



6<sup>th</sup> YCCC 2022

THE AWARD



## Award of the 6<sup>th</sup> YCCC – Introduction

The 6th YCCC 2022 engaged 31 young composers (born 1999 and younger) from the record number of 14 countries (Azerbaijan, Canada, Hungary, India, Israel, Japan, Latvia, Poland, Romania, Russia, Serbia, Ukraine, USA and Vietnam). Once again, most of the “old” participants have shown a visible progress in our art, and a new group of U16 composers have announced their bright future. Warm welcome to the first YCCC entries from Hungary and Poland!

The general format, as well as most of the judges, remained the same as in 2021. Section A (thematic #2) was judged and deeply analyzed (with many diagrams to compare and positions to suggest) by ever enthusiastic David Shire, while Wieland Bruch joined him again, searching for anticipations. As in 2021, a rarely used matrix (position of 4 Knights) was offered for inspiration, to assure some level of originality.

It's a great luck to have enthusiastic judges! Steffen Slumstrup Nielsen showed it again, offering another rarely recognized thematic motive for the endgames in Section B. Discriminating an original and attractive thematic condition is a piece of creation, and we hope he will keep doing it in the future.

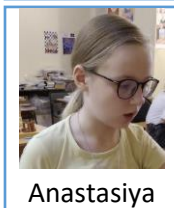
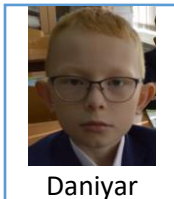
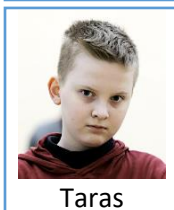
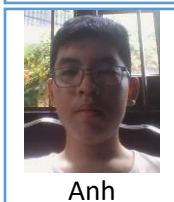
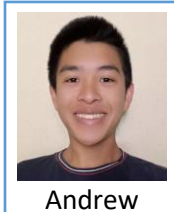
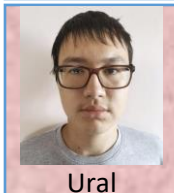
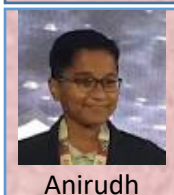
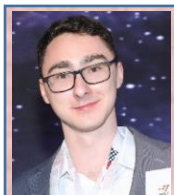
This kind of YCCC investigation wasn't needed for the Section C. The free choice of genres and themes produced the largest section, with 27 participants. If in 2021 this section was dominated by direct problems, now we got almost all types of genres, with endgames taking one third. It was impressive to see this variety among the top places: #2, #3, #4, endgames, h#, S# and fairies. The group of eight judges have competed between themselves in devotion and enthusiasm, rarely seen in any adults competition: Michel Caillaud, Ofer Comay, Gady Costeff, Vlaicu Crisan, Paz Einat, Hans Gruber, Michael McDowell, and Andrey Selivanov.

Finally, I want to congratulate to all the participants for their valuable contributions, and to thank the permanent YCCC director Julia Vysotska for preparing, designing and polishing all materials about 6<sup>th</sup> YCCC, including this final booklet. We are all looking forward to the 7<sup>th</sup> YCCC 2023!

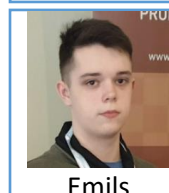
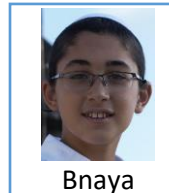
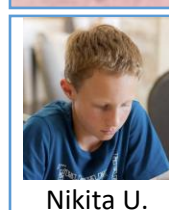
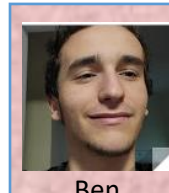
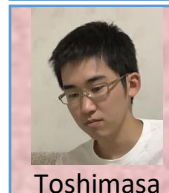
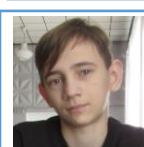
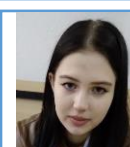
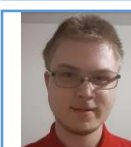
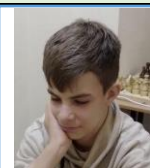
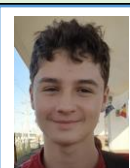
Marjan Kovačević

YCCC Coordinator

November, 2022

Award of the 6<sup>th</sup> YCCC – PARTICIPANTS

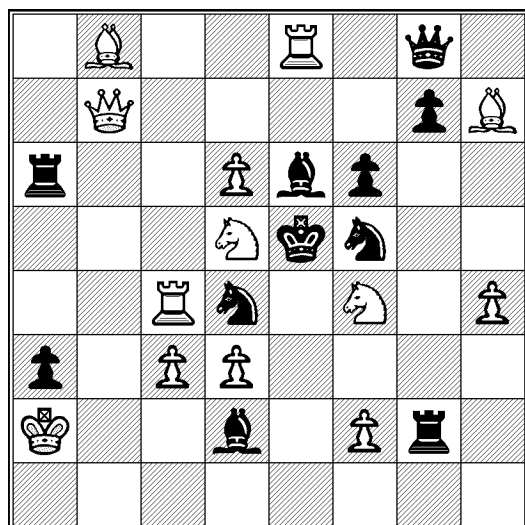
No	Name	Country	Section A	Section B	Section C
1	Aleksei Abramenko	Russia	1		
2	Anastasiya Bazhan	Russia			1
3	Andrew Vodinh-Ho	USA	1	1	1
4	Andrii Sergiienko	Ukraine	1	1	1
5	Anh Tran Ngoc Duy	Vietnam			1
6	Anirudh Daga	India	1	1	1
7	Anton Nasyrov	Russia			1
8	Arina Shtang	Russia			1
9	Attila Jr. Forgacs	Hungary			1
10	Ben Smolkin	Canada		1	1
11	Bnaya Sharabi	Israel			1
12	Bogdan Muliukin	Russia			1
13	Daniyar Farzaleev	Russia		1	1
14	Daria Maksimova	Russia			1
15	Dmitry Bozhenko	Russia	1		
16	Dylan Schenker	USA	1	1	1
17	Emils Tabors	Latvia			1
18	Iancu-Ioan Sandea	Romania	1		
19	Ilija Serafimović	Serbia	1	1	1
20	Itay Richardson	Israel			1
21	Ivan Belonozhko	Russia			1
22	James Malcom	USA			1
23	Michal Kozirowicz	Poland			1
24	Nikita Matveev	Russia			1
25	Nikita Ushakov	Russia	1	1	1
26	Oleg Nosenko	Russia			1
27	Samir Almammadov	Azerbaijan	1		1
28	Taras Rudenko	Ukraine	1	1	1
29	Toshimasa Fujiwara	Japan	1		1
30	Ural Khasanov	Russia	1	1	1
31	Vera Fomina	Russia	1		
	Countries:	14	14	10	27
31	Problems:		51		



## Award of the 6<sup>th</sup> YCCC – Section A

Composers were invited to construct two-movers in which all 4 knights occupy squares in the bK field; knights of the same colour guarding each other and knights of the opposite colour not attacking one another. A search of databases indicated that few diagrams had such an arrangement, suggesting that entries stood every chance of being original but that their composition might be fraught with difficulty... and so it proved. I received 14 diagrams – this number was down on last year. However, those participating rose to the challenge and some remarkable ideas were demonstrated!

### 1<sup>st</sup> Place – No.12 – Ilija Serafimović



Set play: 1...Sc6 2.Re4, 1...Sg3 2.cxd4.

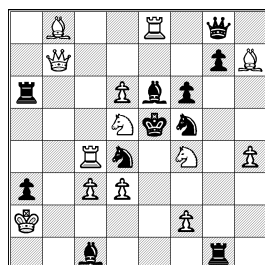
1.Se3? (>2.Qe4) 1...Sc6 2.Qb5 (2.Re4??),  
1...Sg3 2.Sg6 (1...Kxf4 2.Qe4) but 1...Rc6!

**1.Sb6!** (2.Qe4) 1...Sc6 2.Sd7 (2.Re4??),  
1...Sg3 2.d7 (1...Kxf4 2.Qe4)

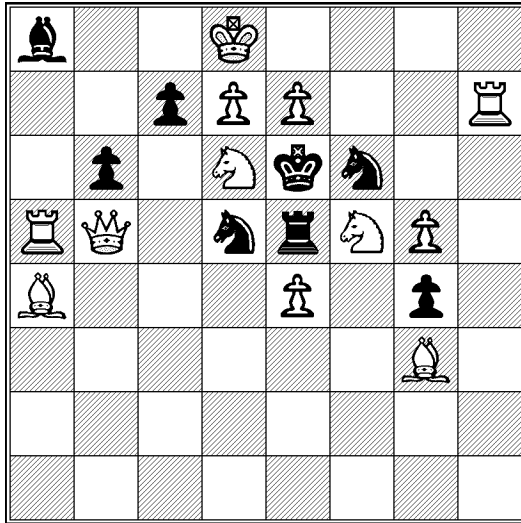
### #2

To receive a classical Zagoruiko (3x2 mate change) was an absolute delight! Moreover both try and key grant a flight to the bK. True, wPh4 is an indicator (though not wPf2) and this is the only blemish in an otherwise magnificent work. The success of the enterprise depends on the white half-pin line e6-a2, an inspired piece of invention. I understand that the composer has chosen to concentrate on black's two thematic defences and so has eschewed by-play. I am confident that the setting below was considered.

### 12 (v)



In the mate 1.Se3? Sg3 2.Sg6#, wSe3 holds f5. In the extra mate 1.Sb6! Re1 2.Sg6# bSf5 blocks f5. Thus 2.Sg6 becomes a genuinely transferred mate as 1...Re1 is not a valid defence in the try. In the context of the stipulation this gives an extra function for one of the knights. I am talking of nuances here but this is the setting I prefer. This entry is a clear winner and the author's technique is worthy of close study. A problem that would grace any tourney!

2<sup>nd</sup> Place – No.11 – Toshimasa Fujiwara

Set play: 1...Sc3 2.Qxe5, 1...Sxd7 2.Qxd7.

1.Qb4? (>2.Sg7/2.Sd4) 1...Rxf5 2.exf5, 1...Sxb4  
2.Rxe5 but 1...c5!

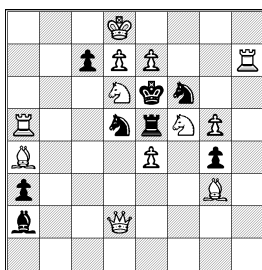
**1.Qb2!** (>2.Qxe5) 1...Rxe4 2.Sg7 (2.Sd4? Rxd4!),  
1...cxd6 2.Sd4 (2.Sg7? Kf7!), 1...Sc3 2.Rxe5 and  
1...Sxd7 2.Bxd7.

#2

Mate change features again here but the changes are concurrent, wRa5 and wBa4 duplicating the orthogonal/diagonal powers of the wQ. However, what sets this problem apart is the fine dual avoidance pair and it is entirely praiseworthy that these two mates are introduced as threats by the try. Three knights move in the course of the solution and the fourth, wSd6, guards f5/f7 *and* offers itself to capture with self-blocking!

This competition is designed to be a workshop so again I might suggest another direction. Seeing the wRa5 and wBa4 effectively eclipsed by the wQ, the solver might at once search for promising openings by the latter unit. Perhaps the try play could be expanded at the expense of losing those changes?

11 (v)



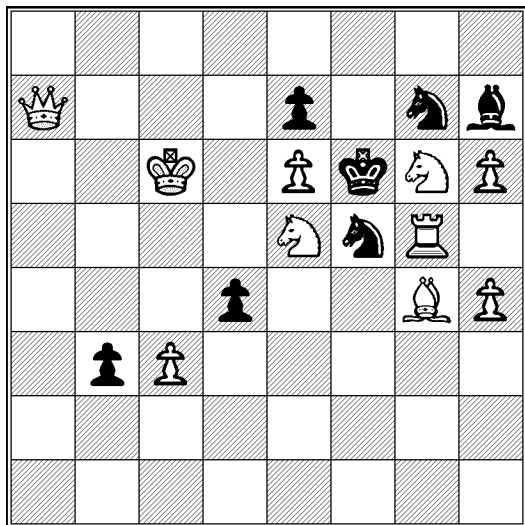
1.Ra6? (>2.Sg7/2.Sd4) 1...c6!

1.Qb4? (>2.Sg7/2.Sd4) 1...c5!

1.Qd4? (>2.Qxe5) 1...cxd6! (2.Sd4??)

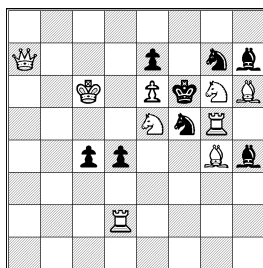
1.Qc3! (>2.Qxe5)

The three tries are all defeated by moves of bPc7.

3<sup>rd</sup> Place – No.14 - **Sergiienko Andrii**

#2

14 (v)

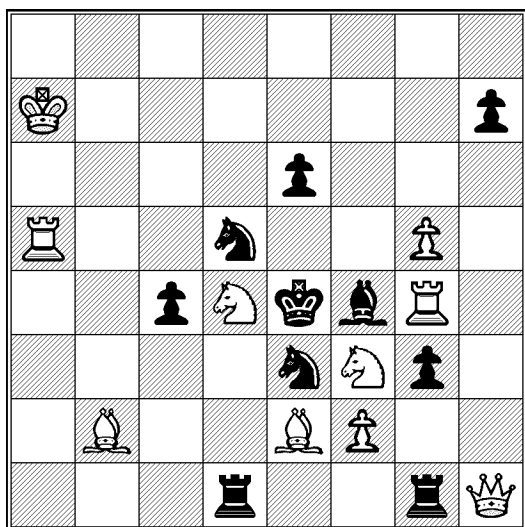


1.Re2? (>2.Sd7) promotes 1...Sxh6 2.Qxe7, 1...Sxe6 2.Rxf5 etc but 1...Bxg5!  
 1.Sf8! (>2.Sed7) Kxe5 2.Qxd4.

Set play: 1...Sxh4 2.Qxe7, 1...Sxe6 2.Rxf5 and (importantly) 1...Kxe6 2.Qxe7.

**1.Sf8!** (>2.Sed7) 1...Sxh4 2.Sxh7, 1...Sxe6 2.Sfd7 and 1...Kxe5 2.Qxd4.

The key gives one flight and takes another, a so called “give and take” key, leading to good changed mates. bSf5 is pinned from different directions when the bK takes his flights. It is a little unfortunate that the only possible purpose of wPc3 is to support the wQ in the 2.Qxd4 mate. Perhaps a different supporting white unit might have an additional role to play?

4<sup>th</sup> Place – No.1 - **Samir Alammammadov**

#2

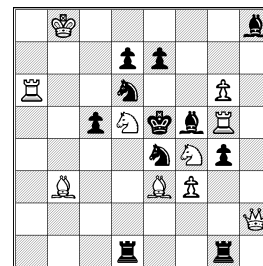
1.Sf5? (>2.Sd6) 1...e/Sxf5 2.Sd2, 1...Sd~  
 2.Sd2/Re5, 1...Kxf5 2.Sh4 but 1...Sxg4! (2.Qh7?)  
 unpins bBf4 with effect. **1.Sb5!** (>2.Sd6) 1...Sf5  
 2.Sd2, 1...Sd~ 2.Sc3!, 1...Kxf5 2.Sh4  
 and 1...Sxg4 2.Qh7.

As is the case with the first and third placed problems, *all* the knights move in the course of the solution. Try and key both give a flight and how I enjoyed 2.Sc3#!

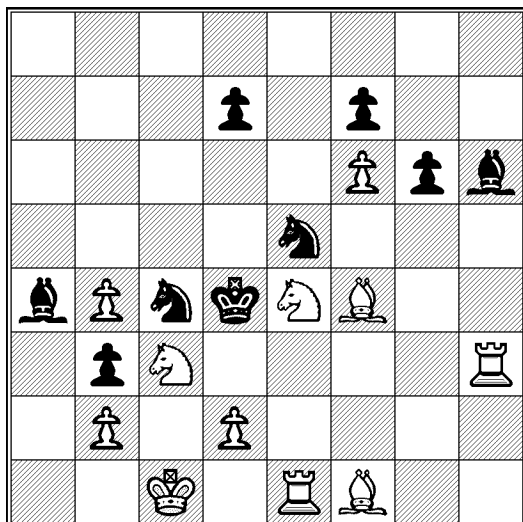


The try play dual is unfortunate and probably the composer refrained from adding bPd6 since this blocked a square in the extended bK field – 1.Sd2+! Ke5 2.Qe4# would be a cook. However, a simple remedy is to replace bPh7 with bBh7. This confers an advantage; the position can be moved up a rank and the cramp of the SE corner relieved.

1 (v)



5<sup>th</sup> Place – No.7 - Aleksei Abramenko



1.Se~? (>2.Re4) but 1...Bc6!

**1.Sc5!** (>2.Re4) 1...Bc6 2.Sxb3, 1...Sxd2/Sd6

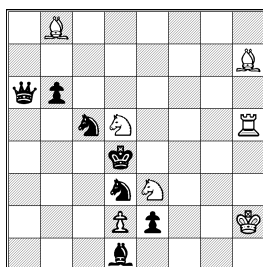
2.Bxe5, 1...Se3 2.dxe3, 1...d5 2.Se2 and

1...Sd3+ 2.Rxd3.

#2

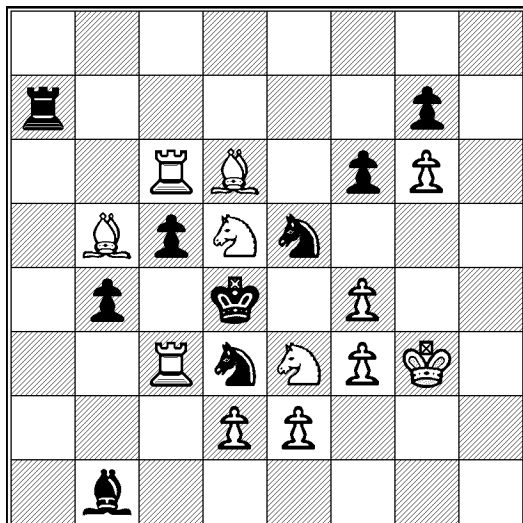
A random move by wSe4 introduces a threat that is refuted. An improved move by the wS provides for this awkward defence – this is “white correction”. I warmly approve of this concept! All 4 knights move and in order to achieve this it has proved necessary to employ a precise wK placement and an otherwise unnecessary wRh3 to provide mate after the checking defence. This has led to constructional difficulty and the mate 2.Se2# is now of lesser interest. Might I suggest the reconstruction below?

7 (v)



bSc5 is functionally important – it blocks c5. And bPc5 would not be good because 1...Sb4 2.Be5 and 2.Rh4 is then an unfortunate dual.

1.Sc3! Qc4 2.Sf5 – wSc3 uniquely guards e4.

6<sup>th</sup> Place – No.5 - Nikita Ushakov

#2

1.Bxe5+? fxe5 2.Rc4 but 1...Sxe5! 1.fxe5?  
(>2.Rc4) Sxe5 2.Bxc5 but 1...Sb2! (2.Bxc5? Kxe5!)  
Also 1...bxc3 2.dxc3 and 1...Ba2 2.Rxd3.

1.Rxd3+? Bxd3 2.Bxc5 but 1...Sxd3! 1.exd3?  
(>2.Bxc5) Sxd3 2.Rc4 but 1...Sd7! (2.Rc4? Kxd3!)

{1.Bxd3? (2.Bxc5) Sxd3/Sd7 2.Rc4 but 1...Ra5!}

1.Bc4? (>2.Sf5) 1...Sd~ 2.Bxc5, 1...Sxc4 2.Rxc4,  
1...bxc3 2.dxc3 but 1...Sxf3! (2.Rc4??)

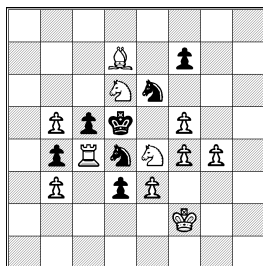
**1.Sb6!** (>2.Sf5) 1...Sd~ 2.Bxc5 and 1...Sxf3 2.Rc4.

The stipulation stated that knights of the same colour should guard each other. In relation to the black knights the author chose to *thematise* this condition and my congratulations are in order; the interpretation is original and I love it! The first two pairs of tries are perfectly matched and balanced – the “correcting” captures of the black knights by the white pawns share the same weakness.

Convention frowns on tries that capture yet alone with check; such daring is entirely justified in this instance and deserves reward. However, this diagram was the most difficult to rank in the tourney!

Unfortunately the key is weak; wSd5 moves to the only square where it can avoid capture and wRc6 is reduced to the role of spectator. Yes, it does prevent the cook 1.Bc6 (also guarding d5) without the self-blocking error of 1.Bc4?, but a passive white officer in the actual play is a serious flaw. The diagram below shows an alternative means of developing the key phase.

5 (v)



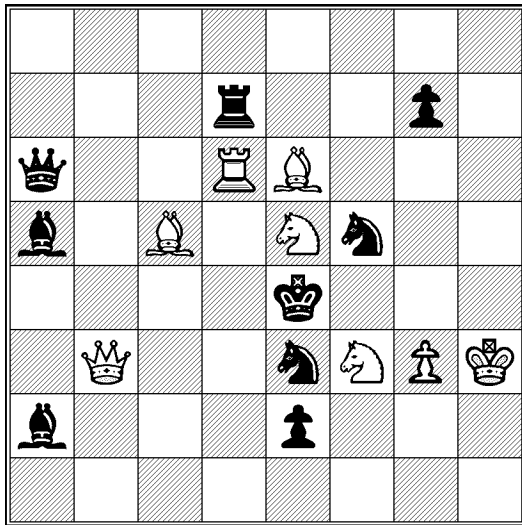
1.Bxe6+? Sxe6! 1.fxe6? Sxb3! 1.Rxd4+? Sxd4! 1.exd4? Sd8!

1.Sc8? (>2.Sf6) 1...Sxb3 2.Sb6 but 1...Sxf4!

1.Sxf7! (>2.Sf6) 1...Sxb3 2.Bxe6 and 1...Kxe4 2.Bc6.

wB and wR are the only officers supporting their knights and they combine in the mate following the flight capture.



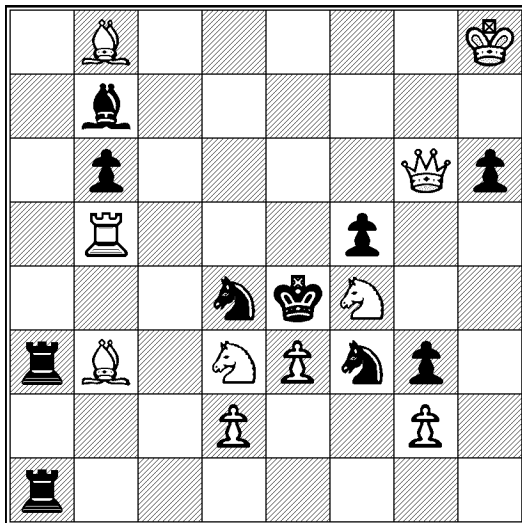
7<sup>th</sup> Place – No.13 - Iancu-Ioan Sandea

#2

1.Qb2? (>2.Sg5) 1...Sxg3(Sd4) 2.Q(x)d4  
but 1...Bc3!

**1.Sg4!** (>2.Sg5) 1...Kxf3 2.Bd5, 1...Sxg4 2.Bd5,  
1...Sxg3 2.Qxe3 and 1...Bd8 2.Sd2.

The key grants a flight and a pin mate ensues when the bK flees. All 4 knights move during the course of the solution but there is a minor downside. The means of controlling the powerful white force is most ingenious but also expensive in terms of material. The danger in circumstances such as these is that the solver might expect more play.

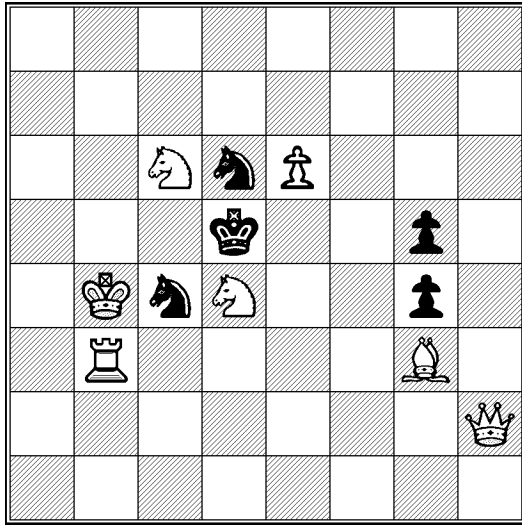
8<sup>th</sup> Place – No.3 - Taras Rudenko

#2

1.Qxg3? (>2.Sf2) but 1...Rf1! 1.Qxc5? (>2.Sc5)  
1... Se6/Sxb3 2.Qxb7 but 1...Rc1!

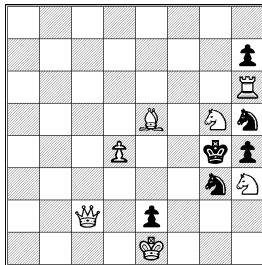
**1.Bc2!** (>2.Sf2/2.Sc5) 1...Rxd3 2.Bxd3, 1...Sxc2  
2.Qxf5 and 1...Sxd2 2.Re5.

The key carries a double threat and the two tries introduce each of these threats in turn. This fine idea gives a coherent framework to the problem and is known as the Barnes theme. To develop this coping with the restrictions of the stipulated condition is a considerable achievement!

9<sup>th</sup> Place – No.4 - Ural Khasanov

#2

5 (v)

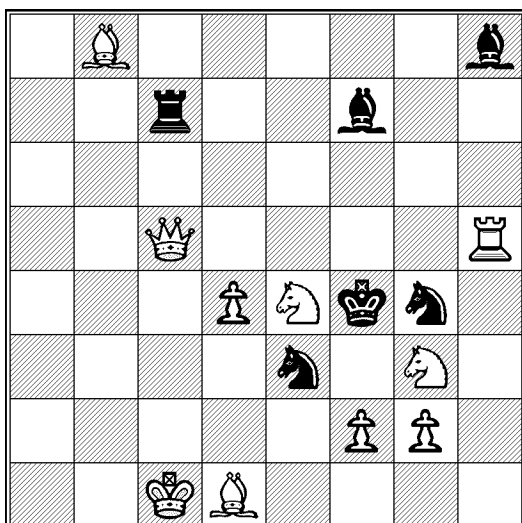


1.Qe2? (-) 1...Sd~ 2.Qg2, 1...Se4!? 2.Qxc4,  
1...Sc~ 2.Qe5 but 1...Se3!

**1.Qh8!** (-) 1...Sd~ 2.Qh1, 1...Se4!? 2.Se7! ,  
1...Sc~ 2.Qe5 and 1...Ke4 2.Qh1.

To achieve changes after the random and correction moves of bSd6 is a good objective. However, the try is flight-taking whilst the key is “neutral”. It is also a little unfortunate that wRc3 has no role in the try. However, this is the only Meredith (8-12 units only) of the tourney and such economy is most commendable. Ideally the try should be the “neutral” move and the key flight-giving in a matrix such as this, and this is possible with a different starting position

Set 1...Sg~ 2.Qc8, 1...Sf5!? 2.Qxe2. 1.Qxh7? (-) 1...Sh~ 2.Rxh4, 1...Sg~ 2.Qd7 but 1...Sf5! **1.Qc1!** (-) 1...Sh~ 2.Qf4, 1...Sg~ 2.Qc8, 1...Sf5 2.Sf2 and 1...Kf5 2.Qc8. An extra bP has been used but I think the outcome makes this worthwhile.

10<sup>th</sup> Place – No.10 - Anirudh Daga

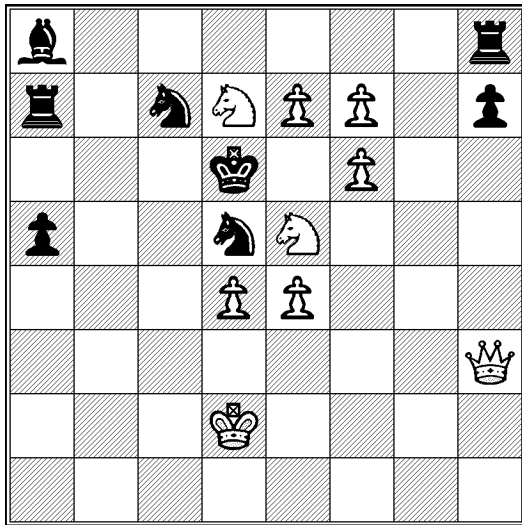
#2

1.Sg5? (>2.Sh3/2.Se2) 1...Sxf2! (2.Se2? Kg4!)

1.Sc3? (>2.S{either}e2/2.Qg5) 1...Se5!

**1.Bf3!** (>2.Se2) 1...Sxg2 2.Rf5 and  
1...Bc4 2.Qg5.

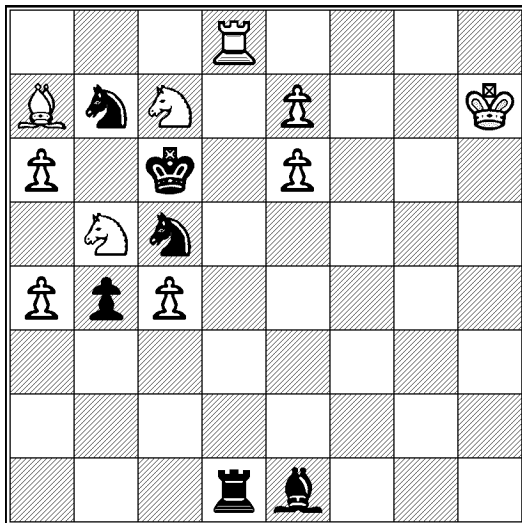
Again all 4 knights are involved in the action and the manner in which the black ones defend is of interest. The key critically crosses the e2 square so that moves by bSg4 do not meet the threat. It is encouraging to find a composer full of ideas but the realisation needs further sophistication. The overall picture is a little diffuse and a single unpin of the wQ is expensive in terms of the material used.

11/12<sup>th</sup> Place e.a. – No.8. - **Dmitry Bozhenko**

**1.Sf8!** (>2.Qd7) 1...Sb6/Sxf6 2.Qa3, 1...Sc~  
2.e8S, 1...Se8 2.fxe8 and 1...Bc6 2.Sc4.

The author has achieved his goals in an unfussy way in this problem. I particularly enjoyed the double function by wPf7, not only mating but also preventing a dual after 1...Bc6.

#2

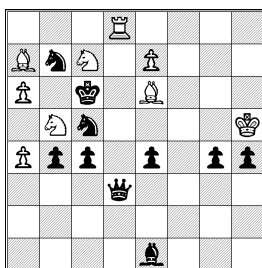
11/12<sup>th</sup> Place e.a. – No.9. - **Vera Fomina**

**1.Sd5!** (>2.Rc8) 1...Bg3 2.Sxb4, 1...Sd6 2.Rxd6,  
1...Sxd8 2.exd8S and 1...Sxe6/Sxa6 2.e8Q.

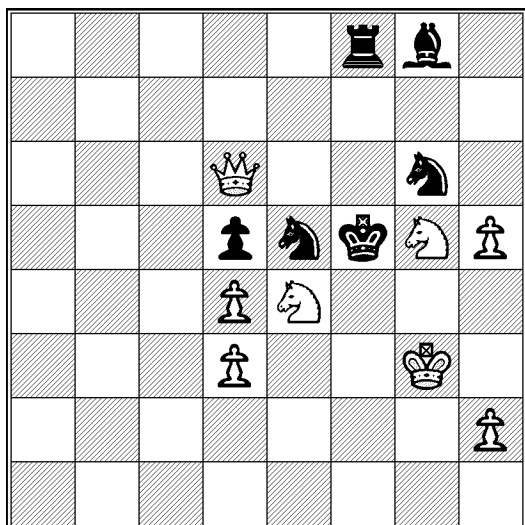
Here we see activity from 3 knights again with two different promotions. Ideally wSb5 should mate at d4 and this can be arranged... with a forest of black pawns!

#2

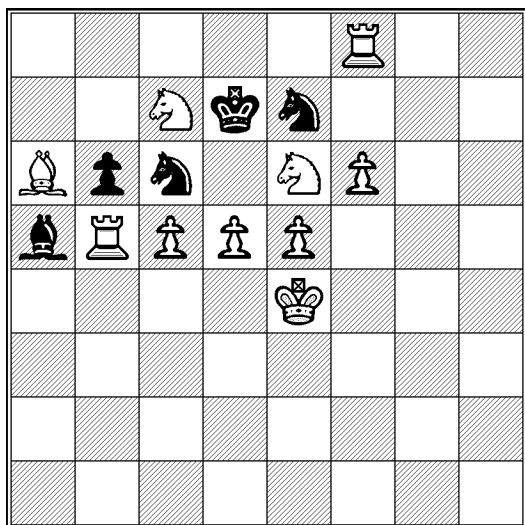
9 (v)



1.Sd5! (>2.Rc8) 1...Qg3 2.Sd4 and 1...Qxd5+ 2.Rxd5.

13<sup>th</sup> Place – No.6 - **Andrew Vodinh-Ho**

#2

14<sup>th</sup> Place – No.2 - **Dylan Schenker**

#2

**1.h4!** (-) 1...Rf7 2.Qe6 and 1...Bf7 2.Qf6.

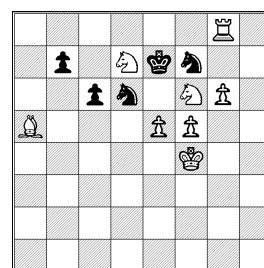
(This mutual interference between bR and bB is known as a Grimshaw) 1...Se~ 2.Qxg6, 1...Sg~ 2.Qxe5 and 1...dxe4 2.dxe4.

Wieland Bruch (who kindly checked for predecessors) noted that this diagram has close similarities with the Zander #2 quoted in the tourney announcement. However, the composer has added good strategy with the Grimshaw. Sadly the key by the out-of-play wPh2 is self-evident.

**1.Sa8!** (-) 1...B~ 2.Sxb6, 1...Sd~ 2.R(x)d8, 1...Se~ 2.B(x)c8 and 1...bxc5 2.Sxc5.

All the knights participate in the play and this is commended. Sadly wRb5 is unpleasant and the position is crowded. The black defences are simple un-guards and so, when circumstances permit, defences of greater interest might be developed; for example interference (as in the preceding problem) or self-block. The position below shows small economies.

2 (v)

**1.Sb8!** (-)

It has been a pleasure to analyse these entries and I congratulate the successful composers. I hope that those competitors who struggled with the stipulation will nonetheless have appreciated the exercise. Through such endeavours are skills improved! Our young composers will wish to join me in thanking Julia Vysotska and Marjan Kovačević for their dedication to YCCC. I also look forward to studying another fine crop of #2s in 2023!

David Shire, Canterbury, September 2022

## Award of the 6<sup>th</sup> YCCC – Section B

First of all thank you to Julia Vysotska and Marjan Kovačević for again asking me to undertake the enjoyable task of evaluating studies from young composers in the YCCC.

The thematic condition in section B was as follows:

*At some point during a mating study, Black's King is on square X. The King then moves at least twice and returns to square X, where it is mated.*

The theme was quite difficult and may have been a factor in the tournament receiving only 10 studies. Not surprisingly, they were all win studies :-)

The theme (perhaps too) excellently illustrated the dilemma composers are put in when taking part in a thematic tournament. A difficult decision must be made: Should one A) compose a study showing the theme in the most comprehensive, ambitious way or B) should one create the best study that “accidentally” meets the theme? My view on this is that I want to experience the best studies overall. I believe other judges might have put more emphasis on the thematic elements, for instance rewarding studies which feature the longest king walks (like study no 7).

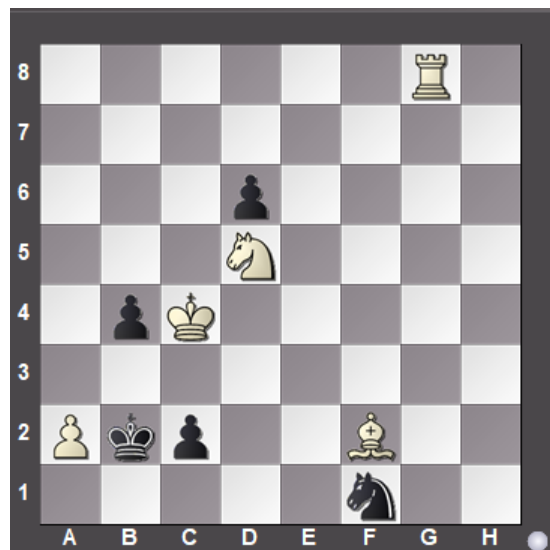
In hindsight, I am not too excited about the theme (which was suggested by myself!). In many of the studies the theme is hardly visible, unless one knows what one is looking for.

Overall, I experienced a big difference in quality between the best 4 studies (and best 3, in particular) and the rest of the field.

Unfortunately study no 2 (Ke7/Ke1) had the character of a moremover, with several alternative wins for White along the line. As a study it is cooked.

On to the placing of the nine remaining studies. The notation is by the composers themselves.

1<sup>st</sup> Place - No 9 - **Ilija Serafimović**



Win

**1.Bd4+ Kb1** [1...Ka3 2.Ra8#]

**2.Bb2 Kxb2** [The Initial position, only difference is that there is no Bf2.]

**3.Rg2 b3** [3...Kb1 4.Rxc2 Kxc2 5.Kxb4 Nd2 6.a4 Nb3 7.Ne3+ Kb2 8.Nc4+ Kc2 9.Nxd6]

**4.axb3 Nd2+! 5.Rxd2 Ka3! 6.Nc3 d5+** [6...c1Q 7.Ra2#]

**7.Rxd5 c1Q 8.Ra5+ Kb2** [theme]

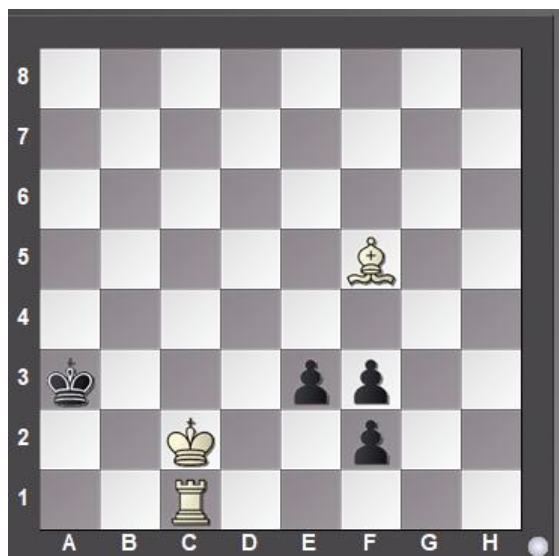
**9.Ra2#** [theme Black play on stalemate.]

**1-0**

The winning study sets off with a nice elimination of the bishop on f2 which turns out to be in the way on the second rank. Then, as White seems to have sufficiently halted Black's dangerous pawn, Black springs a major surprise with 3...b3 followed by 4...Nd2 aiming for a stalemate. But as it turns out the restricted position of the Black king on a3 is also suitable for mate (6. Nc3+!). The rook must be deflected to d5, but amusingly the mate falls on a2 anyway via the detour d2-d5-a5-a2. The Black king, beginning on b2, leaves for both b1 and a3, before returning to its destiny.

One small shame about this study is the fact that the b3-pawn is not necessary in the final mating picture. Another shame is the similarity of the study to a favorite of mine, Birnov's masterpiece from 1947 (Trud, 2nd prize, HHDBVI #68608). That study features the same mate, a queen promotion on c1 and even a pawn sacrifice on d5. On the other hand it has no stalemate and the present study shows many other creative aspects. Very pleasing throughout!

2<sup>nd</sup> Place - No 6 - **Ben Smolkin**



Win

**1.Kc3 Ka4 2.Kc4 Ka3** [2...Ka5 3.Kc5]

**3.Ra1+ Kb2 4.Rb1+** [4.Rf1 e2 5.Rxf2 Kc1]

**4...Ka2 5.Rf1 Ka3** [Main 5...e2 6.Rxf2 Ka1 7.Kb3 e1Q 8.Ra2#]

**6.Bb1** [6.Kc3 waste of time; 6.Ra1+ waste of time]

**6...e2 7.Rxf2 e1Q 8.Ra2#**

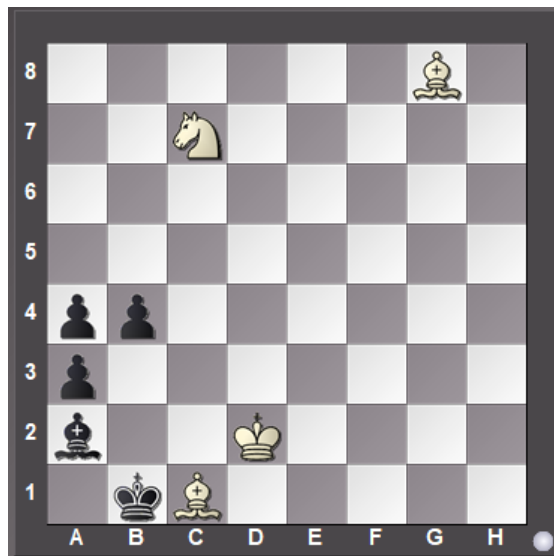
**1-0**

This miniature study grew on me as I studied the motivation of the play and the excellent economy with only one pawn being captured. The king leaves and returns to its mating square A3 twice in two different directions, just as is the case in the first prize. The simple starting position suggested to me that the study might turn out to be anticipated, but luckily those fears turned out to be unfounded.

Studies almost without captures have a tendency to become a little boring, but I don't think this is the case here, because of the imminent danger to Black's king throughout the study. A subtle and mature work.

The two top studies both show thematic moves of the kings, which are not in response to a White check. 1...Ka4, 2...Ka3 and 5...Ka3 in this study and 5...Ka3 in the first place study. In other words, both studies show more subtlety than is the case in the remaining studies. Creative Black play is very important in studies!

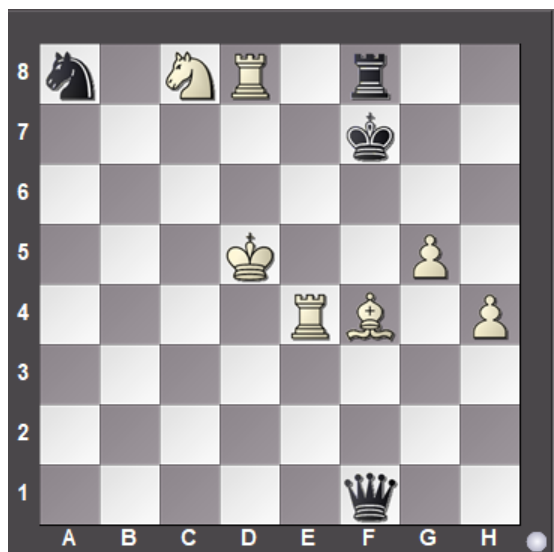


3<sup>rd</sup> Place - No 1 - **Dylan Schenker**

Win

This study mainly earned its high place due to the amusing repetition of sacrifices on a3. In general, the solution flows excellently. In fact, I would characterize this as a typical “flow study”, because the individual White moves are not that surprising, but as a whole, the study still leaves a pleasant impression.

Of course, the final win of knight vs pawn is well known.

4<sup>th</sup> Place - No 4 - **Ural Khasanov**

Win

This study ends just out of the medals. The main point of the study (9. Nd5!) is nice and clear, and leads up to the same mating position as we have already seen in the first prize study.

**1.Bh7+ Ka1 2.Nb5** [2.Na6 b3 3.Bxa3 b2]  
**2...Bb1 3.Bg8 Ba2** [3...a2 4.Ba3 bxa3 5.Kc1; 3...Bg6  
 4.Bxa3 bxa3 5.Kc1]

**4.Bxa2 Kxa2 5.Bxa3 Kb3** [5...bxa3 6.Kc2 Ka1 7.Nd4  
 Ka2 8.Nc6 Ka1 9.Nb4 a2 10.Kc1 a3 11.Nc2#]

**6.Bc1 a3 7.Kd3 Ka2** [7...a2 8.Nd4+]  
**8.Bxa3 bxa3** [8...Kb3 9.Bc1]

**9.Kc2 Ka1 10.Nd4 Ka2 11.Ne2 Ka1 12.Nc1 a2**  
**13.Nb3#**

1–0

**1.g6+** [1.Nd6+ Kg8 2.Rxf8+ Kxf8 3.h5 Qd3+ 4.Ke6 Nb6  
 5.g6 Nc8=]

**1...Kxg6 2.h5+** [2.Rxf8 Qb5+=]

**2...Kg7** [2...Kxh5 3.Re5+ Kg4 4.Rg5+ Kh4 5.Rxf8; 2...Kf7  
 3.Nd6+ Kg8 4.Rxf8+ Kxf8 5.Re8+ Kg7 6.h6+ Kg6 7.Rg8+  
 Kh5 8.h7+–]

**3.h6+ Kg8** [3...Kg6 4.Re6+ Rf6 5.Rg8+ Kh5 6.Rg5+ Kh4  
 7.Rxf6]

**4.h7+ Kxh7 5.Rxf8 Nb6+** [5...Qb5+ 6.Ke6 Qc6+ 7.Nd6;  
 5...Nc7+ 6.Ke5 Qb5+ 7.Kf6 Nd5+ 8.Kf7 Qb3 9.Rh8+ Kxh8  
 10.Be5+ Nf6+ 11.Kxf6 Kg8 12.Ne7+ Kf8 13.Nf5 Ke8  
 14.Bc7+ Kd7 15.Re7+ Kc8 16.Nd6#]

**6.Nxb6 Qb5+ 7.Ke6 Qc6+** [7...Qxb6+ 8.Bd6]

**8.Kf5 Qc5+ 9.Nd5 Qxf8+** [9...Qxd5+ 10.Be5 Qd7+ 11.Kg5  
 Qe7+ 12.Rf6]

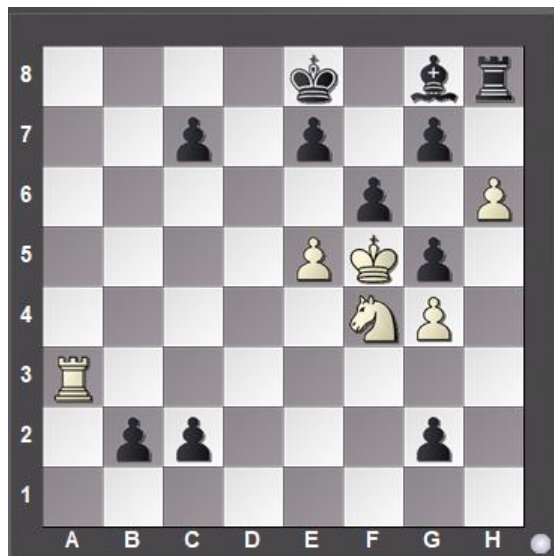
**10.Nf6+ Kg7 11.Bh6+ Kxh6 12.Rh4+ Kg7 13.Rh7#**

1–0

Some good technique is used throughout, for instance the march of the h-pawn to take the Black king out on a walk.

My main issue with the study is the capture of rook-f8 without it having moved. Also the starting position appears a little messy, especially with the two rooks facing each other on the 8th rank. Also, compared to the first placed study, the starting position bears no real resemblance to a game.

#### 5<sup>th</sup> Place - No 3 - Taras Rudenko



Win

**1.e6!** [1.Ra8+? Kd7!—+ (1...Kf7? 2.e6#) ]

**1...Bxe6+** [1...Bh7+ 2.Ng6 Bxg6+ 3.Kxg6 0–0 4.hxg7! Rb8 5.Rh3 b1Q 6.Rh8#]

**2.Kxe6 0–0! 3.h7+! Kh8** [3...Kxh7 4.Rh3+ Kg8 5.Ng6+— ]

**4.Ng6+ Kxh7 5.Nxf8+ Kg8 6.Ng6 g1N!** [6...c1Q 7.Nxe7+ Kh8 (7...Kf8 8.Ra8#) 8.Rh3#]

**7.Ra8+ Kh7 8.Kf7** [8.Kf5? e6+!—+]

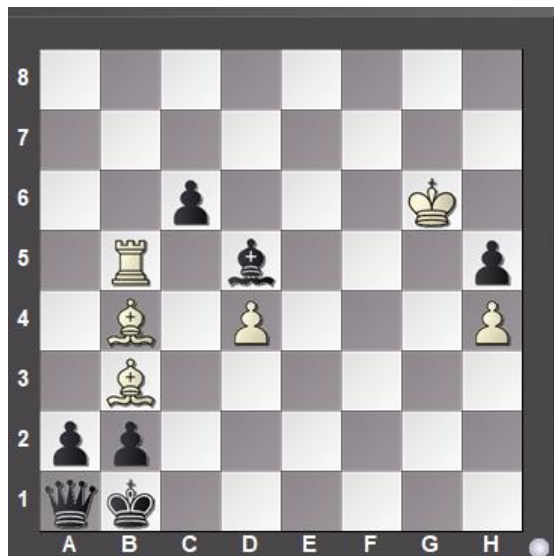
**8...Nf3 9.Rh8#** [Thematic mate to the black king which in option returns on three squares (g8, h7 or h8) in a different way.]

**1–0**

Here we have another study with good flow, including Black's castling, which one can almost always guess coming when seeing the starting diagram. Thematically the study is quite strong, with the king starting on e8, coming to h7, leaving that square again, only to be mated there anyway.

My main critique concerns the pawns on b2,c2 and g2. Especially the pair on the queen-side, which never move, are only on the board for correctness and that is very unfortunate.

#### 6<sup>th</sup> Place - No 8 - Anirudh Daga



Win

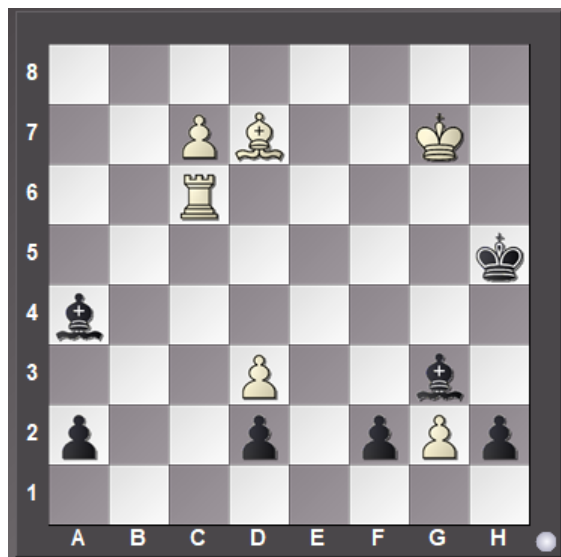
**1.Rxd5 cxd5 2.Bf8 Kc1 3.Bh6+ Kb1 4.Kg5 Kc1 5.Kf5+ Kb1 6.Kf4 Kc1 7.Kf3+ Kb1 8.Ke3 Kc1 9.Kd3+ Kb1 10.Bc2#**

**1–0**

We see an amusing diagonal travel of a king giving discovered checks from two bishops in turn. The theme is not new, but done in a good, economical way. The Black king returns to b1 four times before being mated there, which makes the study thematically very strong.

In reality we are dealing with a mate-in-10-moves-problem without many study-like qualities. For instance, Black has no counterplay, which is a shame. Also, the Black queen is locked up on a1 from the start, which takes away some of the pleasure.

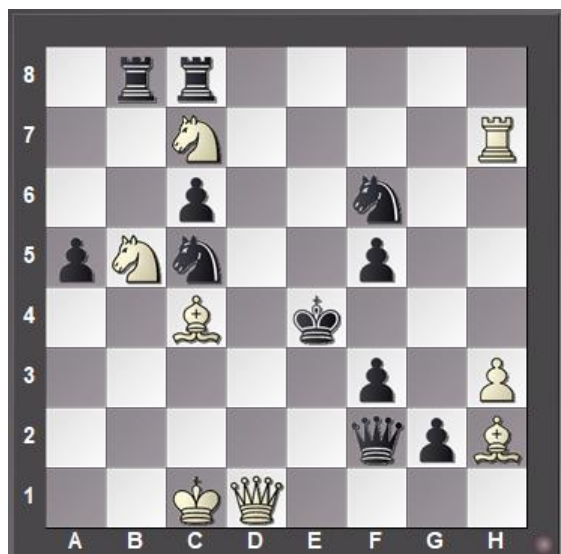
7th Place - No 10 - **Sergiienko Andrii**



Win

6. Bf3 is a very good move, which opens c8-h3 and closes f1-f7! But it deserves a better setting, with fewer extra pieces. It is a good exercise to try to find the “cleanest” position (with as few pieces as possible) where Bg4-f3 is still the only winning move. Having found that, one can try to build an even better introduction, for instance without four Black pawns already on the second rank, which is too unnatural (although they are nicely used in the sidelines).

8th Place - No 5 - **Nikita Ushakov**



Black to move, Win

**1.Bg4+**

[1.Rc5+? Kh4 2.c8Q a1Q+ 3.Kg6 Qf6+ 4.Kxf6 f1Q+ 5.Rf5 Be5+ 6.Kxe5 Qa1+ 7.d4 (7.Ke4 Qe1+ 8.Kd5 Bb3+ 9.Kd6 Qg3+ 10.Kc5 Qe3+) 7...Qxd4+ 8.Kxd4 d1Q+ 9.Ke5 Qa1+ 10.Ke6 Bb3+ 11.Kd6 Qd4+ 12.Ke7 Qg7+=; 1.c8Q? a1Q+ 2.Kh7 Bxc6 3.Qxc6 Qh8+ 4.Kxh8 h1Q 5.Kg7 Be5+ 6.Kh7 Kg5+ 7.Bh3 Qxh3+ 8.gxh3 d1Q=]

**1...Kh4 2.Rh6+ Kg5 3.Rg6+ Kh4 4.c8Q a1Q+ 5.Kh7 f1Q 6.Bf3 Qxf3 7.Qh3#**

**1-0**

**1...Qe3+ 2.Kc2** [2.Kb2? Rxc7 3.Rxc7 Rxb5+ 4.Bxb5 Nd5 (4...Qd4+)]

**2...Qf2+ 3.Kc3 Na4+ 4.Qxa4 Ke3** [4...Qe1+ 5.Kc2 Ke3 6.Qa3+ Kf2 7.Qc5+ Qe3]

**5.Re7+ Ne4+ 6.Rxe4+ fxe4 7.Qd1 Rd8 8.Nd5+ Rxd5 9.Bxd5 cxd5 10.Bxb8** [10.Bg1 Rc8+ 11.Kb3 Qxg1 12.Qxg1+ Kf4=]

**10...g1Q 11.Ba7+** [11.Qxg1 d4+]

**11...Kf4 12.Qxg1 Qxg1 13.Bxg1 e3 14.Bh2+** [14.Kd3 f2]

**14...Ke4 15.Nd6#**

**1-0**

The best thing about this study is the mating finale, with a pleasing mating picture. The introduction is too wild, however. By “wild” I mean that there are too many captures/exchanges and too many checks. Often introductions become better when they consist of fewer, more pointed moves. Here I had the feeling that the composer tried to make the study as long as possible, and that is no quality in itself. In addition, I believe the Black-to-move-stipulation ought only be used as an absolute last resort.

9<sup>th</sup> Place - No 7 - **Andrew Vodinh-Ho**



Win

**1.Qxd8+!** [1.Nxe7+? Kb8 2.N7c6+ Bxc6 3.Nxc6+ dxc6 4.Rxd8+ Ka7 5.Rxa8+ Nxa8 Black is still up 4 points of material and is winning.]

**1...Kxd8** [(theme)]

**2.Rxd7+ Ke8** [2...Kc8? 3.Rd8#]

**3.Rxe7+ Kf8 4.Rxf7+ Kg8** [4...Ke8? 5.Ng7#]

**5.Rg7+ Kf8** [5...Kh8? 6.Nf7#]

**6.Nd7+ Ke8 7.Nd6+ Kd8** [(theme)]

**8.Bh4+ Rg5 9.Bxg5+ Bf6 Bxf6#**

**1-0**

The Black king travels from d8 to g8 and back to d8. Well done! The play is too forced, however, as all White moves are checks. Furthermore, a lot of Black pieces function only as spectators (they are there for correctness only)

**Steffen Slumstrup Nielsen, Copenhagen, October 10<sup>th</sup>, 2022**

## Award of the 6<sup>th</sup> YCCC – Section C

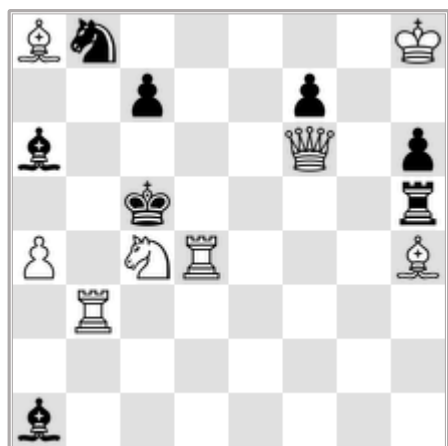
This section was open to all genres and themes, without any restrictions in contents. It was commented and evaluated by eighth judges, who used a scale from 0 to 4 to mark the entries. Out of 27 entries, only No. 13 (S#17) was excluded, after finding an unintended solution: 4.Rxg8 Kb7 5.Rd8 Ka7 6.Sc5 bxc5 7.Re8 Kb7 8.b6 Ka6 9.Re7 Ka5 10.b7 Ka4 11.Rxe5 Ka5 12.Kb3 Kb5 13.b8Q+ Ka5 14.Ka2 Ka4 15.Qb6 c4 16.Qb3+ cxb3#.

The final rank presents average marks, after the lowest and the highest marks were excluded:

Place	Composer	Problem	PE	OC	MC	MMD	AS	VC	GC	HG	Average	Average excl. min and max
1	Ilija Serafimović	25	3.5	3	3.5	3.5	2.5	3.5	3.5	3.5	3.31	3.42
2	Ural Khasanov	7	2.5	3.5	3	2.5	3	3.5	4	2.5	3.06	3.00
3	Anirudh Daga	23	3.5	3	3	2.5	2.5	3	4	2	2.94	2.92
4	Tran Ngoc Duy Anh	1	3	2	3.5		2.5	2.5	3.5	2.5	2.79	2.80
5-6	Samir Almammadov	6	3	2.5	2	3	3.5	2.5	4	1.5	2.75	2.75
5-6	Toshimasa Fujiwara	14	2	2.5	2.5	3	2.5	3	3.5	3	2.75	2.75
7	Ivan Belonozhko	8	2.5	2.5	3		2.5	3	4	2.5	2.86	2.70
8-9	Dylan Schenker	3	3	2	3		2.5	2.5	3	2	2.57	2.60
8-9	Ben Smolkin	10	2	3	2		2.5	3	2.5	3	2.57	2.60
10-11	BNaya Sharabi	12	2	2	2	2.5	2.5	2.5	3	2.5	2.38	2.33
10-11	Oleg Nosenko	27	2	2.5	2.5	3	2.5	2	2.5	2	2.38	2.33
12	Anton Nasyrov	17	2	2	2	2.5	3	2	2.5	2.5	2.31	2.25
13	Andrii Sergilenko	26	3	2	2.5		1.5	2	2.5	2	2.21	2.20
14	Andrew Vodinh-Ho	11	2	2.5	2		2	2	2	3	2.21	2.10
15-17	Attila Jr. Forgacs	2	2	2.5	2		2	2.5	1.5	1	1.93	2.00
15-17	Michał Koziorowicz	16	2	2.5	1.5		1.5	2	2.5	2	2.00	2.00
15-17	Anastasiya Bazhan	18	2	2.5	2	1	2	2.5	2.5	1	1.94	2.00
18	Emils Tabors	24	1.5	1.5	2.5		2.5	1.5	1	2.5	1.86	1.90
19-20	Daniyar Farzaleev	4	1.5	1.5	1.5	2.5	1.5	2	2	1.5	1.75	1.67
19-20	Bogdan Muliukin	22	1	1.5	2	1	2.5	1	2.5	2	1.69	1.67
21-22	Taras Rudenko	5	1.5	1.5	1.5		2.5	1	1	2.5	1.64	1.60
21-22	Itay Richardson	15	1.5	2	1.5		1.5	2	1.5	1	1.57	1.60
23	Nikita Ushakov	9	1.5	1.5	1		2.5	2.5	1	1	1.57	1.50
24-25	Nikita Matveev	20	1	1.5	1.5	1	2	1	1.5	1	1.31	1.25
24-25	Daria Maksimova	21	1.5	1.5	1	1	1.5	1	2	1	1.31	1.25
26	Arina Shtang	19	1	1.5	1.5	1	1	0.5	2	1	1.19	1.17
27	James Malcolm	13	0	0	0	0	0	0	0	0	0.00	0.00

PE - Paz Einat ; OC - Ofer Comay ; MC - Michel Caillaud ; MMD - Michael McDowell ; AS - Andrey Selivanov ; VC - Vlaicu Crisan ; GC - Gady Costeff ; HG - Hans Gruber

### 1<sup>st</sup> Place - No.25 - Ilija Serafimović



#2

8+8

1.Bf2? ~ 2.Qe7# 1...Bxd4 2.Qxd4# 1...Sc6 2.Qxc6# 1...Bb7 2.Rb5# 1...Re5 2.Qxe5# but 1...Rd5!

1.Se5! ~ 2.Rd5# 1...Bxd4 2.Qe7# 1...Sc6 2.Sd7# 1...Bb7 2.Sd3# 1...Kxd4 2.Bf2# 1...Bc4 2.Rxc4# 1...c6 2.Qd6# 1...Rxe5 2.Qxe5#

GC: Flight giving key, rich play with changed mates, elegant construction.

MMD: Excellent key, and with the wB being out of play the try is a move that the solver will probably examine first, even though the battery never opens.

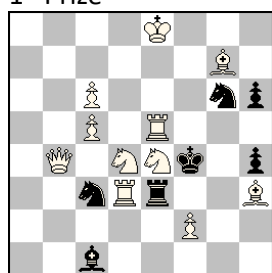
HG: Two good phases. The problem shows the “Dombrovskis Paradox”, not the “Dombrovskis” (theme). Very well executed. Surprising that the anticipation analysis by Wieland Bruch did not reveal strong forerunners.

VC: Three changed mates from try to real play. The two transferred white moves are a bonus. The scheme is already known, but that's not quite a surprise for a twomover. The polished construction deserves high appraisal. May be compared to <https://www.yacpdb.org/#4839> with give and take key and three changed mates.

PE: A very good twomover: three mate changes, return of 1st move and threat of the try as mates, Dombrovskis paradox, all in good construction, and a flight giving key.

MC: An ambitious (and modern) scheme. Computer indicates a try 1.Sd6? with a 3rd changed mate after 1...Bb7. Probably not indicated because of the dual after 1...Rxh4 (I would not hesitate to add a bPg4...). Similar complex already exists as in the following (not an anticipation) :

Valery Shanshin  
Springaren 2014  
1<sup>st</sup> Prize



#2 (11+7) C+

1.Qb8? ~ 2.Bxh6# 1...Sxe5 2.Qxe5# 1...Sxe4 2.Rf5# 1...Rg3 2.Se6# But 1...Rxh3!  
1.Sf6! ~ 2.Sh5# 1...Sxe5 2.Bxh6# 1...Rxe5+ 2.Se6# 1...Kxe5 2.Qb8# 1...Rxh3 2.Rf5#

OC: There are many problems with the same Kc5/Qf6/Rd4/Sc4 matrix with the flight giving key Se5 but this one shows interesting play including Dombrovskis and 2 changed mates. There is one predecessor to the Dombrovskis variation (From Valery Shanshin).

2<sup>nd</sup> Place - No.7 - **Ural Khasanov**



#4 12+12

1.Sxd4! ~ 2.Sc6+ Bd4 3.Sfe5+ Kd5 4.Rd4#

1...Rxd4 2.Sd6+ Kb4 3.Sb5+! Ka4 4.Sc3# 3...Kc4 (Be7) 4.Qe6# (Rd4#)

1...Bxd4 2.Se5+ Kd5 3.Sg4+! Ke4 4.Sh6# 3...Kc4/Be5 4.Se3#

1...Sd2 2.Sb5+ Se4 3.Re4+ Rd4/Bd4 4.Sa3#

PE: The basic idea is really good, with two mostly unified variations after the captures on d4, with the play after 1...Sd2 adding interest.

VC: I instantly loved the immediate exploitation of Black selfpins in the variations. Only the poor activity of the wQ slightly mars the overall impression.

GC: 1..Rxd4/Bxd4 pin a black piece allow white's 2nd move check, which creates a battery, which then fires on the 3rd move, creating another battery, which is fired on the 4th move for mate. The two thematic variations are in complete harmony. I am sure the composer wishes the position was prettier.

OC: Nice and harmonious battery creations.



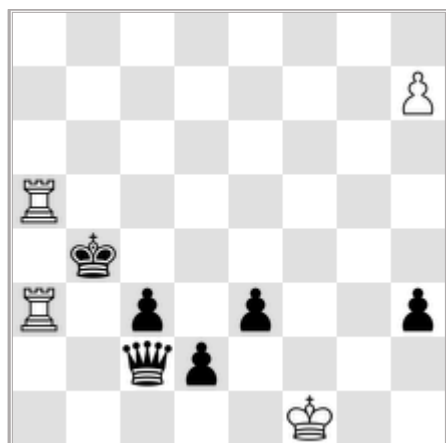
AS: Good battery play.

MC: Rather ambitious scheme. Originality to be questioned.

HG: Key quite coarse. Good black self-pins. A good basic idea. The role of the WQ is quite peripheral. Good side-variation 1.- Sd2 (makes square a3 available for WS).

MMD: A strange problem. A lot of play but no clear theme.

3<sup>rd</sup> Place - No.23 - **Anirudh Daga**



hs#2.5      2 solutions      4+6

1...d1S 2.h8Q (h8B?) Qb1 (Qc1?) 3.Qxc3+ Sxc3#

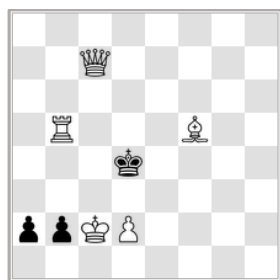
1...d1B 2.h8R (h8Q?) Qc1 (Qb1?) 3.Rh4+ Bxg4#

GC: Per the composer: "Dual Avoidance, Allumwandlung, Battery Formations, Model Mates".

MMD: There are many hs#s with AUW, and Georgy Evseev published a number of single line hs#2.5 examples in JF in 2016, but the dual avoidance is an excellent addition and the construction is perfect. Very impressive.

VC: To my knowledge there is no hs# showing mixed AUW with full Black battery creation and neat dual avoidance by both sides. This is slightly marred by the lack of interplay, though the superb economy provides more than enough compensation. The closest example in terms of economy is a hs#3 composed by Michel Caillaud, in which we can see Black AUW:

Michel Caillaud, Componist 2012



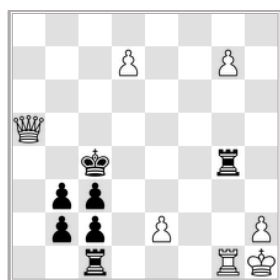
hs#3    2 solutions    5+3

1.Kd1 b1S 2.Bc2 a1R 3.Qc3+ Sxc3#

1.Rb3 b1B+ 2.Kc1 a1Q 3.Rd3+ Bxd3#

PE: Very nice mixed AUW, one predecessor but with significant differences:

Anatoly Styopochkin, Shakhmatnaya Kompozitsiya 2022



hs#3    2 solutions    7+7

1.d8Q Rb1 2.Rc1 bxc1S 3.Qd3+ Sxd3#

1.g8R Ra1 2.Rb1 cxb1B 3.Rxg4+ Be4#

MC: Nice anti-dual.

OC: Beautiful sh# with AUW and dual avoidance in the bQ choices.

HG: Unfortunately, 2.h8B? cannot be considered dual avoidance in 1.- d1S. The move is completely senseless.

4<sup>th</sup> Place - No.1 - **Tran Ngoc Duy Anh**



Draw

6+9

**1.Ra1! a2 1...Rc7+ 2.Kb6 Rd7 3.Rxa3+ Kb4 4.Rxa5 Rd6+ 5.Kc7 2.Rxa2+ 2.Bd1 Rc7+ 3.Kb6 Rc2! 2...bxa2 3.Bd1+ Rb3 4.Kc4 a1N! 5.Kc5 h5 6.Kc4 f6 7.Kc5 f5 8.exf5 e4 9.f6 e3 10.f7 e2 11.f8Q! e1Q 11...exd1Q 12.Qe8+ 12.Qf4+ Qb4+ 13.Qxb4+ axb4 14.Kb6! 14.Kc4 h4! 14...h4 15.Ka6 Nc2 16.Bxc2=**

GC: 16 accurate moves. The introductory rook sacrifice and knight promotion spice things up. Good technique in placing the kingside pawns to enable the scheme to work. Both kings already in place at the start is a slight weakness.

PE: Looks to me like a fantastic achievement! The WR sacrifice is subtle and knight promotion is natural. The ending with white forcing the stalemate of black is rare to my knowledge.

MC: Good level, as far as I can judge. Introduction is fine.

VC: Good activity, but the play seems somehow forced. The endgame ending with Black being stalemate is indeed attractive.

HG: Nice play. No exciting features. Black stalemate is pleasing.

OC: After the 4-moves introduction the play is almost forced. And the final stalemate is not a surprise.

5-6<sup>th</sup> Place - No.6 - **Samir Almammadov**



S#7

9+7

**1.Qd3#? 1.Qd2#? 1.Be1#?**

**1.Qd4+ Bxd4 2.Rc8+ Bc5 3.h6 b4 4.h7 b3 5.h8Q b2 6.Qd8 b1Q/B 7.Qd3 Qxd3# 6....b1S 7.Qd2+ Sxd2# 6...b1R 7.Be1+ Rxe1#**

AS: An original and maybe even a record interpretation of the triple Berlin theme (the white moves leading to #1 at the beginning, turn to be S#1 moves at the end).

PE: This is a really neat idea! The white moves that constitute the replies to the black promotions on the 6th move are mates in the diagram position. On top of it, we have Phoenix of the white queen promoting on h8 and moving "back" to d8.

The reason for the queen sacrifice is to move the black bishop away from c7 so it can be fixed on c5.

GC: clear and rich. Note 1.Rc8+? Bc7!

MMD: Credit for producing a selfmate combining two ideas, a phoenix and the black promotion play. The opening two moves have the aim of controlling the bB while retaining its guard of e3.

OC: Nice interpretation of Phenix: white promotes a new queen and returns to the original queen square.

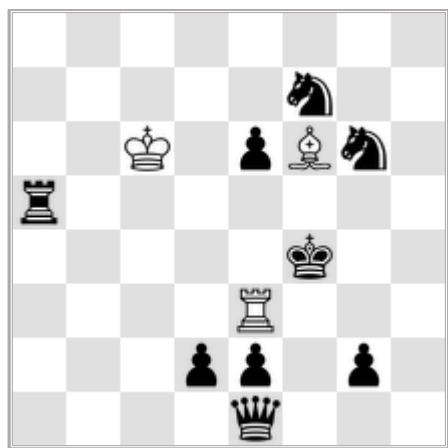
VC: The play starts with a wQ Phoenix and ends with a nice black AUW in the 6<sup>th</sup> move. Not quite a novelty, but enjoyable. For comparison, with two black pinned officers and black

AUW: <https://www.yacpdb.org/#567180>

MC: Delayed s#2 with 3 promotions at the end is not very original. Usually done with quiet introduction. Here, checking sacrifice introduces a Phenix promotion.

HG: Coarse solution, boring pawn moves. Not a full AUW (Q/B are identical). I acknowledge that some originality might be in the pseudo-Berlin tries 1.Qd3/Qd2/Be1#, although I do not appreciate those a lot.

#### 5-6<sup>th</sup> Place - No.14 - Toshimasa Fujiwara



h#2.5 3+9

b) Pe6-e4 c) Pe6-g7 d) Pe6-g3

a) 1...Bb2 2.Rf5 Rc3 3.Ke5 Rc4#

b) 1...Rb3 2.Qf2 Bc3 3.Ke3 Be5#

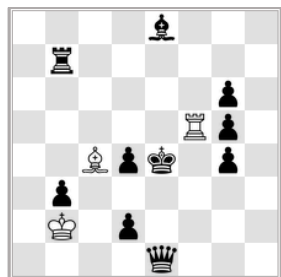
c) 1...Bc3 2.Kg5 Bxd2 3.Kh6 Rh3#

d) 1...Re7 2.Kf3 Rxf7 3.Kf2 Bd4#

GC: Full thematic relationship between 4 solutions. Only the necessary white material and all twins are by Pe6.

VC: Indeed, an original HOTF, although half of the idea is known from other problems. I praise the author for the creativity and would urge him to avoid the crude captures of black pieces. There is also another HOTF example, which combines the white Grimshaw with black Grimshaw and no superfluous captures:

Rolf Wiehagen, StrateGems 1998



h#2.5 2 solutions 3+10

b) bPd4=wPd4

a)

1...Bf1 2.Qe2 Re5+ 3.Kd3 Bxe2#

1...Ba6 2.Rd7 Rb5 3.Kd3 Re5#

b)

1...Rf1 2.Qf2 Bd5+ 3.Kf5 Rxf2#

1...Rf8 2.Bd7 Bf7 3.Kf5 Bd5#

<https://www.yacpdb.org/#347189> is another example with 4 solutions.

PE: Many predecessors for the first two solutions, but I could not find the exact combination with the other two solution in which the white piece go around and behind to form the batteries.

Sergey Shedey & Valery Nebotov, Gruengard MT 2001-02

3. Prize



1...Bh2 2.Qd5 Rg3 3.Ke5 Rxc4#  
 1...Rh3 2.Qb4 Bg3 3.Kc3 Be5#  
 1...Bf8 2.Qb5 Re7 3.Kc5 Rxd7#  
 1...Re8 2.Qd3 Be7 3.Ke3 Bc5#

h#2.5 4 solutions 6+9

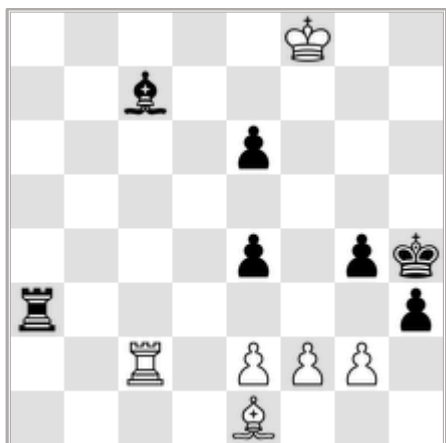
MMD: Very familiar battery play, but the problem is economical and the twinning unified.

MC: Each phase is of course well known. I could not find a precedent for the blend of the 4 phases, but I am wondering...

HG: 4 bK flights, almost a star, 2x2 lines, W2 in c/d are quite coarse. Well done. Needs to be checked for originality.

AS: There is a lack of originality and harmony.

7<sup>th</sup> Place - No.8 - **Ivan Belonozhko**



Draw

6+7

**1.g3+ 1.Rxc7? Ra8+! 2.Kf7 hxc2 3.f4+ g3 -+ 1...Bxc3!**

1...Kg5 2.Rxc7 h2 3.Bd2+ e3 4.Bxe3+ Rxe3 5.Rh7 Rxe2 6.Rxh2  
 Ra2 7.f4+ gxf3 8.Rxa2 e5 9.Kf7 e4 10.Ra5+ Kg4 11.Re5 Kxc3  
 12.Rxe4 f2 13.Re3+ Kf4 14.Re6=

**2.fxc3+ Kg5 3.e3! 3.Rc1? Kf6 4.Bc3+ e5 5.Rf1+ Ke6 6.Be1 Ra7-+**

**3...Kf6! 3...Kg6 4.Re2 Rxe3! 5.Rxe3 h2 6.Rxe4 h1Q 7.Rxc4+ Kf5**  
 8.Rf4+ Ke5 9.Bc3+= **4.Bc3+! e5 5.Kg8! 5.Rf2+? Ke6-+, the King**  
 also goes to e2 **5...h2**

**6.Bb4 Ra8+ 6...h1Q 7.Rc6+! Kf5 8.Bxa3 Qd1 9.Rh6 Qb3+ 10.Kg7 Qb7+ 11.Kf8 Kg5 12.Re6 Qc8+ 13.Kf7 Qc4**  
 14.Ke7 Qd5 15.Bd6 Qb7+ 16.Kd8 Qa8+ 17.Kd7 Qa4+ 18.Kd8 Qa7 19.Be7+= **7.Bf8** with 3 variations:

a) 7...Rxf8+ 8.Kxf8 h1Q 9.Rc6+ Kf5 10.Kg7! Qh5 11.Rf6+ Kg5 12.Re6! Kf5 13.Rf6+ Kg5 14.Re6=

b) 7...h1Q 8.Rc6+ Kf5 9.Rf6+! Kg5 10.Rg6+! Kf5 11.Rf6+ Kxf6, stalemate

c) 7...h1N 8.Rc6+ Kf5 9.Kf7! Ra7+ 10.Be7

GC: Rich play from both sides with a good positional draw final.

VC: A very impressive analytical endgame, displaying many instructive ideas. The lack of a clear main line of play makes difficult to grasp which is the author's intention.

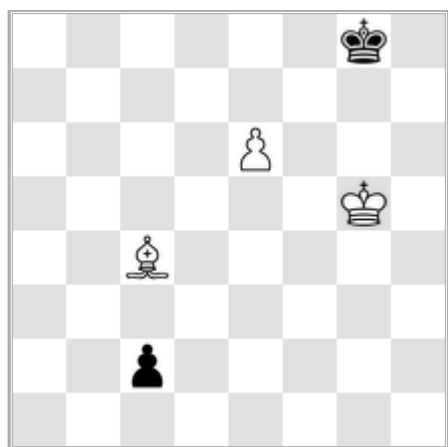
MC: Play against promotion, neatly done (I would prefer that 3.Rc1? losing would be obvious to me, not only to the computer).

PE: A pleasant study, the combination of continuations a) & b) look very good.

OC: The final position is well-known.

HG: Lots of uninteresting analytical play, and a “slow start”, but the finale is quite nice with late variations.

8-9<sup>th</sup> Place - No.3 - **Dylan Schenker**



Win

3+2

**1.Kg6!** 1.Kf6? c1Q 2.e7+ Kh7! = 1.e7+? Kg7 2.e8Q c1Q+ =

**1...Kf8** 1...c1fQ 2.e7+ Qxc4 3.e8Q# **2.Kf6! Ke8** 2...c1Q 3.e7+ Ke8 4.Bb5+ Qc6+ 5.Bxc6# **3.e7 Kd7 4.Be6+ Kc7 5.e8Q** 5.e8R? c1Q 6.Rc8+ Kd6! 7.Rxc1 =

**5...c1Q 6.Qc8+ Kd6! 7.Qd7+! Kc5 8.Qc7+! Kd4 9.Qxc1 +-**

GC: Great economy, 1.Kg6! is good, and the play is clear. I found no predecessors.

VC: Superb construction with a nice stalemate avoidance. A masterpiece reminding us of the classic works.

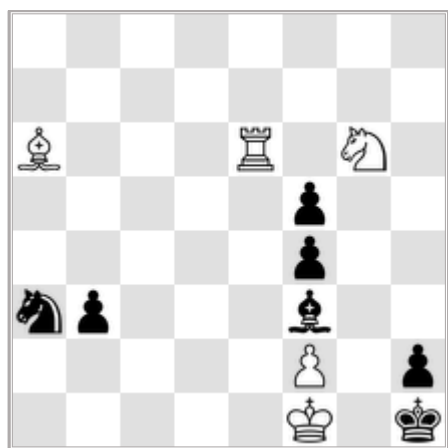
MC: Nice and neat table-base study.

PE: A nice find, the final stalemate avoidance is a bonus.

HG: Tiny, but very pleasing. Good try with rook under-promotion.

OC: The final stalemate avoidance had been made many times in main and sub-variations of many studies.

8-9<sup>th</sup> Place - No.10 - **Ben Smolkin**



Win

5+7

**1.Sh4** 1.Sxf4? b2 2.Bd3 b1Q 3.Bxb1 Sxb1 4.Rd6 Sc3= **1...b2**

1...Bd5 2.Re1!+- **2.Rb6!** 2.Re1? Bg4! 3.Bd3 (3.Bb7+ f3 4.Bxf3+ Bxf3 5.Sxf5 Be2+! 6.Kxe2+ Kg2 7.Sh4+ Kh3=) f3! 4.Rd1 f4! 5.Be4 Sb5 6.Rb1 Sc3 7.Bxf3+ Bxf3=

**2...b1Q+ 3.Rxb1 Bg2+! 4.Sxg2 Sxb1 5.f3!** 5.Sxf4? Sd2+ 6.Ke1 Se4 7.Bf1 Sxf2! 8.Kxf2= **5...Sd2+ 6.Kf2 Sxf3 7.Bb7** 7.Sh4? Sxh4 8.Bb7+ f3 9.Ba8 f4 10.Bb7 Sg2! 11.Bxf3= **7...Sd2 8.Sh4+ f3** 8...Se4+ 9.Kf1 f3 10.Bxe4 fxe4 11.Sf5 e3 12.Sg3#

**9.Bxf3+! Sxf3 10.Sxf5! Sd2 11.Sg3#**

VC: Accurate sequence of play by both sides, featuring many active sacrifices: three by White and one by Black. The author's choice to give 8...f3 as the main line of play has indeed artistic value.

HG: Good play on the diagonal. No exciting features, but good and solid, and with mates and stalemates. Well done.

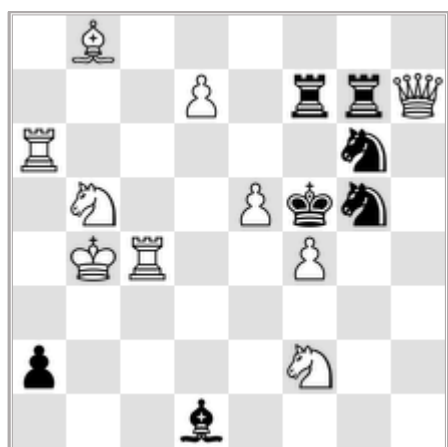
OC: Nice play with several stalemate tries.

GC: New introduction to known finale.

MC: Satisfying level to me.

PE: Less interesting than other studies.

10-11<sup>th</sup> Place - No.12 - **Bnaya Sharabi**



#2

10+7

1.d8S? ~ 2.Sd6# A but 1...Se4 ! 1.Qh2? ~ 2.Sd4# B but 1...a1Q !

1.Qh6! ~ 2.Qxg5# 1...S6~ 2.Sd6# A 1...Sxf4 2.Sd4# B

1...S5~ 2.Sd4# B 1...Se6 2.Sd6# A 1...Sf3 2.Qh3 #

HG: Extremely elegant reciprocal change after black random and correction moves. I cannot imagine that this has not been found before. Unfortunately, the black corrections have slightly different motives (once direct guard, once more elaborate line play). Tries 1.d8S? and 1.Qh2? (refuted by 1.- a1Q/B!, not a problem) are not deep, but it is important to have them present.

PE: Though there are clear anticipations to this Feldman mechanism, the addition of the two tries, with the thematic mates as threats, give this some freshness.

OC: The predecessors reduce a lot from the final mark of this beautiful problem.

VC: A nice Knights' duel featuring the Feldmann theme. The additional tries threatening the thematic mates A and B don't add much value. This would have been better without a wQ playing the key from *en-prise* position.

GC: Two tries, elegant position. I suspect these knight defenses have been done many times.

MMD: Nice reciprocal corrections, and I'm surprised that I cannot find an anticipation. I'm not sure the tries add anything. Strictly speaking wPd7 is superfluous.

AS: Correction of two pieces in a light position, and interesting play.

MC: Elaborate but the Feldmann theme has been explored since long. Here is one with the same mates:

Petko A. Petkov, Probleemblad 1957



#2

9+6

1.Qg6! threat: 2.Qxf6#

1...S5~/Sxe4 2.Sc4#

1...S6~/Sd6 2.Sc6#

(1...Be6/Bxg6 2.Rxe6#)



10-11<sup>th</sup> Place - No.27 - **Oleg Nosenko**

#3

7+10

1.Ba5! - 2.Qc5+ dxc5/d5 3.Bc7#

1...Bc3 2.Qe3+ dxe3 3.Bxc3#

1...Bf3 2.Qf4+ gxf4 3.gxf4#

1...Bc2 2.Qe1+ Re2 3.Qxe2#

MMD: Three Q sacrifices which in each case deflect a pawn, giving additional unity. Good work.

AS: Beautiful Queen sacrifices.

HG: Very old-fashioned, but with a clear idea (three nice sacrifices).

VC: The attractive theme (three wQ sacrifices) is shown in a crystal-clear setting. The somewhat underused wSh3 and the initially out of play wBe1 suggest the construction could be improved

OC: Nice 3 sacrifices

GC: Attractive key and threat. I wish there were more variations.

MC: White Queen sacrifices (1...d5 unprovided)

PE: Fine sacrifices but not high on unity. It looks tempting to try adding a sacrifice on g5.

12<sup>th</sup> Place - No.17 - **Anton Nasyrov**

h#2

4 Solutions

7+7

1.Kd5 Rd1+ 2.Kc4 Qe2#

1.Kf5 Rh1 2.Kg4 Qh5#

1.Kf7 Rf1+ 2.Kg8 Rf8#

1.Kd7 Rc1 2.Kc8 Qh3#

PE: I could not find a direct anticipation to such an extended and precise King's star (diagonal moves by the BK in all solutions) with WQ and WR interplay. The movement of the WR to four different squares along the 1st row is fine.

VC: The big star of the black King in 4 solutions is a respectable achievement. As in many similar tasks, there is a certain lack of deep strategic motivations.

AS: The big star of the black King with active play of white Rook and the important role of the Queen.

OC: King star with 4 different wR moves.

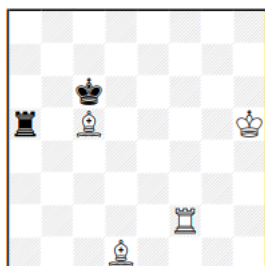
HG: 2-step star by the BK. A bit schematic, but a clear idea, well executed. A pity that so many black officers are needed in the Northwest, just for one line.

MC: Lots of existing big King stars. First white moves by white Rook is satisfactory. With this kind of theme, having some pieces useful in only one solution (as b7,b8,c7) is frequent...

MMD: The extended bK star flight has been done many times, including more economically or with additional features (see examples):

Jorma Pitkanen, SuomenTehtävänäikat 1996

Commendation



h#2 4 solutions (4+2)

1.Kb7 Rb2+ 2.Ka8 Bf3#  
 1.Kd5 Rf5+ 2.Ke4 Bc2#  
 1.Kb5 Rc2 2.Ka4 Rb2#  
 1.Kd7 Bg4+ 2.Ke8 Rf8#

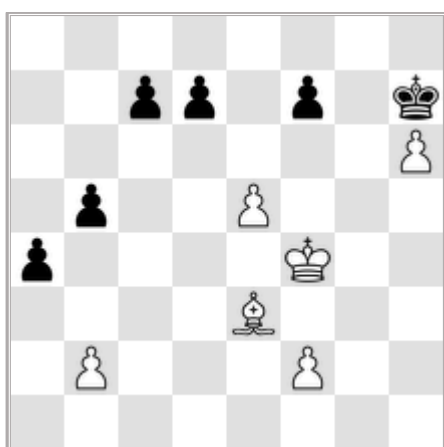
János Csak, Ujéviüdvözet 1995



h#2 4 solutions (5+10)

1.Kb4 fxe8Q 2.Ka5 Qb5#  
 1.Kd2 bxc8Q 2.Ke1 Qc3#  
 1.Kb2 bxa8Q 2.Ka1 Qxa3#  
 1.Kd4 fxg8Q 2.Ke5 Qg7#

13<sup>th</sup> Place - No.26 - **Andrii Sergiienko**



Win Atomic Chess 6+6

1.e6! de 2.Bc5 b4 3.Ke3 a3 4.ba b3 5.Bd4! c5 6.Bc3! c4 7.Kd2 b2  
 8.Bb2 c3+ 9.Kc2 f6 10.f3! f5 11.f4 Kg8 12.h7+ +-

Tries: 5.Ba3? c5! 6.Kd3 c4+ 7.Kc3 b2 -+

6.Bb2? c4! -+

10.f4? f5! 11.Kd1/Kb1 c2+ 12.Kc1 Kg8 13.h7+ Kh8 14.Kb2 c1Q+ -+

*(In Atomic Chess, whenever a piece is captured, an "explosion" reaching all the squares immediately surrounding the captured piece occurs. This explosion kills all of the pieces in its range except for pawns).*

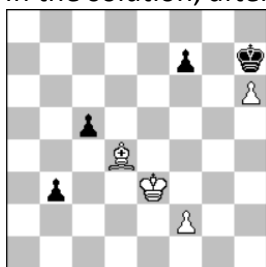
OC: Interesting concept. There is some play which wasn't mentioned by the author. 1.Bc5? immediately doesn't work because black wins after the fork 1...d6+! threatening the white king (dxe5) and the white bishop. White must continue 2.e6! fxe6 (both removed) and then 3.Kg3 dxc5 (both removed) 4.f4 a3 5.bxa3 b4 and black wins because he is one move ahead compared to the solution 1.e6! fxe6 2.Kg3/Kg4/Ke5 (which I mentioned earlier). I believe that this try gives more value to the study.

So, finally, the text of the first moves of this study should be:

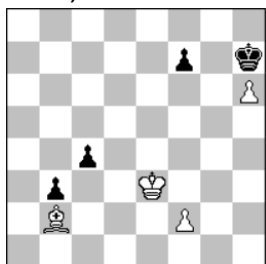
1.Bc5? d6+ 2.e6 fxe6 3.Kg3 dxc5 4.f4 a3 5.bxa3 b4 black wins.

Solution: 1.e6! dxe6 (1...fxe6 2.Kg3 b4 2.f4 a3 3.bxa3 (both pawns removed) b3 4.Bc1 b2 5.Bxb2 (both removed) c5 6.f5 c4 7.f6 c3 8.f7 c2 9.f8=Q c1=Q 10.Qg8/g7#.) 2.Bc5! etc...

In the solution, after the 5th black move we have this position:

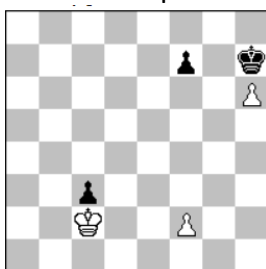


Then, after 6.Bb2? c4 we get this position:



and black wins: 7.Kd2 c3+ 8.Kd1 cxb2 (both removed) 9.Kc1 b2+! (otherwise 10.Kb2) 10.Kb1 f5 11.f4 Kg8 12.h7+ Kh8 ZZ 13.Kc2 b1=Q+ wins.

So this try gives a similar situation like the main line, but opposite colors, and black wins. The main line ends in this position:



9...f6 10.f3 f5 11.f4 Kg8 12.h7+ Kh8 13.Kb1/d1 c2+ 14.Kc1 Kg7 15.h8=Q+.

VC: An exquisite order of moves, with nice hesitation play of wBe3(-c5-d4-c3) before eventually getting exploded on b2. I liked a lot the very good exploitation of Atomic Chess, with which I am familiar. The author suddenly stops writing the solution when duals occur, but this doesn't help too much understanding the final.

HG: There are some good points, in particular concerning the order of moves. Overall, the play is not too interesting, however.

MC: Fairy condition ensures originality but having unusual effects is of course "easy" with a new condition.

PE: Difficult to evaluate, looks more like an interesting examination of basic capabilities of this condition.

14<sup>th</sup> Place - No.11 - **Andrew Vodinh-Ho**

Win

10+13

**1.Nbd7!** Plachutta - interfering with queen and bishop **Be3!** counter Plachutta - interfering with both white rooks. 1... Qxd7? 2.Re8+ Qxe8 3.Rh3+ Kg7 4.Nxe8+ Kg8 5.Nf6+ Kg7 6.Rh7+ Kf8 7.Rh8+ Kg7 8.Rg8#) (1...Bxd7? 2.Rh3+ Bxh3 3.Re8+ Kg7 4.Rg8#) **2.Re2!** (2.Rcxe3? Qxd7 3.R1e2 Qe6+ 4.Rxe6 fxe6 5.Bxc7 Rxc7 6.Rh2+ Kg7 7.Rh7+ Kf8 8.Rxc7 e5 9.Rc8+ Ke7 10.Rxb8 Ne6 draws) **2...Bxd7** (2...Bf3 3.Rcxe3 Ne4 4.Rxe4 Qxd8 5.Re8+ Kg7 6.Rxd8 Bd5+ 7.Ka1 Rc8 8.Rxc8 Nxd7 9.Rg8#) **3.Rh2+ Bh3** (3...Kg7 4.Rh7+ Kf8 5.Rh8+ Kg7 6.Rg8#) **4.Rxe3 Qe6+** (4...Qxd8 5.Rh3+ Kg7 6.Rh7+ Kf8 7.Rh8+ Kg7 8.Rxd8 Rc8 9.Rxc8 Nc6 10.Rg8#) **5.Rxe6 fxe6 6.Bxc7 Rxc7** (6...Kg7 7.Rxh3 Kf8 8.Rh8+ Ke7 9.Rh7+ Kf8 10.Bxd6+ Re7 11.Bxe7#) **7.Rxh3+** wins.

OC: Nice black and white Plachutta.

GC: The study begins with 1.Nbd7! Be3! white and black Plachuttas. The subsequent play is of less value. 8.Ne8 is a dual so the solution must be shortened by one move.

HG: The dual (8.Se8) is not dramatical, the solution should end with 7.Rxh3. All important parts are before. White and black Plachutta. The refutations of 2.Rcxe3? and 2.Rxe3? are not fully balanced, a pity. Strange position, strange solution, but has a good atmosphere.

VC: This Mittelspiel shows many tactical exchanges. White eventually wins material after a fierce battle. The somehow unnatural initial position makes it less attractive.

MC: Looks as if an OTB player discovered the Plachutta theme. The 2 first single moves are exciting, and the rest is disappointing.

PE: Indeed, a Plachutta is answered by a Plachutta on the 1st moves, but the play afterwards is of low interest.

15-17<sup>th</sup> Place - No.2 - **Attila Jr. Forgacs**

Win

8+10

**1.Re3** 1.Qxa4? Bxb6 2.Rg3 Kf2 3.Rxg2+ Bxg2 4.Nxg2 fxe4+ 5.Kxc3 Nb1+ 6.Kb2 Kxg2 7.Qxe4+ Kf2 8.Qc2 Kf1 9.Kxb1 e1Q 10.Qxh2 Qb4+ **1...Rxe4** **2.Bxd2+** 2.Rxe2+? Rxe2 3.Nxg2+ Bxg2 2.Nxg2+? Bxg2 3.Rxe2+ Rxe2 4.Qxa7 c2 5.Kxc2 (5.Qa1 Be4+ 6.Kc3 Re3+ 7.Kb2 Nh3 8.Bxd2+ Kxd2 9.Qc1+ Ke2 10.Rb3 Rxb3+ 11.Kxb3 Ne1 12.Kc3 Nf3=) 5...Nc4+ 6.Kb3 Nxb6 7.Qxb6 Be4 8.Qg1+ Nf1=

**2...cxd2** **3.Rxe2+ Rxe2** **4.Rb1+ d1Q+** **5.Rxd1+ Kxd1** **6.Qa4+** 6.Qxa7? Rd2+ 7.Kc3 Rc2+ 8.Kb4 Nf1 9.Nxf5 Rb2+ 10.Ka3 Rd2 11.Qg1 Ke2 12.Nd4+ Kd3 13.f5 Ne3 14.Nf3 Rd1 15.Qxd1+ Nxd1 16.f6 g1Q 17.Nxg1 Bd5 **6...Ke1** **7.Qa1+ Kf2** **8.Qxa7+ Ke1** 8...Kf1 9.Qg1+ wins 8...Kg3 9.Nxf5+ Kxf4 10.Kxe2 Kxf5 11.Qh7+ wins **9.Qa1+ Kf2** **10.Qg1+ Kxg1** **11.Kxe2** wins.

PE: The pint seems to me the 10.Qg1+ sacrifice, and the additional switchback is also commendable.

OC: 10.Qg1+ is the main point, and the introductory play is heavy but not too bad. 3.Rxe2 is a nice rook sacrifice.

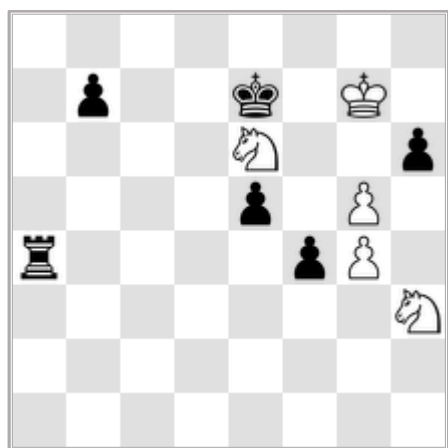
VC: The excellent white Queen sacrifice 10.Qg1+ is the whole point of the study. Black lacks some counter-play, though.

GC: 10 studies show the final mate but Qg1+ is new. The first five moves contain seven captures with no artistic benefit.

HG: Play is coarse and inartistic. Analytical play is boring (and much too much). Qg1+ is a nice feature.

MC: Lot of captures in introductory play. The pieces used in the finale (g2,h1,h2,h4) are there from the beginning.

15-17<sup>th</sup> Place - No.16 - **Michal Kozirowicz**



Win

5+6

**1.gxh6 Kxe6 2.h7 2.Ng5+? Ke7 3.h7 Ra8 4.Ne4 b5 5.g5 b4 6.g6 b3 7.Nd2 (7.Kh6 b2 8.Nc3 Rc8 9.Kg5 Rxc3 10.h8Q Rg3+) 7...b2 8.h8Q Rxh8 9.Kxh8 f3 10.g7 f2 11.g8Q b1Q 12.Nxb1 f1Q= 2...Ra8 3.Kh6! 3.g5? Kf5 4.g6 f3 5.Kh6 Kg4 6.Nf2+ Kh4 7.Ne4 b5 8.Kg7 Kh5 9.Kf7 Kh6 10.Nf6 Rh8 11.g7 Rxh7 12.Nxh7 f2 3...f3 3...Kf6? 4.g5+ Kf5 5.g6 Kg4 6.Ng5 f3 (6...e4 7.Ne6 f3 8.g7 wins) 7.Nxf3 wins 4.g5 Kf5 5.Kh5! 5.g6 Kg4 6.Nf2+ Kh4 5...e4 6.g6 Kf6 7.Kh6 e3 8.g7 Ra4 9.g8N+! Kf5 10.Kh5 Rh4+ 10...e2 11.Nh6+ Ke6 12.h8Q Rh4+ 13.Kg5 wins 11.Kxh4 e2 12.Ne7+! 12.Nh6+? Kg6 13.h8Q e1Q+ 14.Kg4 Qe6+ 15.Kg3 Qf6 16.Nf4+ Kg5= 12.h8Q e1Q+ 13.Kh5 Qe8+ 14.Kh4 Qe4+ 15.Kg3 Qg4+ 16.Kf2 Qg2+ 17.Ke3 Qe2+ 18.Kd4 Qb2+ 12...Ke4 13.Ng5+ wins.**

MC: Neat. I am not sure 2 capturing first single moves are needed...

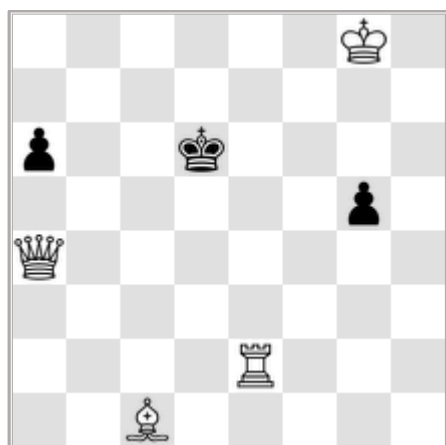
OC: An accurate play, but the thematic idea is not clear.

GC: The basic matrix (Kh6 Ph7 Pg7 kf6) with the knight promotion is known and most of the play resembles the predecessors. The oscillation of the kings is good. The composer wanted the Phoenix knight promotion, presumably, but this 'costs' two ugly captures on the first move.

HG: Not too exciting play, but a good add-on is the nice black mate Ra6# in the by-play.

VC: Another fierce promotion battle, quite typical for an over-the-board chess game. However, this study lacks the subtle point which adds the artistic value typical for chess composition.

PE: Nice knight promotion and delicate play, but no real point other than the knight promotion.

15-17<sup>th</sup> Place - No.18 - **Anastasiya Bazhan**

#3

4+3

1.Qc4? 1...g4 2.Bf4+ Kd7 3.Qc7# 1...Kd7 2.Rd2+ Ke7 3.Qf7# but:  
1...a5!

1.Re7! ~ 2.Ba3+ Kd5 3.Qe4# 1...Kc5 2.Rd7 ~ 3.Be3# 1...Kxe7  
2.Qc6 ~ 3.Bxg5#

OC: A great key, with 2 harmonious variations.

VC: The give-and-take key sacrifices the wR – not so expected in miniature. I also highly enjoyed the two mirror mates. Much to my surprise I wasn't able to find any Miniature ending with 2 mirror mates and wR sacrifice in the key.

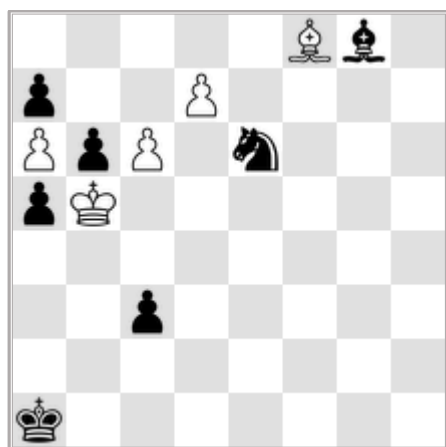
PE: Good key and variations with quiet white moves and echo mates.

AS: Good sacrificial key and variations in miniature.

MC: Nice key, but 1...Kc7 is unprovided.

MMD: A group comment for Nos.18-22: Problems need content, either strategy or beautiful mates. Simply rounding up a king is not enough.

HG: Uninteresting, just mating sequences. The try is not a real one. (Not each move that has exactly 1 refutation should be called “try”.)

18<sup>th</sup> Place - No.24 - **Emils Tabors**

Draw

5+7

**1.d8Q Nxd8 2.c7 Ne6 2...Nc6 3.Kxc6 c2 4.Bh6 Be6 3.c8Q Nd4+ 4.Ka4 Ka2 4...c2 5.Bg7 (or 5.Bh6 Bd5 6.Qc3+ Ka2 7.Qa3+ Kb1 8.Qc1+) 5...Kb1 6.Qxg8 c1Q 7.Bxd4 Qc6+ 8.Kb3 Qc2+ 9.Ka3 Qc1+ 5.Qxc3 Bb3+ 6.Qxb3+ Nxb3 7.Bd6 Nc5+ 8.Kb5 Kb3 9.Bb8 a4 10.Bxa7 a3 11.Bb8 a2 12.Be5 draw.**

HG: As indicated by Ofer, there is a dual in the by-play 4.- c2. I am not sure how important this is. (I think it is not terrifying.) The solution itself is very witty, with the funny excursus of the WB to a7.

VC: The author probably likes White eventually obtains the draw after having to sacrifice the two promoted Queens. I think this lacks the finishing touch – the final looks rather rough to my personal taste.

MC: Satisfying level to me.

GC: White stops a passed pawn but there is no surprise, paradox, or beauty.

OC: I couldn't see a clear point.



PE: Looks to me like a rather pointless study, some interesting play by black but nothing really to talk about...

19-20<sup>th</sup> Place - No.4 - **Daniyar Farzaleev**



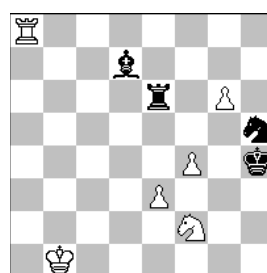
h#2      2 Solutions      6+8

1.Rxe4 Rg4 2.Re2 Rxc4#

1.Sxe5 Rg5 2.Sc6 Rb5#

GC: Annihilation to open white line and switchback to close black line.

MMD: The construction is reasonably good, but the idea is simple and only requires one pair of thematic black pieces. For example:



h#2      2 solutions

1.Rxg6 Rg8 2.Re6 Rg4

1.Rxe3 Ra3 2.Re6 Rh3

AS: Annihilation, ambush, return, opening of white lines and closing black lines. Good content.

HG: Two switchbacks, but clumsy construction, far from state-of-the-art, in each solution inactive black pieces.

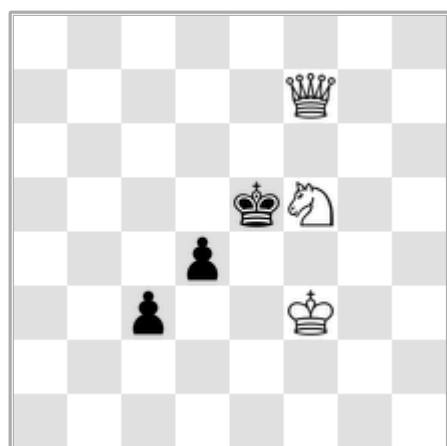
VC: Black captures a wP opening a prospective line for the wR and then switchback, but unfortunately also lack of interplay.

OC: Very basic helpmate. Two black sets, each takes part in one solution only.

MC: Rather simple.

PE: Very well-known and done many times in more interesting ways.

19-20<sup>th</sup> Place - No.22 - **Bogdan Muliukin**



#4      b) Sf5->b7      3+3

a)

1.Kg4? ~ 2.Qd7 ~ 3.Qd6+ Ke4 4.Qxd4# 2...Kf6 3.Qe7+ Kg6 4.Qg7# but: 1...Ke4!

1.Qd7! ~ 2.Kg4 ~ 3.Qd6+ Ke4 4.Qxd4# 2...Kf6 3.Qe7+ Kg6 4.Qg7#

b)

1.Sc5? ~ 2.Qe6# but: 1...Kd6!

1.Kg4! ~ 2.Qf5# 1...d3 2.Qf5+ Kd4 3.Qc5+ Ke4 4.Sd6# 1...Ke4 2.Qf3+ Ke5 3.Qf5#

MC: 2 flight-giving keys (with no unprovided flight!). The flight giving tries are not very interesting as refutation is the given flight.

VC: A nice Q+S attack, but nothing more. Sorry, but I fail to see any link between the two phases.

GC: I see no connection between the twins.

PE: This is of low interest.

21-22<sup>nd</sup> Place - No.5 - **Taras Rudenko**



Draw

6+13

**1.Sef5+ 1.Rd4+? Rxd4 2.Sef5+ Bxf5!-.+ 1...Sxf5 2.Rd4+!!**

a) **2...ed 3.Qh5+ gh 4.Sxf5+ Kg4 5.Se3+ Kf4 5...Rxe3/de - stalemate 6.Sd5+ Ke4**

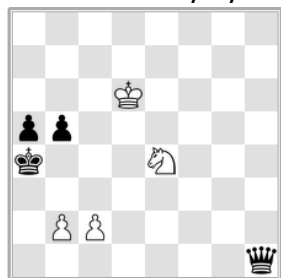
**7.Sc3+! cd/Rxd4-stalemate. 7...Ke3 8.Sd5+ Ke4 9.Sc3+Kf4 10.Sd5+ positional draw.**

b) **2...Rxd4 3.Sxf5+ Bxf5 3...gf 4.Qh5+ Kxh5= 4.Qf4+ Sg4 5.Qxg4 Kxg4/Rxg4/Bxg4 stalemate**

c) **2...Sxd4 3.Sf5+ Sxf5 3... gf 4.Qh5+ Kh5=stalemate 4.Qf4+ Sg4+ 5.Qxg4+ Kxg4 stalemate**

GC: White must sacrifice his pieces in the right order over several variations. The final perpetual by the white knight, has been shown many times at a fraction of the material. For example:

from the study by V. Tarasiuk, 1.p Malyshko-105 MT



... 10.Nc3+ draws

HG: Excellent thematic play, although the b) and c) variations are almost identical. Very good and surprising determination of the first two white moves. Excellent that Rxf4 all the sudden stalemates (rather than mating).

VC: Kind of romantic endgame, where White sacrifices all pieces for getting stalemate. Again, there is no Black counter-play.

MC: Heavy and without real point (forced play). The line with perpetual is the most interesting.

PE: Very crowded and seem to lack a real point.

21-22<sup>nd</sup> Place - No.15 - Itay Richardson



Win Black to move 7+4

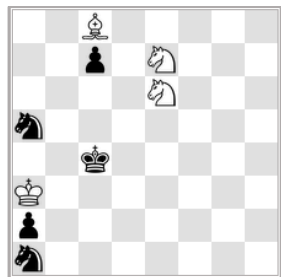
**1...Na5+ 1...Rxc4+ 2.Kd5 Rd4+ 3.Ke5 wins 2.Kc7 Rxc4+ 3.Bc5! Rxc5+**

3...Nxc5 4.Kd6! Ncb7+ 5.Ke5 Rc5+ (5...Rc8 6.Ne8 wins ) 6.Nd5 wins 3...

Ng5 4.Nd7 Rxa4 5.Nc3! wins **4.Kb8** 4.Kd7? Nxf6+= 4.Kd8? Ng5= **4...Rc8+! 5.Kxc8 Nd6+ 6.Kc7 Nxf7 7.Nc3 Ng5** 7...Nc4 8.Bb5+ wins 7...Ne5 8.Bb5+ Ka7 9.Be2 Nb3 10.Nb5+ Ka6 (10...Ka8 11.Nd7 Nxd7 12.Bf3# ) 11.Nd4+ wins **8.Nfd5 Ne6+** 8...Nc4 9.Bb5+ wins 8...Nb7 9.Nb4+ Ka7 10.Nb5+ Ka8 11.Bb3 wins **9.Kb8** 9.Kd6? Nb7+ 10.Ke5 (10.Kxe6 Nc5+= ) 10...Nec5 = **9...Nd4** 9...Nb7 10.Bb5+ wins **10.Bb5+! Nxb5 11.Nb4+ Kb6 12.Na4#**

GC: The thematic portion is known from Birnov:

Zinovi Birnov, Trud 1953



1.Kb2 N1b3 2.Ba6+ Kb4 3.Nd5+ Ka4 4.Nc3+ Kb4 5.Nxa2+ Ka4 6.Nc3+ Kb4 7.Nd5+ Ka4 8.Nexc7 Nd4 9.Bb5+ Nxb5 10.Nb6+ Kb4 11.Na6#

VC: Another endgame which made me jump up when first seeing it: a spectacular double Knight mate after the two active selfblocks! I had to temper my enthusiasm after discovering Birnov's forerunner, but still want to give a high appreciation to this work.

PE: Nice mate ending and complicated introduction. The fact that the ending is the same as the Birnov study reduces from the evaluation.

OC: Predecessor reduced the rank.

MC: Anticipated as indicated by Gady. Maybe introduction with sacrifices Bc5+ and Rc8+ is worth something?

HG: The analytical play is boring and uninteresting and gives a heavy load. The comparison with the Birnov study shows how elegant the idea can be done. The only good point is the surprising mate, but this is not original, as Birnov shows.

23<sup>rd</sup> Place - No.9 - **Nikita Ushakov**

Win 9+9

**1.c6 Bc6 2.Bc6 Kh7! 2...Rh2 3.Be8 Se7 4.Rh8 Kg7 5.Rh2**

**3.Rg6! Kg6 4.Be8 Kh6 5.Bh5 Kh5 6.g4! Kg6 6...Kh4 7.b4!**

(7.Kg2?? a5! 8.h3 a4 9.ba - stalemate) Kh3 8.Kg1 a6 9.Kh1 Kh4 10.Kg2 a5 11.b5 a4 12.b6 a3 13.b7 a2 14.b8Q a1Q 15.Qh8#

**7.Ke2 Kf6 8.Kd3 Ke7 9.Kc4 Kd6 10.Kb5 Kc7 11.Ka6 Kb8**

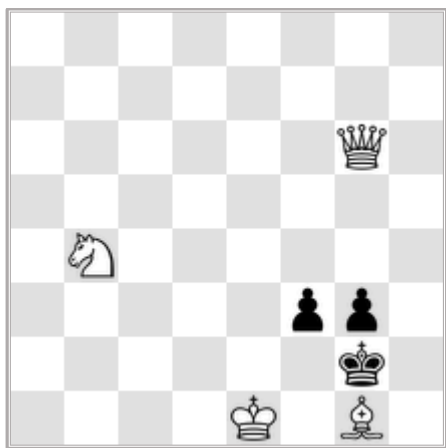
11...Kd6 12.b4 Kc6 13.h3! (thematic position, black to move, white wins **12.b4!!** 12.h3? Kc7! 13.b4 Kc6 thematic position, white to move, draw **Ka8 13.h4 gh 14.g5 h3 15.g6 h2 16.g7 h1Q 17.g8Q#**

GC: 12.h3 is a dual as are 13.h3 and 13.b5. The introduction adds nothing to the pawn ending.

VC: After a not very appealing introduction to my taste, there are two lines of play in a pawn endgame ending in different promotions by both sides. Sadly, the duals spoil the whole fun.

MC: I supposed the duals indicated by Gady are prohibitive?

PE: This becomes a pawn study after the 5th move, with some interest, but the duals are a significant flaw.

24-25<sup>th</sup> Place - No.20 - **Nikita Matveev**

#3 4+3

1.Bf2? but: 1...Kh1!

1.Sd3! ~ 2.Sf2 Kxg1 3.Qxg3# 1...Kh1 2.Qxg3 ~ 3.Qh2#/Sf2# 2...f2+ 3.Sxf2#

1...Kh3 2.Sf4+ Kh4 3.Qh5# 1...Kxg1 2.Qxg3+ Kh1 3.Sf2#

VC: Again, in the set play Black has three unprovided flights and a check. The key is played by the out of play wS. There is a good variety for a miniature, though.

GC: The key brings into play a remote knight - no surprise.

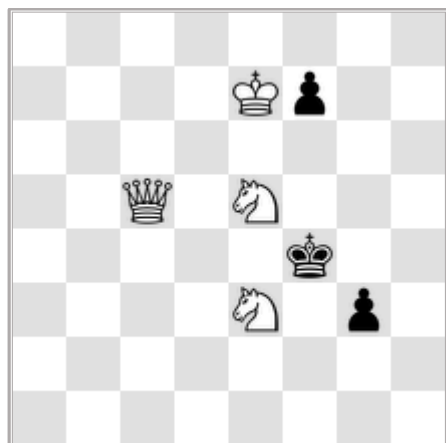
HG: As 18, uninteresting play. The try is not interesting (thus the dual is not important).

MC: Unprovided check and out of play key piece. Nice refutation to try.

"2.Qxg3 threatens 3.Qh2#" is irritating "computer writing"; as there is no neutral move, the threat is not real.

PE: A much better key can be achieved with the white knight on d3 and the queen on b6, or even on h6, with 1.Qg6! flight giving. In all cases there is no reply on the set check 1...f2+.

24-25<sup>th</sup> Place - No.21 - **Daria Maksimova**



#3 4+3

1.Sc2? (1.Sf1?, 1.Sg2+?, 1.S3c4?, 1.Qd4+?) but: 1...Kg5!

1.S5c4? (1.S5g4?, 1.Kf6?) but: 1...g2!

1.S3g4! g2 2.Qe3+ Kf5 3.Sh6#

1...Kg5 2.Qe3+Kh4/Kh5 3.Qh6# 2...Kf5 3.Sh6# 1...Kf5 2.Qe3 ~ 3.Sh6#

PE: All play has 2.Qe3+ the threat too. At least the key gives a flight.

AS: Miniature with a wide choice of play.

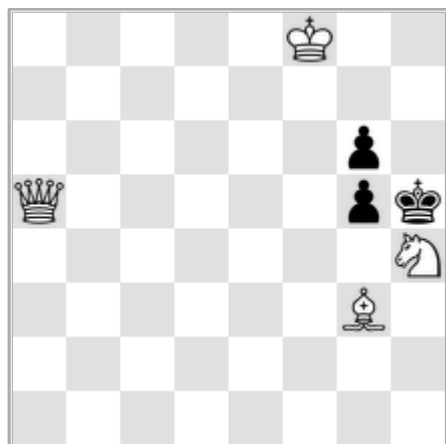
GC: Many tries but the repeated refutations Kg5/g2 diminish the impression.

HG: As 18. (See in particular remark about what should be called "try".)

VC: I strongly dislike the presentation of the solution: what is the added value of indicating all the computer-generated lines outlining some highly implausible tries? The real play has the same threatened W2 in all variations.

MC: Flight-giving key but quite messy. As 1...Kg5 is unprovided, some tries have no interest (except that the computer finds them...).

26<sup>th</sup> Place - No.19 - **Arina Shtang**



#3

4+3

1.Qa4? ~ 2.Qe4 2...g4/Kh6 3.Qxg6# 2...gxh4 3.Qxh4# but: 1...Kh6!

1.Qe5? ~ 2.Qe4 2...g4/Kh6 3.Qxg6# 2...gxh4 3.Qxh4# but: 1...Kg4!

1.Kg8? 1...Kh6 2.Sf3 ~ 3.Qxg5# but: 1...Kg4!

1.Bf4! ~ 2.Qxg5# 1...Kg4/Kxh4 2.Qxg5+ Kh3 3.Qg3# 1...Kh6 2.Qxg5+ Kh7 3.Qh6#

VC: There is an unprovided initial flight in the set play. The key sacrifices another piece and threatens a short mate. In the two variations the threat is again executed. The lack of any surprise element makes the solution less attractive.

GC: Flight providing key - king on the edge is less satisfying.

HG: As 18. Twice 1.- Kg4 as refutation. Nice key. Variations are boring.

AS: Good sacrificial key, but not a good play. Repetition of the threat move 2.Qg5.

MC: Again nice key, but 1...Kg4 is unprovided. Only 1 second white move in solution.

PE: All replies are extensions of the short threat.

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**Judges:** Michel Caillaud (MC), Ofer Comay (OC), Gady Costeff (GC), Vlaicu Crisan (VC), Paz Einat (PE), Hans Gruber (HG), Michael McDowell (MMD), Andrey Selivanov (AS).



*With a gratitude to the judges*

*and*

*Greetings to all participants!*

*See you in the next YCCC, 7<sup>th</sup>!*