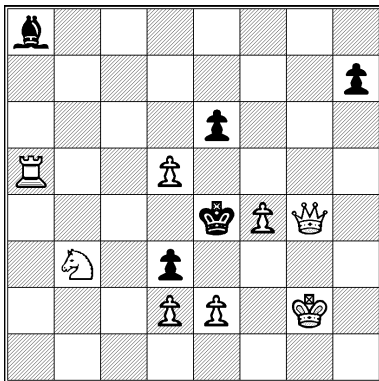


#2 Set 1...d6 2.Bxg7 and **1.Bc5!**

Five problems complete the award:

19<sup>th</sup>-23<sup>rd</sup> Place e.a. - No.1

Aggelis Efthymios Rafail (Greece)



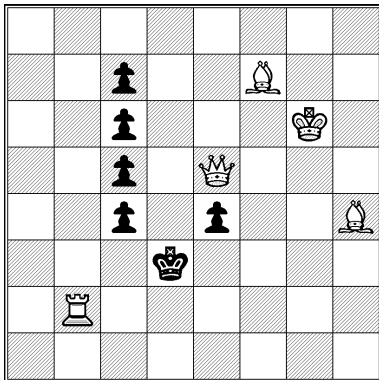
#2

1.e3! (>2.Qxe6) 1...Bxd5/e5 2.Sc5/f5.

Two self-blocks but the set 1...dxe2 is a very strong defence giving the bK access to d3. This will guide the solver to the solution.

19<sup>th</sup>-23<sup>rd</sup> Place e.a. - No.3

Aleksei Abramenko (Russia)



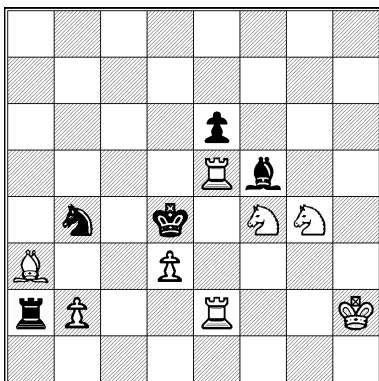
#2

1.Bf6! (>2.Qc3) 1...e3 2.Qf5 and 1...Ke3 2.Qg3.

The key piece is out of play but the composer can claim 1.Bf2? (-) and 1.Bg5? (>2.Rd2) as tries. However, the white force is strong and there is just one self-block in the real play.

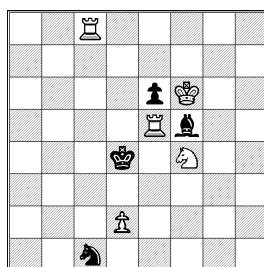
19<sup>th</sup>-23<sup>rd</sup> Place e.a. - No.5

Alexandru Mihalcescu (Romania)



#2

1.Rc2! (>2.Rc4) 1...Sxd3/Bxd3 2.Se2/Sxe6 – two self-blocks – and 1...Bxg4 2.Re4. The composer has tried to enliven things by means of a sacrificial key. 1...Sxc2 2.Bc5 and 1...Rxb2 (pinning) cleverly extract full value from the added wB. This sort of device is admirable if it does not require extra force. However, the diagram below proves that four extra units have been required to generate the two wB mates. There is a consensus that it is better to avoid such fringe variations as they may detract from the thematic play – i.e. the self-blocks.

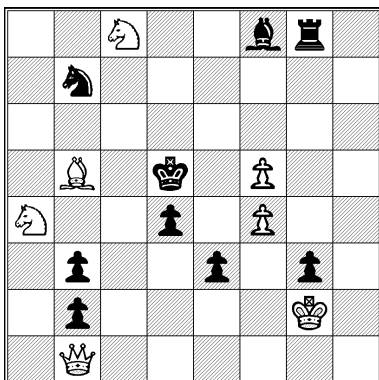


#2 1.d3!



19<sup>th</sup>-23<sup>rd</sup> Place e.a. - No.9

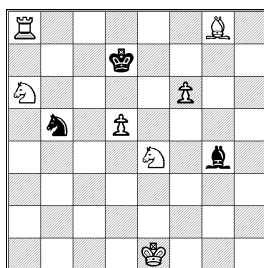
Gordey Volosov  
(Russia)



#2

**1.Kf3!** (>2.Qe4) 1...Sc5/Sd6 2.Sab6/Scb6 and 1...d3 2.Qxd3.

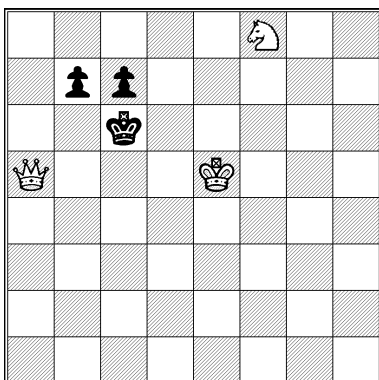
There are two self-blocks with mates on the same square but the position is heavy and the key is aggressive. As ever economy is important.



#2 **1.Bf7!** (>2.Be8)

19<sup>th</sup>-23<sup>rd</sup> Place e.a. - No.20

Timofey Kuryanov  
(Russia)



#2

The set 1...b6 2.Qd5 is on the surface but how to provide for 1...b5? 1.Se6? (-) gives 1...b5 (self-block) 2.Qxc7 but 1...Kd7! defeats.

**1.Kd4!** (>2.Qc5) 1...b5 2.Qa6 and 1...Kd6 2.Qc5 (threat). The refutation is rough, the flight-giving key fine and the economy extreme! The sadness is that 1...b5 is not a self-block post-key, but there is pointed play from just 6 units.

I have enjoyed analysing the ideas that have been presented in these problems; the top two diagrams would grace any award! What distinguishes some of the better #2s is that their authors are more aware of the conventions governing our art. This is why I have sought to explain these in my report. With an improved understanding of our problem culture, I am confident that our young composers will reach yet greater heights. I thank you all and wish you well! It remains for me to thank Marjan Kovačević for much support and advice, and Wieland Bruch for his assistance in searching for anticipations.

United Kingdom 07.08.2019  
Judge: David Shire

## Section h#2: Award by Michael McDowell

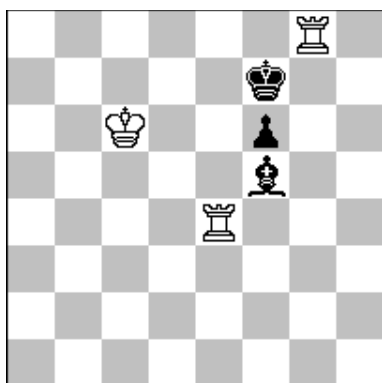
The helpmate composing challenge was split into two sections, both for helpmates in two moves. Section 1, aimed at beginners and less experienced participants, asked for selfblocks, and attracted 13 entries, while Section 2 required twins involving pieces changing colour, and attracted 6 entries. In section 1 I did not expect great originality, and was looking more for evidence of constructional skill, whereas the unusual twinning in Section 2 gave scope for some interesting problems.

My thanks to Marjan Kovačević for inviting me to act as judge, and to Julia Vysotska for controlling the tourney. Congratulations to the composers, and I wish them well with their future efforts in composition.

**Theme No.1: White takes advantage of black moves(s) blocking square(s) around the black king.**

**1<sup>st</sup> Place - No.2**

**Aleksei Abramenko  
(Russia)**



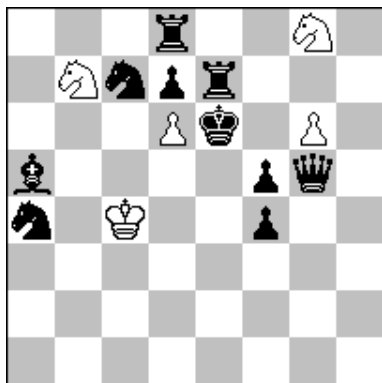
1.Bh7 Rge8 2.Bg6 R4e7;  
1.Bc8 Reg4 2.Be6 R4g7

Tempo moves, with the B's options controlled by the e4 R, lead to echoed model mates. Excellent for 6 pieces. I have been unable to find an anticipation. A little gem!

H#2 2 sols

**2<sup>nd</sup> Place - No.19**

**Artem Tyurin  
(Russia)**

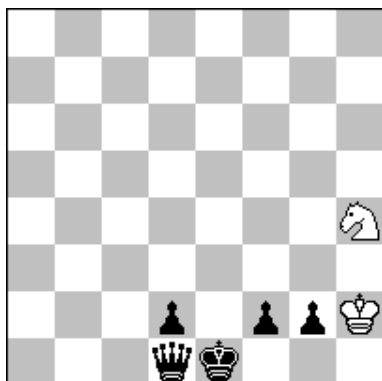


1.Bc3 dxc7 2.Be5 cxd8S;  
1.Bb4 Kd4 2.Bxd6 Sxd8;  
1.Qf6 dxe7 2.Qe5 exd8S

Three S mates on d8 involving different departure squares is an interesting idea, even if the same P promotes twice. The construction is clear and has some neat points, such as the flight-guarding P preventing a dual.

H#2 3 sols

**3<sup>rd</sup> Place - No.4**  
**Aleksandr Moshkov**  
**(Russia)**

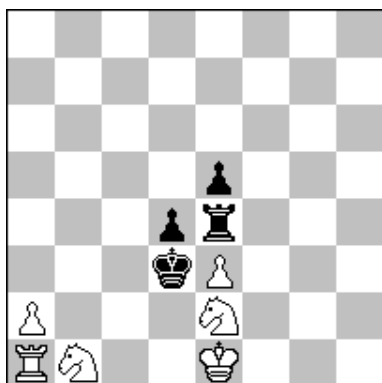


H#2 3 sols

1.Kf1 Sf5 2.Qe1 Sg3;  
 1.f1B Kg1 2.Be2 Sxg2;  
 1.g1S Kg2 2.Se2 Sf3

A white minimal with the S mating on three squares, twice following underpromotions. Good content for a miniature, but the problem is sound with a bR on d1, and I wonder if the composer deliberately chose to use the Q, considering the interference made by 2.Se2 to be a positive feature. This is a typical judgment that has to be made during the composing process, and I think most composers would prefer superior economy over an extra strategic feature, especially one not repeated in other solutions. Such nuances are appreciated with experience!

**4<sup>th</sup> Place - No.8**  
**Emils Tabors**  
**(Latvia)**

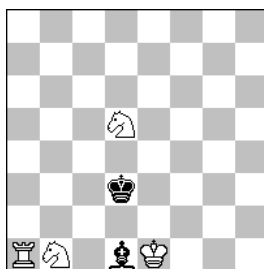


H#2 Set 2 sols

Set 1...Sa3 2.dxe3 Rd1;  
 1.dxe3 Sbc3 2.Rc4 O-O-O;  
 1.Rxe3 Sa3 2.e4 Rd1

The white play is known from earlier problems, such as the Marysko. There may be a touch of originality in the fact that all of Black's moves are selfblocks, and two different pieces block e3. It is not clear to me if the composer intended the set play to be recorded as part of the solution, but as it basically repeats one line I would omit it.

Milos Marysko  
 Land og Folk 1974 (v)

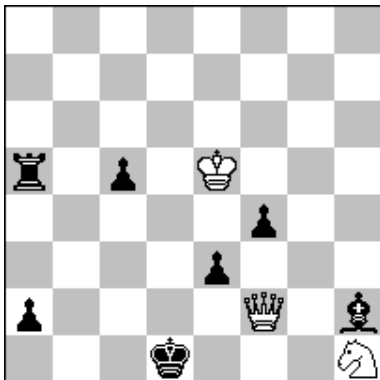


H#2 2 sols

1.Bb3 Sbc3 2.Bc4 O-O-O; 1.Bf3 Sa3 2.Be4 Rd1

**5<sup>th</sup> Place - No.12**

**Ivan Popov  
(Russia)**



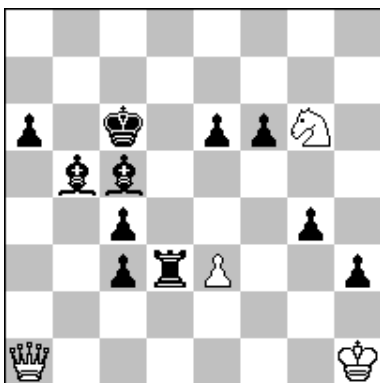
H#2 3 sols

- 1.a1S Qxe3 2.Sc2 Sf2;
- 1.a1R Sg3 2.Rc1 Qe2;
- 1.e2 Qe3 2.Ke1 Qc1

Two underpromotions, and Q and S work well together, but the problem is not as compact as No.4. The non-promoting solution requires 4 cookstoppers to prevent different Q routes to c1, which makes me wonder if the loss in neatness of position is justified.

**6<sup>th</sup> Place - No.14**

**Maksim Romanov  
(Russia)**



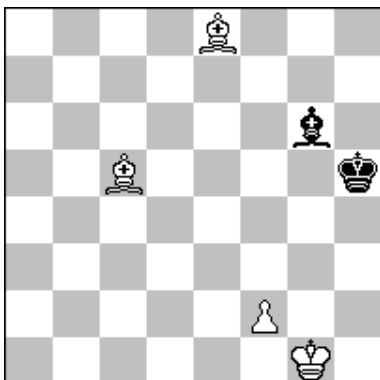
H#2 2 sols

- 1.Rd6 Kh2 2.Kd5 Qh1;
- 1.Bb6 Se7+ 2.Kc5 Qa3

Two pretty model mates exploiting different diagonals, with black and white follow-the-leader moves. The position is a little heavy, and I would encourage the composer to re-examine the setting, as there are different ways to save one or two pawns.

**7<sup>th</sup> Place - No.6**

**Artjoms Burenkovs  
(Latvia)**

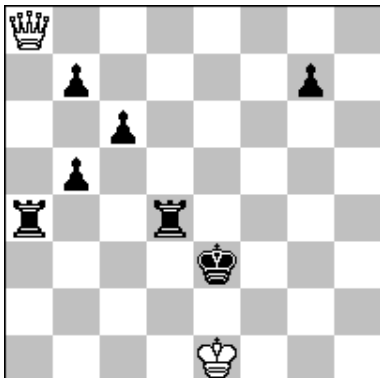


H#2 2 sols

- 1.Kh4 Bd7 2.Bh5 Be7;
- 1.Kh6 f4 2.Bh7 Bf8

Echoed model mates using only the necessary force.

**8<sup>th</sup> Place - No.9**  
**Gordey Volosov**  
**(Russia)**

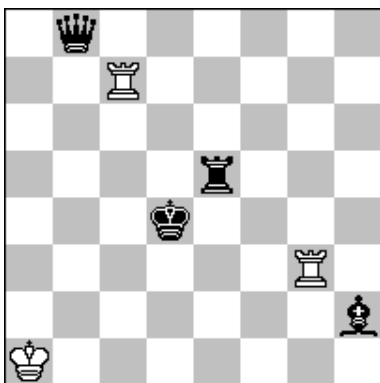


H#2 3 sols

1.Rd3 Qf8 2.Re4 Qf2;  
1.Rf4 Qa5 2.Rae4 Qc3;  
1.Re4 Qb8 2.Rad4 Qg3

White minimal. All Black moves are selfblocks, and the mates include an echo.

**9<sup>th</sup> Place - No.16**  
**Timofey Kuryanov**  
**(Russia)**

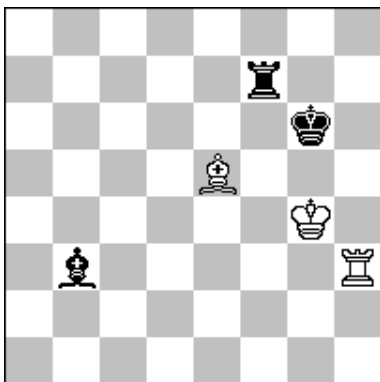


H#2 2 sols

1.Re4 Rcc3 2.Qe5 Rgd3;  
1.Rd5 Rgc3 2.Be5 R7c4

Line-opening and black follow-the-leader. Neatly done, but complete symmetry like this can be boring for the solver. A little diversity is needed.

**10<sup>th</sup> Place - No.1**  
**Agnesa Stepania Ter-Avetisjana**  
**(Latvia)**

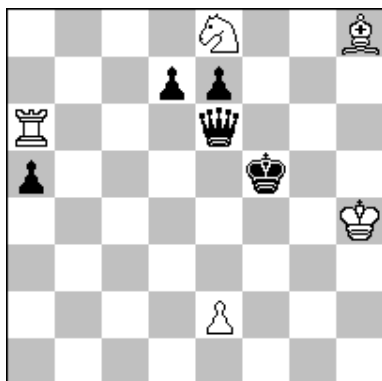


H#2 2 sols

1.Rh7 Rxb3 2.Kh6 Rb6;  
1.Rg7 Bf4 2.Bf7 Rh6

Simple mate building.

**11<sup>th</sup> Place - No.15**  
**Maksim Romanov**  
**(Russia)**



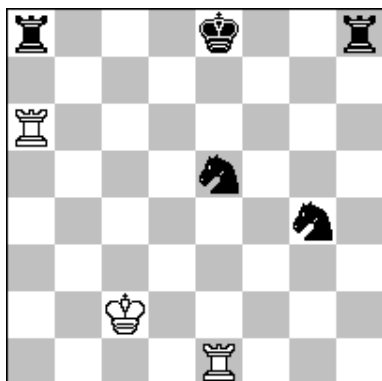
- 1.Ke4 Kg5 2.d5 Rxe6;
- 1.Qf7 Rxa5+ 2.Ke6 Re5;
- 1.Qe4+ Kh5 2.e5 Rf6;
- 1.Qg6 e3 2.e6 Sd6

The composer has done well to combine 4 solutions, but only in the 1.Qf7 solution do the wR, B and S all participate in the mate. Such uneconomical mates should be avoided, as they detract from the artistry of a problem.

H#2 4 sols

The remaining two entries cannot be included in the award, as unfortunately they are anticipated by earlier problems which show identical content. The composers should not be discouraged, as all "old hands" have had similar experiences. A feel for what has been done comes with practice.

**No.3**  
**Aleksandr Moshkov**  
**(Russia)**

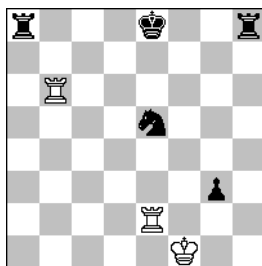


- 1.Rd8 Rf1 2.Sd7 Re6;
- 1.O-O-O Rb1 2.Sd7 Rc6;
- 1.O-O Rh1 2.Sf7 Rg6;
- 1.Rf8 Rd1 2.Sf7 Re6

A neat fourfold echo, but anticipated by Lundström and Svedberg. Credit to the composer of No.3 for finding a way of avoiding the twinning needed in the earlier problem.

Anders Lundström and Erik Svedberg  
 The Problemist 1977 (v)

H#2 4 sols

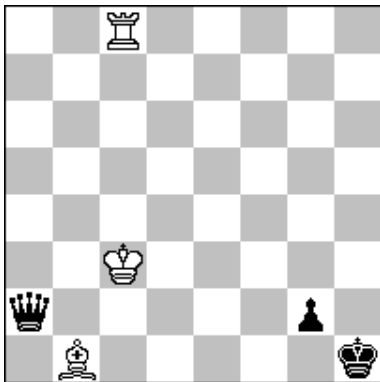


H#2 2 sols b) wKd1

- a) 1.O-O-O Reb2 2.Sd7 Rc6; 1.Rd8 Rf2 2.Sd7 Re6;
- b) 1.O-O Rh2 2.Sf7 Rg6; 1.Rf8 Rd2 2.Sf7 Re6

**No.13**

**Ivan Popov  
(Russia)**

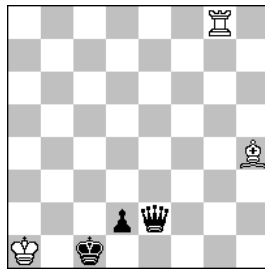


H#2 2 sols

1.g1R Be4+ 2.Qg2 Rh8;  
1.g1B Rh8+ 2.Qh2 Be4

Lovely, but small beauties like this have been discovered many times. Kalotay attempts to add interest with extra solutions. The composer clearly has ability, and should be encouraged by the fact that he or she has followed the same route as many experienced composers.

Andy Kalotay  
The Problemist 2017



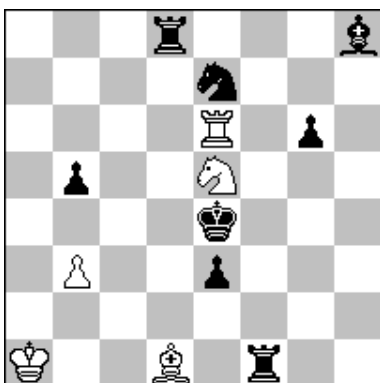
H#2 5 sols

1.d1R Bg5+ 2.Qd2 Rc8; 1.d1B Rc8+ 2.Qc2 Bg5; 1.Qe1 Bxe1 2.d1R Rc8;  
1.Qg2 Rxg2 2.d1B Bg5; 1.Kd1 Rg3 2.Ke1 Rg1.

**Theme No.2: After changing colour (not nature) of one or more pieces there is another problem (twin) with a different solution.**

**1<sup>st</sup> Place - No.10**

**Ilija Serafimović  
(Serbia)**



H#2 2 sols

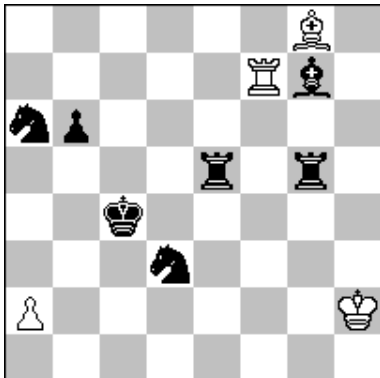
b) e5<>e7, d1<>h8

a) 1.Rf6 Sd3+ 2.Kf5 Re5; 1.Rd4 Sc4+ 2.Kd3 Rxe3  
b) 1.Rf3 Rd6 2.Sd7 Rd4; 1.Rd3 Rxg6 2.Sf3 Rg4

Each twin shows different strategy and the pairs of solutions are nicely matched. In a) interference unpins and selfblocks (one anticipatory) are followed by S discoveries and mates with the wB performing guard duties. In b) selfblocks are followed by withdrawal unpins and shutoffs by the unpinned S. The force is well used and there is a high degree of unity and excellent twinning by exchanging two pairs of pieces. The most ambitious entry and a clear winner.

## 2<sup>nd</sup> Place - No.11

Ilija Serafimović  
(Serbia)



H#2 2 sols

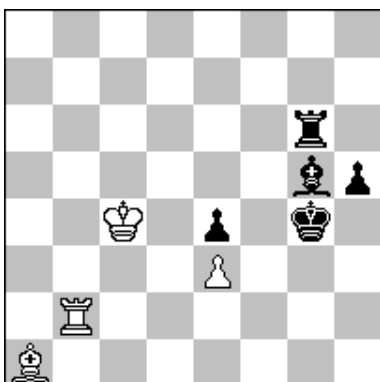
b) wSa6, wBg7, bBg8, wRe5, bPa2

- a) 1.Rb5 a3 2.Bd4 Rc7; 1.Rc5 a4 2.Bc3 Rf4  
b) 1.Kc3 Rf2 2.Bb3 Rc5; 1.Kd4 Re7 2.Bd5 Re4

Like the 1<sup>st</sup> Place problem this twin presents matching though different solutions in each part, with twinning that is a little less unified. In a) the e5 R selfblocks and opens a line for the B to selfblock, while a wP guard prepares a battery double-check. In b) the the bK walks into the new battery line and the f7 R becomes a line-opener. Again excellent content, but it is unfortunate that in b) a2 could be left vacant.

## 3<sup>rd</sup> Place - No.7

Danila Pavlov  
(Russia)



H#2

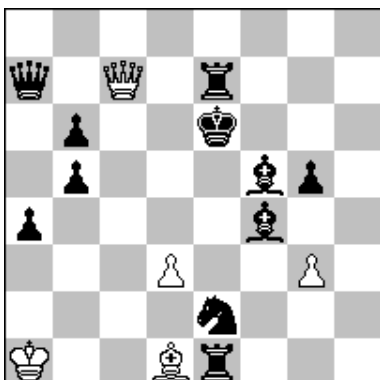
b) b2<>g6; c) a1<>g5; d) e3<>h5

- a) 1.Kf3 Rf2+ 2.Kxe3 Bd4; b) 1.Kf5 Rf6+ 2.Ke5 Bxb2;  
c) 1.Kh3 Bf4 2.Rg4 Rh2; d) 1.Kxh5 Rb8 2.Kh6 Rh8

BK starflights and interesting use of the twinning by exchange of pieces. Sometimes the exchange is not strictly necessary. In c) a1 could simply replace g5, since a bB at a1 is irrelevant. Similarly in d) the move of bP to e3 enables the solution while eliminating the solution to a), but the wP performs no function at h5. Nevertheless the idea is a good one and the composer has achieved it with fine economy.

## 4<sup>th</sup> Place - No.18

Yevhen Trakhtman  
(Ukraine)



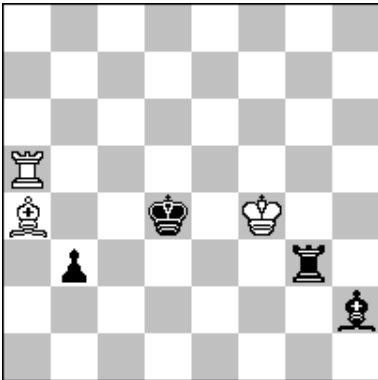
H#2 b) wRe1

- a) 1.Sc1 Bh5 2.Re5 Qc6;  
b) 1.Bd6 Bb3+ 2.Ke5 Qc3

With a mixture of line-opening, unpin, interference, selfblock, anticritical play and a pin-model, the most strategically varied entry, though achieved by abandoning any thought of unity of solution. I am impressed by the composer's imagination!



**5<sup>th</sup> Place - No.5**  
**Andrii Sergiienko**  
**(Ukraine)**



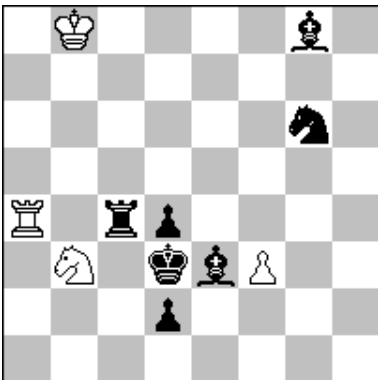
- a) 1.Bg1 Bxb3 2.Rc3 Rd5; b) 1.Rc5 Bb5 2.Bg1 Rd3;  
 c) 1.Rg4 Bd7 2.Bg3 Rf5; d) 1.b2 Bd1 2.Rf5 Rg4

The solutions are simple and the repetition of Bg1 a slight pity, but the aesthetic twinning and miniature setting impress. The bP pulls its weight, preventing cooks in c).

H#2

- b) g3<>a5; c) f4<>d4; d) f4<>d4, g3<>a5

**6<sup>th</sup> Place - No.17**  
**Yevhen Trakhtman**  
**(Ukraine)**



- a) 1.Rc2 Ra3 2.Bc4 Sc1;  
 b) 1.Rc3 Bh7 2.Rc4 Sf4

Black selfblocks while White constructs and fires batteries. The bS is superfluous at g6, but at b3 it prevents a dual.

H#2

- b) wBg8, wSg6, bRa4, bSb3

Westcliff-on-sea, United Kingdom 09.08.2019  
 Judge: Michael McDowell, mmcdchess@freeuk.com

## Section Endgames: Award by Steffen Slumstrup Nielsen

It was a great privilege to be allowed to judge this youth tournament. I was pleasantly surprised of the level of the main part of the 12 entries for the 4th YCCC.

The composers in the study section had to choose between two themes:

**Theme 1:** White takes advantage of black move(s) blocking square(s) around the black King

**Theme 3:** During the solution White plays a piece to a square immediately in front of one of his pawns, without capture. Later on the piece moves away and the pawn promotes (on the same line).

Theme 3 seems to have appealed more to the composers as 11 of 12 entries show this. All 12 studies, by the way, were win studies. It is easy to speculate that this may be due to the aggressive nature of young composers :-). Of course, the nature of the themes may also have played a part in the absence of draw studies.

Here is my ranking of the studies. I've made an effort to provide meaningful comments to all the studies. All composers must be praised for showing clear ideas in clear forms. There are no muddy sidelines in the studies, in contrast to many studies by more mature composers.

### 1<sup>st</sup> Place – No.5

**Christopher Yoo  
(USA)**



Win

#### 1. Nd8

The thematic move.

1. d8=Q? Bf7#

1. d8=N? Rc4

#### 1... Kg7

1... Rc4 2. Kg5

#### 2. c7 Bh7 3. Ne6+ Kf6 4. Nf8

4. d8=Q? Bg6+ 5. Kh6 Rh4#

#### 4... Bg8 5. d8=N

5. d8=Q? Bf7+ 6. Kh6 Rh4#

#### 5... Bf7+

5... Rc4 6. Nd7+ Kg7 7. Nc5 bxc5 8. c8=Q

#### 6. Nxf7 Rc4 7. Nd6!

Logical try 7. Nd7+ Ke6 8. Nc5+ Rxc5 9. bxc5 Kd7 10. Nd6 Kxc7!

(10... exd6? 11. cxd6 transfers)

7... exd6 8. Nd7+ Ke7 9. Nc5 Rxc5 10. bxc5 Kd7 11. cxd6 a6 12. Kg5+-

Clearly the best study of the tournament. White is just a move from promotion, but a mating net around his king prevents him from executing it. Instead he has to make a paradoxical, thematic move in front of his pawn to prevent the mate. I very much like how the thematic move is made by the same type of piece that is eventually promoted: A knight. I did not consider this harmonious idea, when offering the theme, but it seems to be an exciting path for future investigations. To my surprise such a “delayed knight promotion” has been shown a number of times in the past (there are 20 studies in Harold van der Heijdens database showing this), but none of the predecessors resemble this study. I wonder, also, if this is possible with rook or bishop? That is: Blocking of a pawn on the seventh rank by rook or bishop followed by promotion to that very type of piece, once “the blocker” moves away. Quite a challenge. Amazingly this has not been done with a queen either.

Back to the study at hand. This is a real “flow” study. The first 11 half moves are without capture. There is no single amazing move (though 1. Nd8! and 7. Nd6+! stand out). Instead the value of the study lies in the sum of all the moves. As a viewer/solver, one follows the plot with great excitement. How will White escape the mating net? And once that question is resolved there awaits another phase with a new plot. White has to make another imaginative move 7. Nd6!, putting a Black pawn on d6 for the future 11. cxd6. Very nice. The fact that both A-pawns are spectators is unfortunate, but both seem to be necessary as otherwise White wins by 11. cxb6 as well.

One last consideration. It is possible to begin the study one move earlier with the opening moves 1. d6-d7 Rg6-g4 (or for instance Rg1-g4). This would allow Black to build the cage around Kh5 during the solution. The downside is the confrontation of the pawns d6-e7, which to me is unaesthetic. Still, I would’ve slightly preferred this version.

**2<sup>nd</sup> Place – No.4**  
**Andrii Sergiienko**  
**(Ukraine)**



Win

- 1. e4!**  
 1. f7? Rxf7 2. g8=Q Rd7+  
 1. Kxc7? Nd5+ 2. Kd6 Nxf6 3. Ke6 Ng8 4. Kf7 Nh6+
- 1... Kc6**  
 1... Rc8+ 2. Ke7 Rg8 3. e5 Kc6 4. Kf7 Ra8 5. Ke6 Re8+ 6. Kf5
- 2. f7 Na8!**  
 2... Rd7+ 3. Ke8 Na8 4. Kf8 transfers
- 3. Ke8**  
 3. f8=Q? Rd7+ 4. Kc8 (4. Ke8 Nc7#) 4... Nb6+ 5. Kb8 Rb7#
- 3... Rd7 4. Kf8!**  
 4. g8=Q? Nc7+ 5. Kf8 Ne6+ 6. Ke8 Nc7+
- 4... Nc7 5. Kg8!**  
 5. g8=Q? Ne6+ 6. Ke8 Nc7+
- 5... Ne6 6. f8=Q Rxf7+ 7. Qxf7 Nxf7 8. Kxf7 Kd6 9. Kf6 +-**

The material of rook and knight vs pawns has a tendency to provide technical (boring) studies, with a lot of difficult, murky sidelines and often some long solutions without sparkling moves. This miniature is different. There is a lot to like. The opening quiet move 1. e4 preventing 1...Nd5+, the sacrifice 2. f7! and Black’s counterplay based on mating threats and threats of perpetual beginning with the surprising 2...Na8! The best part about the study, though, is the thematic journey of the White king in front of his two candidate pawns. The move 4. Kf8 is thematic as the f-pawn goes on to promote. 5. Kg8 is not thematic, but still emphasizes the general idea of the study. The tries 4. f8Q? and 5. g8Q? are provided for with clear refutations. On the one hand, the clarity of these variations is a clear plus, but on the other hand the king moves become less paradoxical when the alternatives quickly fail. I guess this is every composer’s dilemma: To create clearly understandable lines, that are still challenging.

It is a slight shame that Black has the alternative move order 2...Rd7+ instead of 2...Na8!

In my view 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> place were very close in quality.

**3<sup>rd</sup> Place – No.3**  
**Andrii Sergiienko**  
**(Ukraine)**



Win

- 1. Nc7**
1. Nb6? Re8
- 1... Re2+ 2. Kxh3**
2. Kg3? Ra2 3. a8=Q Rxa8 4. Nxa8 Kb2
- 2... Ra2 3. a8=Q Rxa8 4. Nxa8 Kb2 5. c4 dxc4 6. Nb6**
- 6.Nc7? c3
- 6... Kb3**
- 6... c3 7. Na4+
- 7. Nd5** The thematic move
- 7...h5 8. Kh4 g5+**
- 8...Ka4 9. Nc3+ Ka5 10. Ne4 Kb6 11. d5 Kc7 12. Kg5! +-
- 9. Kxh5!**
9. Kxg5? Kc2! (But also 9... h4! 10. Kxh4 Kc2 11. Ne3+ Kd3 12. d5 Kxe3 13. d6 c3 14. d7 c2 15. d8=Q Ke2) 10. Ne3+ Kd3 11. d5 Kxe3 12. d6 c3 13. d7 c2 14. d8=Q c1=Q and no win due to the king's position on g5.
- 9...Kc2 10. Ne3+ Kd3 11. d5 Kxe3 12. d6 c3 13. d7 c2 14. d8=Q**
- The theme is completed **c1=Q 15. Qg5+**

This study has some amusing characteristics. The correct choice on move one (1. Nc7) becomes the try on move five when the knight has a similar choice between squares b6 and c7. I like how the thematic move 7. Nd5! appears at a late stage of the study following a fine introduction. After 7. Nd5 a strange position appears as neither White nor Black appears to be able to make progress. However White can approach with the king, but after 8...Kg5 he has to make an exact choice of capture on h5 or g5?

Unfortunately the logic of 9. Kxh5 becomes a little flawed, because after the alternative 9. Kxg5? Black has two drawing lines; the intended 9...Kc2 and 9...h4. This takes the some air out an otherwise impeccable finish to the study.

**4<sup>th</sup> Place – No.9**  
**Ilija Serafimović**  
**(Serbia)**



Win

- 1. Nc5 Ke2 2. Nxd3 Kxd3 3. c5 Nb3**
- 3... Nc2 4. c6 Ne3 5. Ke6
- 4. c6 Nc5 5. c7 Nd7+ 6. Ke6**
- The king most stay close to avoid the plan of 6...Nb6 7...Nc8 and 8...Kxc3:
6. Kf7? Nb6 7. Bg1 Nc8 8. Ke8 a5 9. Kd8 a4 10. Kxc8 a3 11. Kb7 a2 12. c8=Q a1=Q=
6. Ke7? does not work either, due to 6...Nb6 7. Bg1 Nd5+=
- 6... Nb6 7. Bg1 Kc4**
- To prevent 8. c4
- 7...Kxc3 8. Bxb6 axb6 9. c8=Q+ Kb2 10. Qh8+ fails as well.
- 8. Kf7!**
8. Kd6? Kb5
- 8.. Nc8 9. Ke8 Kxc3 10. Kd8** 10.Kd7? Nb6+ 11. Bxb6 axb6 12. c8=Q+ Kd2=
- 10... Nb6 11. Bxb6 axb6 12. c8=Q+ Kb2 13. Qg4 1-0**

Probably the most complex and mature study of the tournament showing a surprising dance of the White king to avoid Black drawing despite being a queen down. The most interesting part of the study begins with the precise move 6. Ke6 which is followed up by the even more surprising 8. Kf7!. Then he has to make another precise move 10. Kd8! instead of 10. Kd7? blocking the route of the queen to g4.. In the end White's plan succeeds and he is able to stop the dangerous Black g-pawn.

The thematic move 1. Nc5! occurs at an early stage and has no real connection to the ensuing play. This downgrades the study in my view. If it were not for the theme requirement a better version of the study would be to simply begin by 1. c4-c5.

**5<sup>th</sup> Place – No.1**  
**Aleksei Abramenko**  
**(Russia)**



Win

**1. Kg2!**

1. Kg3? Kxd6 2. Nxb7+ Kc6 3. Na5+ Kc5 4. Nb3+ Kb4 5. a5 Kxb3 6. Kf3 Kc4 7. a6 Kd3=

**1... Kxd6 2. Nxb7+ Kc6 3. Na5+ Kc5 4. Nb3+ Kb4 5. a5 Kxb3 6. Kf1 Kc4**

**7. a6 Kb5**

7... Kd3 8. Ke1

**8. a7 Kb6 9. a8=Q 1-0**

It is seldom that the best move of a study is the very first one. But I think this is the case here. I think most OTB players would play 1. Kg3 without much thought. But that would be a “blunder” since White will not have the option 6. Kf1 and the alternative 6. Kf3 just fails.

The second interesting point of the study is the thematic move 3. Na5+. This is the third occurrence in this tournament of a knight move to the 5th rank blocking a pawn on the 4th rank. This constellation must be very natural to the theme, somehow. In this case, the thematic move is less surprising, as there are no obvious alternatives.

**6<sup>th</sup> Place – No.8**  
**Ilija Serafimović**  
**(Serbia)**



Win

**1. b7 Kf2 2. Bb8**

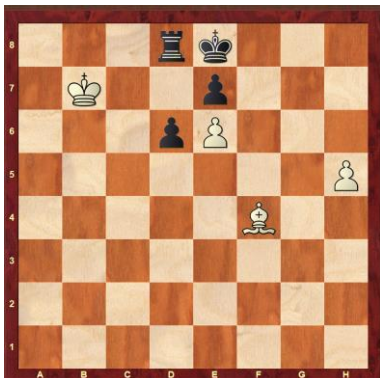
The thematic move. Try 2. b8=Q g3! and White is forced to sacrifice the mighty queen with 3. Qxg3 Nxg3+ 4. Kh2 Ne4! It is better to just sacrifice a bishop.

**2... g3 3. Bxg3+ Nxg3+ 4. Kh2 g4 5. b8=Q Nf1+ 6. Kh1 Ng3+ 7. Qxg3+ Kxg3 8. Kg1**

This is a little study, with a humorous twist. White is clearly winning if he manages to disrupt Black’s threats, but he has to hesitate before queening. The logic is clear and the play is pleasant, but perhaps I’m missing some great surprise.

### 7<sup>th</sup> Place – No.7

**Glafira Kulish**  
(Russia)



Win

1. Bh6 d5
2. Bg7 d4
3. h6 Rd5
4. h7 Rh5
5. h8=Q+ Rxh8
6. Bxh8 d3
7. Bc3 1-0

A sympathetic, but little study. The first move 1. Bh6 is of most interest, keeping the Black king and rook stuck. After that the play is nice, but of a technical character without surprises.

### 8-12<sup>th</sup> Place – No.2

**Aleksei Abramenko**  
(Russia)



Win

1. Bd7+!
1. d7? g2
2. d8=Q g1=Q
- 1... Kh2
2. Bh3 Kxh3
3. d7 g2
4. d8=Q g1=Q
5. Qh8+ Nh5
6. Qxh5+ Kg2
7. Qg4+ Kf1
8. Qxg1+ Kxg1
9. f4 1-0

All studies from 8th-12th place has something interesting to offer, but also some deficiencies, that I will try to describe in what follows.

This study would have been placed higher were it not for a clear predecessor. The point of the study, getting rid of a bishop from the 8th rank, has namely already been shown by Martin Minski and myself (Shakhmatnaya Kompozitsia 2017, see study 1 in the appendix). In this study however, the preparatory move before the bishop sac on h3 is made to d7, the square just in the front of the pawn, and this is in fact more effectful and paradoxical than the move made to e6 in our study. Still, the anticipation is serious. After 6...Kxg2 white has more ways to win, for instance 7. Qg4+ Kf1 8. Qc4+ Kg2 9. f4, so I think the solution should ideally end with 6. Qxh5+-

### 8-12<sup>th</sup> Place – No.12

**Artem Tyurin**  
(Russia)



Win

1. Rd5+ Bd2
2. Rxd2+ Kxd2
3. Bh6 c3
4. Kb3 c2+
5. Bxe3+ Kxe3
6. Kxc2 Kf4
7. h6 Kg5
8. h7 Kg6
9. h8=Q 1-0

Once again a bishop steps in front of the pawn with 3. Bh6!. Here the move is slightly less paradoxical than in the other examples, because it is quite obvious that this is the only move to give White winning chances. The finish is nice and clear, as White wins by the well known tempo. I like some additional surprises to give this a higher place.

## 8-12<sup>th</sup> Place – No.11

Roy Ehrlich  
(Israel)



Win

### 1. Nc8! Rxe2

1... Bf8 2. e7 Bxe7 3. Nxe7 Rxe2 4. Nd5

### 2. Nxd6 Rxe3 (2...Bxe6 3. e4)

### 3. Bc8! Bxe6

3... Rxe6 4. Bxe6 Bxe6 5. Kc5 Ka2 6. Kd4 Kb3 7. Ke5 Bh3 8. Nf5 Bg2  
9. c7 Bb7 10. Nd6

### 4. Bxe6 Rxe6 5. c7 Rxd6+ 6. Kb5 Rd5+ 7. Kb4 Rd4+ 8. Kb3 Rd3+ 9. Kc2 Rd4 10. c8=R

After c8 has been occupied by both knight and bishop the pawn finally promotes to rook! And to queen in the try: 10. c8=Q? Rc4+ 11. Qxc4= This may be coined "All-occupation" of c8.

### 10... Ra4 11.Kb3 1-0

Following Black's 5...Rxd6 we have the famous Saavedra position (see study 2 in the appendix). The idea of the composer is ambitious, as he plays not *one*, but *two* pieces in front of the pawn before it's eventual promotion.; 1. Nc8 and 3. Bc8. Unfortunately this introductory concept involves far too many captures. 6 in the first 8 halfmoves. Generally captures and exchanges are considered unaesthetic.

## 8-12<sup>th</sup> Place – No.6

Danila Pavlov  
(Russia)



Win

### 1. gxh4 h2 2. Nf3 g4 3. Nxh2 Rxh2 4. Bb8 Rg2

4... Rxh4 5. Ra5# (5. Bg3)

4... g3 5. Bxg3

### 5. Bg3

Theme #1

### 5... Rxg3 6. Rh8 Kxh4 7. Kg6# 1-0

This was the only study showing theme #1, a block of the Black king. Once again, anticipations prevent a study from fighting for the top spots. The final surprising move 5. Bg3!, blocking the square g3 for the king, has already occurred in studies by Gurvich and Timman (see studies 3 and 4 in the appendix). Those are not the worst guys to be anticipated by, but this still means that the study falls short of the top places.

I like the introductory play, and especially how the bishop moves to b8, blocking the path for Ra8 and then immediately opens it again.

8-12<sup>th</sup> Place – No.10

Maksim Romanov  
(Russia)



1. Bb8 a3 2. Bxd6 a2 3. Be5 Kc2 4. Ba1 Kb1 5. Bd4 Kc2 6. e5 1-0

Here White again plays a bishop in front of his pawn. The play is nice and clear, but I lack some great surprises.

Win

Copenhagen 11.08.2019,

Judge: Steffen Slumstrup Nielsen, stjeffen@gmail.com

## Appendix for the Endgames section

1 Nielsen/Minski

Shakhmatnaya Kompositsia 2017



1. c5 Nf7 2. h6 Nxh6 3. Be6 Ng8 4. Bxg8 Kh3 5. Be6+! (thematic try 5. c6 and Bg8 is in the way of the future queen) 5... Kh2 6. Bh3 Kxh3 7. c6 g2 8. c7 g1=Q 9. c8=Q+ Kh4 10. Qh8+ Kg5 11. Qg7+/11.Qg8+ Kf5 12. Qxg1 1-0

Win

3 Gurvich

Shakhmatnaya Moskva 1959



1. Bg8 Rb2 2. Bb3 Rxb3 3. Ra8! Kxa4 4. Kb6# 1-0

Win

2 Timman (After Gurvich)

The Art of the Endgame 2012



1. Bf8 Bxf8 2. e7! Bxe7 3. Bb3 Rxb3 4. Ra8 Kxa4 5. Kb6# 1-0

Win

4 Saavedra

Glasgow Weekly Citizen 1895



1. c7 Rd6+ 2. Kb5 Rd5+ 3. Kb4 Rd4+ 4. Kb3 (or 4. Kc3 Rd1 5. Kc2) 4... Rd3+ 5. Kc2 Rd4 6. c8=R! (6. c8=Q? Rc4+ 7. Qxc4) 6... Ra4 7. Kb3 1-0

Win



## THE WINNERS

#2		
Place	Name	Problem
1	Ilija Serafimović	No.11
2	Aleksei Abramenko	No.2
3	Yevhen Trakhtman	No.21
4-6	Andrii Sergiienko	No.6
4-6	Ilija Serafimović	No.12
4-6	Yevhen Trakhtman	No.22
7	Danila Pavlov	No.7
8	Ivan Popov	No.14
9	Artem Tyurin	No.23
10	Erik Ammer	No.8
11	Iancu-Ioan Sandea	No.10
12-17	Aleksandr Moshkov	No.4
12-17	Ivan Novikov	No.13
12-17	Nikolay Zhugin	No.16
12-17	Potap Orlov	No.17
12-17	Sofiya Danilina	No.18
12-17	Timofey Kuryanov	No.19
18	Nikolay Zhugin	No.15
19-23	Aggelis Efthymios Rafail	No.1
19-23	Aleksei Abramenko	No.3
19-23	Alexandru Mihalcescu	No.5
19-23	Gordey Volosov	No.9
19-23	Timofey Kuryanov	No.20

h#2 (Theme 1)		
Place	Name	Problem
1	Aleksei Abramenko	No.2
2	Artem Tyurin	No.19
3	Aleksandr Moshkov	No.4
4	Emils Tabors	No.8
5	Ivan Popov	No.12
6	Maksim Romanov	No.14
7	Artjoms Burenkovs	No.6
8	Gordey Volosov	No.9
9	Timofey Kuryanov	No.16
10	Agnesa Stepania Ter-Avetisjana	No.1
11	Maksim Romanov	No.15
-	Aleksandr Moshkov	No.3
-	Ivan Popov	No.13

h#2 (Theme 2)		
Place	Name	Problem
1	Ilija Serafimović	No.10
2	Ilija Serafimović	No.11
3	Danila Pavlov	No.7
4	Yevhen Trakhtman	No.18
5	Andrii Sergiienko	No.5
6	Yevhen Trakhtman	No.17

EG		
Place	Name	Problem
1	Christopher Yoo	No.5
2	Andrii Sergiienko	No.4
3	Andrii Sergiienko	No.3
4	Ilija Serafimović	No.9
5	Aleksei Abramenko	No.1
6	Ilija Serafimović	No.8
7	Glafira Kulish	No.7
8-12	Aleksei Abramenko	No.2
8-12	Artem Tyurin	No.12
8-12	Roy Ehrlich	No.11
8-12	Danila Pavlov	No.6
8-12	Maksim Romanov	No.10

The Cup WINNER:

**Ilija Serafimović**, Serbia (68 points)

II. **Aleksei Abramenko**, Russia (40 points)

III. **Andrii Sergiienko**, Ukraine (37 points)

15 participants  
getting medals  
for the special  
achievements

