



The project held in the frames of
the 61st World Congress
of Chess Composition



3rd Youth Chess Composing Challenge 2018



Ohrid, 1 September 2018



INTRODUCTION

The Youth Chess Composing Challenge is an individual competition established by the Serbian Chess Problem Society in 2016. Its first edition, in the frames of the Belgrade WCCC 2016, attracted ten U18 composers (born 1998 and younger), with 29 entries in three sections (#2, h#2, +=).

For the 2nd YCCC 2017 the field was extended to U20 composers (born 1997 and younger). There were 12 participants with 21 entries in the single section (h#2).

Thanks to the organizers of the Ohrid WCCC 2018, the 3rd YCCC 2018 got again its place in the frames of the most important yearly event, and an additional recognition for the overall winner: qualifying for the Solving Show event, held during the Congress.

The competition was open to U21 generation (born 1997 and younger), and the results are in front of you. It attracted 7 composers from 4 countries (Romania, Russia, Serbia, Ukraine) with 21 entries in three sections (#2, h= duplex, endgames). Each composer was allowed to send at most 2 entries per group, joint compositions were not allowed. Since the participants were of very different experience, we decided to place all correct entries, without categories such as prizes, honourable mentions, and commendations.

The ranking for the overall winner was based on the total number of points, on the following scale: 1st place in each group – 17 points, 2nd – 13, 3rd – 10, 4th – 8, 5th – 7, 6th – 6, 7th – 5, 8th – 4, 9th – 3, 10th – 2, and all lower placed entries – 1 point each.

It was a real pleasure to have David Shire (Great Britain), Martin Minski (Germany) and Marko Klasinc (Slovenia) as the judges. They thoughtfully suggested the thematic conditions, and made their awards in a very short time, with good will and positive attitudes towards the efforts of young composers.

Julia Vysotska (Latvia) was not only the 3rd YCCC director. She carefully designed all the materials, including announcement, this final bulletin, medals, and the certificates with diagrams for each participating entry.


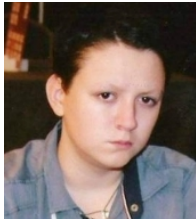





The numbers of composers and entries were smaller than had been expected, partly due to short time for composing and a poor advertisement around the world. The other reason might be that the thematic conditions and genres were not easy for more of young composers.

However, the quality was much higher than quantity! The 3rd YCCC inspired some wonderful compositions, and attracted four new participants who hadn't tried their skills in the previous two editions. As about the most experienced ones, we could proudly notice how huge progress was made by the three regular participants, who already became very successful, in both solving and composing!

Marjan Kovačević

YCCC coordinator

PARTICIPANTS & PLACEMENTS

Place	Photo	Name / country / year of birth	Place / number of points per problem			Total number of points
			Sec.A	Sec.B	Sec.C	
1		Ilija Serafimović Serbia 2004	1 / 17 2 / 13	1 / 17 4 / 8	2 / 13 5 / 7	75
2		Danila Pavlov Russia 2002	4 / 8 6 / 6	5 / 7 7 / 5	1 / 17 3 / 10	53
3		Andrii Sergiienko Ukraine 2001	3 / 10	2 / 13 6 / 6	-	29
4		Aleksey Popov Russia 1998	5 / 7	3 / 10	-	17
5		Yevhen Trakhtman Ukraine 1997	8 / 4	-	4 / 8	12
6		Alexandru Mihalcescu Romania 2006	7 / 5	-	-	5
7		Iancu-Ioan Sandea Romania 2008	9 / 3	-	-	3

Group A: Mate in two moves

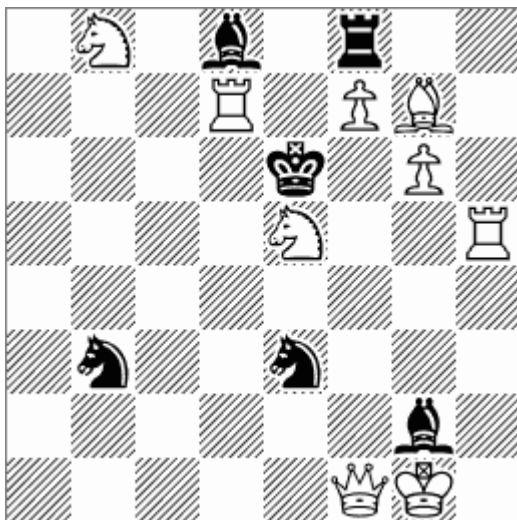
Theme: “A long and hidden move”

The key prepares a hidden tactical combination, based on a long move by a white line-piece. This long move may be the key itself, or a disguised mate.

Award by David Shire (Great Britain)

This tourney asked for problems with a key that prepared a hidden tactical combination based on a long move by a white line-piece. I received nine anonymous diagrams without solutions – a somewhat disappointing number. We wanted to challenge our young composers to produce a good classical problem; had this task proved too difficult? I wanted first to solve them to assess the elements of difficulty and surprise. None quite matched the depth of the examples by Gamage and Mackenzie but some interesting ideas emerged. I quickly realised that some problems had been created by young composers taking their first steps. However, the best works would have made their mark in most awards. In view of the variable quality, a decision was made. I would rank the problems and suggest possible directions for the less experienced in the hope that they might profit from the exercise. I commend all for showing the initiative to participate! Finally I must thank both Marjan Kovačević and Wieland Bruch for their assistance in the preparation of this report.

Ilija Serafimović
3rd YCCC, Group A
1st Place



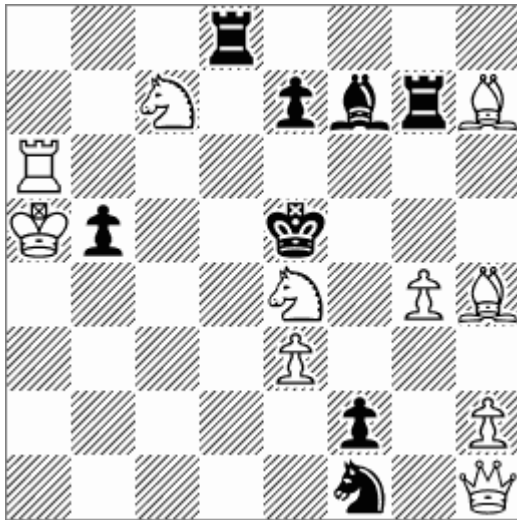
#2

9+6

1.S5~? (>2.Re5) 1...Sg4 etc 2.Qf5, 1...Bf6 (Bc7) 2.Q(x)f6 but 1...Bg5! **1.Sf3!** (>2.Re5) 1...Sg4 etc 2.Qc4, 1...Bf6 2.Qa6 and 1...Bc7 (Bg5) 2.S(x)g5.

The theme is shown with white correction. The key cuts both a white line and a black line leading to two crisp changes after 1...Sg4/Bf6. A long shot mate such as 2.Qa6! is guaranteed to please solvers. Indeed, unity is assured by means of the wQ delivering the thematic mates either on the file or on the diagonal. The construction is light; only the clumsy bRf8 jars. It is easy to criticise this unit but more difficult to suggest any improvement!

Ilija Serafimović
3rd YCCC, Group A
2nd Place



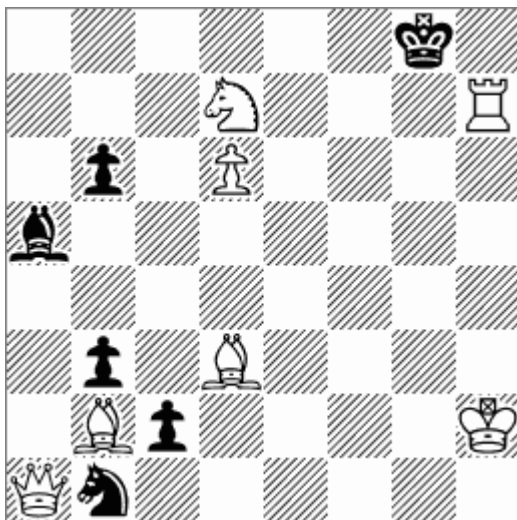
#2

10+8

1.Sxf2? (>2.Qe4) 1...Sd2(Sg3) 2.Bg3, 1...Bd5 2.Sd3,
1...Bg6 2.Re6, 1...Rxc4 2.Sxc4 but 1...Rd4! **1.Sd6!**
(>2.Qe4) 1...Sd2(Sg3) 2.Qa1, 1...Bd5(Bg6) 2.Q(x)d5,
1...Rxc4(Rg5) 2.Sxf7.

The solver is presented with a clear choice. Once again the key cuts both a white line and a black line to prepare wQ mates, with 2.Qa1! fulfilling the stipulation. This diagram presents similar ideas to those displayed in the first placed problem with the bonus of an additional change after 1...Rxc4. However, I find the unity to be less marked and the construction a little heavier. Also the key eliminates the awkward 1...Rd4 rather than providing for it. Despite these minor shortcomings, I sensed this was the work of a skilled hand!

Andrii Sergiienko
3rd YCCC, Group A
3rd Place



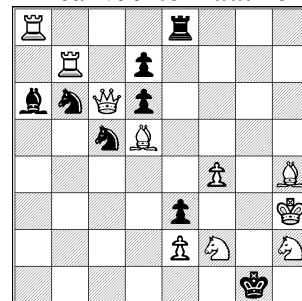
#2

7+6

1.Ba3? (>2.Qg7/2.Qh8) 1...Bc3! (2.Qa8??) 1.Bc1?
(>2.Qg7/2.Qh8) 1...Sc3? (2.Qg1??) **1.Bh8!** (2.Qg7)
1...Bc3 2.Qa8, 1...Sc3 2.Qg1 and 1...b2 2.Qa2.

For me this was a case of love at first sight! The tries are valves* that emerge effortlessly, the actual play is a delight and the construction quite beautiful. Unfortunately the Bristol** clearance has been well researched. For example, Wieland unearthed the adjoining problem from the database.

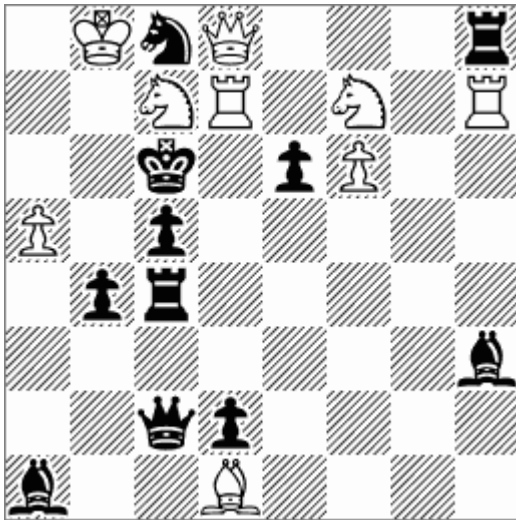
I.H.Rosenfeld
2 Pr ea Noorte Hääl 1947



#2

A random move by wBd5 off the d5-h1 diagonal threatens 2.Qh1/2.Qg2. 1.Ba2? Bxb7! (2.Ra1??) 1.Bb3? Sd5! (2.Rb1??) 1.Bc4? Se4! (2.Qc1??) 1.Be6? d5! (2.Qg6??) 1.Bf7? dxc6! (2.Rg7??) 1.Bg8? Re4! (2.Rg8??) **1.Bh1!** (>2.Qg2). This is a complete and rich rendering of the idea and the aspiring composer will learn much from appreciating how this maximum effect has been engineered. By contrast our bronze medal winner has chosen to operate only with the wQ; the mates she administers are at a maximum distance from the bK and I found this very much within the spirit of the tourney. This is not a case of strict anticipation – more an instance of “the same but different”.

Danila Pavlov
3rd YCCC, Group A
4th Place

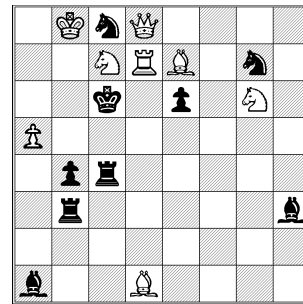


#2

9+11

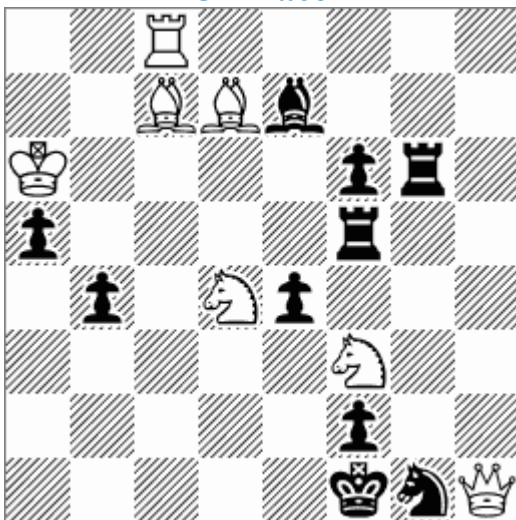
1.Rd5? (>2.Qd7) 1...exd5 2.Qxd5 but 1...e5! (2.Qd5??)
1.Rxd2? (>2.Qd7) 1...Bd4! **1.Rd3!** (>2.Qd7) 1...e5 2.Qd5,
1...Bd4 2.Bf3, 1...Rd4 2.Se5, 1...Qxd3 2.Bf3, 1...S~ 2.Rd6
and 1...Rxd8 2.Sxd8.

In this work we discover another Bristol clearance for the wQ! In the context of the tourney I thought it was a pity that the longer move, 1.Rxd2?, failed whereas the shorter move, the corrective 1.Rd3!, succeeded... but this is quibbling. I empathise entirely with the desire to force the wR to cross not only d5 but also d4 in order to motivate the full Grimshaw***. However, there are downsides. In order to eliminate a dual after 1...Sb6 the author has opted for a bRh8 and this in turn has motivated the use of the camouflage wRh7 in order to negate a very strong set defence, 1...Rxd8. The addition of wPf6 also puzzles me. I offer the setting below as a possible means of resolution.



#2

Aleksey Popov
3rd YCCC, Group A
5th Place

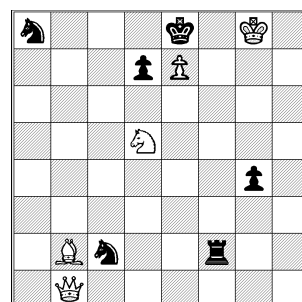


#2

7+10

1.Bc~? (>2.Rc1) 1...Bc5 2.Bb5 but 1...Rc5! **1.Bg3!**
(>2.Rc1) 1...Bc5 2.Bb5 and 1...Rc5 2.Bh3.

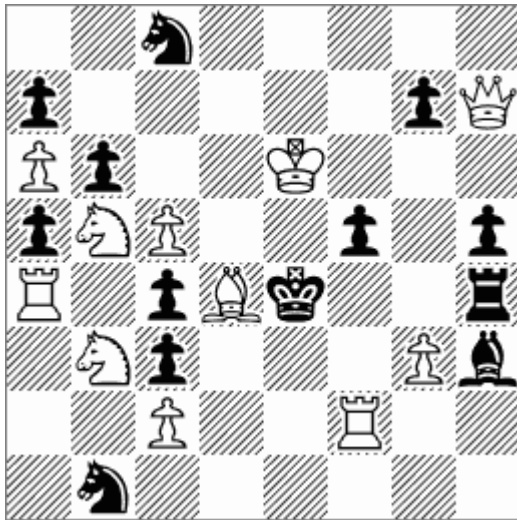
The key closes the black line, g6-g2, so that White can mate when Black opens the line d7-h3! This is precisely the kind of *anticipatory* effect for which I had hoped. 1.Be5! (2.Rc1 and 2.Bb5) presents a difficulty but the intelligent wK placement has neutralised this. So why have I not given this a higher place? The idea is neat but modest and so it is important to cast it with a minimum of force if it is to be effective. Considerable savings can be made:



#2

1.Ba3? 1.Bf6!

Danila Pavlov
3rd YCCC, Group A
6th Place

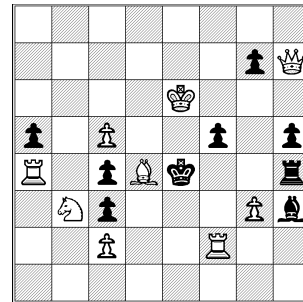


#2

11+13

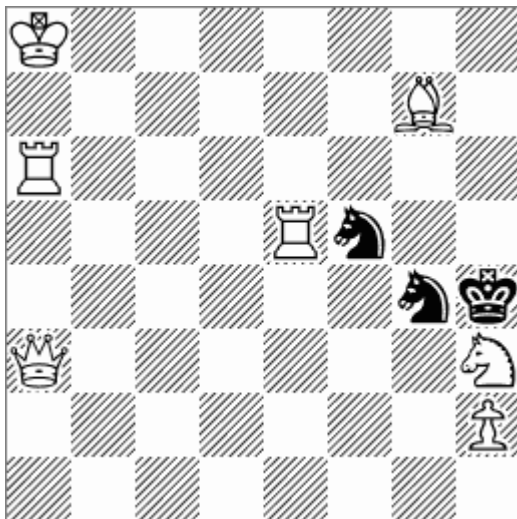
All black moves are set with mate bar one: 1...cxb3. It is evident that then the R + B battery will fire so I considered just two possibilities. 1.c6? cxb3 2.Bc5 (Bxb6) but 1...g6! g5! (2.Qb7?) White has succeeded in opening a diagonal for his bishop but closing one for his queen; a very worthwhile try!

1.Rf1! (-) 1...cxb3 2.Bg1! The assiduous reader will discover additional non-thematic tries and in my opinion it is unfortunate that otherwise unwanted force has been used to validate them. I prefer a lighter setting:



1.c6? 1.Rf1!

Alexandru Mihalcescu
3rd YCCC, Group A
7th Place

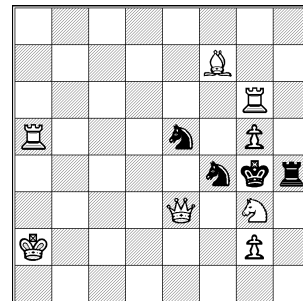


#2

7+3

1.Qf3! (-) 1...Kh5 2.Rh6, 1...Sf~ 2.Qg3 and 1...Sg~ 2.Bf6.

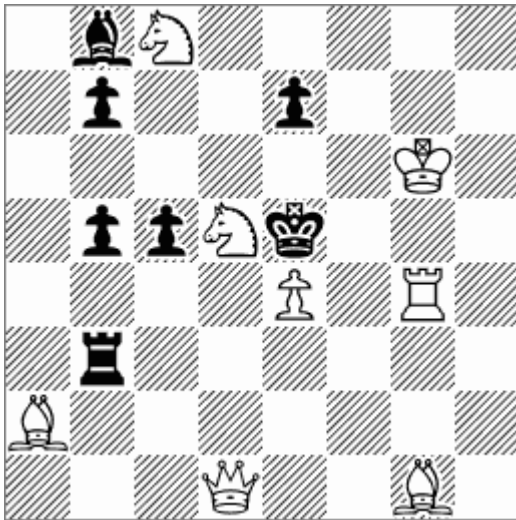
We can only commend the post-key position with the double pin mate and the line openings by the bSs. However, a good problem must be well keyed. No mate is provided for 1...Kh5 in the set position and, while 1.Qf3! may be a long move, it brings the wQ from an out-of-play position to one in the vicinity of the bK. It is by no means "hidden". But all is not lost! The addition of two units converts this into a threat problem with a desirable key:



#2

1.Rf6! (>2.Qxf4) 1...Kxg5 2.Rg6 (switchback), 1...Sd3(Sg6) 2.Qf3 and 1...Sf~ 2.Be6. 1.Rf6! may be better hidden but there is no suggestion of the *long move* that was required by the tourney. Here is a lesson for the young composer – sometimes a matrix determines its own direction!

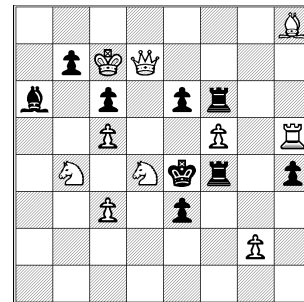
Yevhen Trakhtman
3rd YCCC, Group A
8th Place



#2

8+7

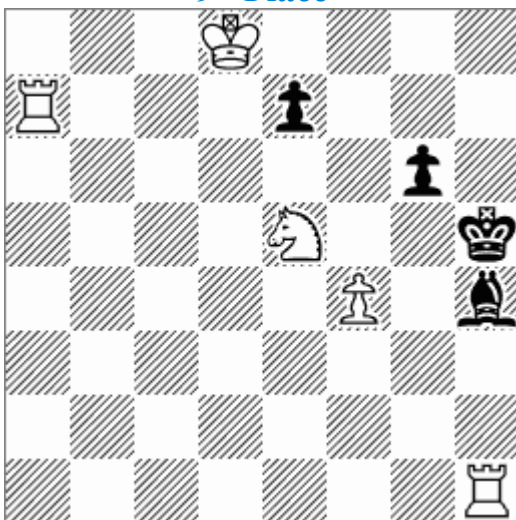
A random move by wSd5 threatens 2.Qd5. A pair of tries (1.Sb6?/1.Sf6?) provides for 1...e6 but not for 1...Rd3! and another pair of tries (1.Sb4?/1.Sf4?) provides for 1...Rd3 but not 1...e6! This repeated strategy is mildly unfortunate. Rather more seriously a major flight-taking try, 1.Sc7?, prepares 1...e6 2.Qd6 – the long move which had been requested in the *key* phase. 1.Se3? fails to 1...Rd3! so White corrects by eliminating this awkward refutation; **1.Sc3!** e6 2.Bh2#. A weakness here is that the key renders wBa2 redundant. After the bK takes his flight there is a wasted pin when White mates using his threat. Might I suggest that bRb3 and wBa2 be transferred to the other end of the diagonal?



#2

1.Sxe6? Rf7 2.Sg5 but 1...Ke5! (2.Qe6??) 1.Sf3? e5 2.Sg5 but 1...Rf7! 1.Sxc6? e5 2.Qd5 but 1...Rf7!
1.Sb5! (>2.Qd4) 1...Rf7 2.Sd6, 1...e5 2.Qd3 and 1...Ke5 2.Qxe6. I hope this version is faithful to the composer's intention.

Iancu-Ioan Sandea
3rd YCCC, Group A
9th Place

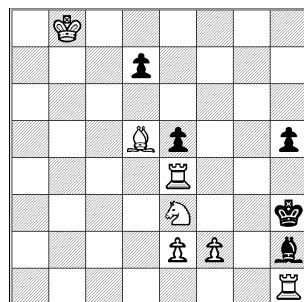


#2

5+4

1.Rxe7! (-) 1...g5 2.Rh7 and 1...Kh6 2.Rxh4.

The composer is clearly a novice and I am pleased that he has discovered that pinning and unpinning can be fun! Unfortunately the strategy is not *hidden*. In the diagram 1...e6+ is a check that has no subsequent mate and the flight 1...Kh6 is another strong defence that needs provision. One thought is to reposition wRa7 on e6 to prevent the check and to remove bPg6 so that the intended key *gives* the flight. This is another case where the matrix suggests the direction a composer might follow, although I accept that the disguise removes the possibility of the long move!



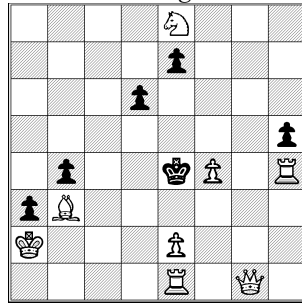
#2

Set 1...d6 2.Be6 but how to provide for 1...h4? **1.Rxe5!** (-) 1...d6 2.Rxh5, 1...Kh4 2.Rxh2 and 1...h4 2.Bg2.

It was interesting that two of these problems used the Bristol clearance, a truly classical theme! I wish to end by demonstrating another example from long ago:

H.D'O.Bernard

Western Morning News 1903(v)



#2

*All black defences are set with mate including 1...Kf5 2.e4. **1.Ra1!** (-) with 1...Kf5 2.Qb1! Both wR and wQ remove themselves to squares more distant from the bK! Now check the mating net around f5 and you will discover that every square is guarded just once, a so-called “pure” mate. These were the type of effects upon which our predecessors relied first to deceive and then to delight the solver. This wonderful work is found in all the anthologies and young composers would do well to acquaint themselves with our heritage. When seeking new pathways we should first be aware of the achievements of the past and the values that underpinned those achievements. As I write these lines the names of our current contributors are not known to me. I wish them all future success and I will look with great interest at those future diagrams accredited to them!*

David Shire, August 2018.

* Valve – A move that simultaneously opens one line of a piece of the similar colour and closes another line of the same piece.

** Bristol – A move by a line piece along a line thus enabling a piece of similar motion to follow it in the same direction.

*** Grimshaw – The mutual interference between rook and bishop.

Group B: Endgames

Theme: “Queen sacrifice”

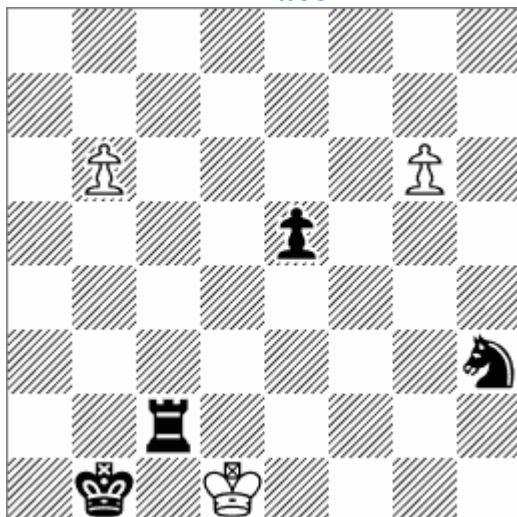
A win or a draw study with at least one queen sacrifice by White or by Black. The queen can give check or not, but the sacrifice move is not a capture. It is not important if the queen will be captured by the opponent or not.

Award by Martin Minski (Germany)

Thanks to all young composers for attending!
I think that all 7 entries deserve to be published.

Here is my order:

Ilija Serafimović
3rd YCCC, Group B
1st Place



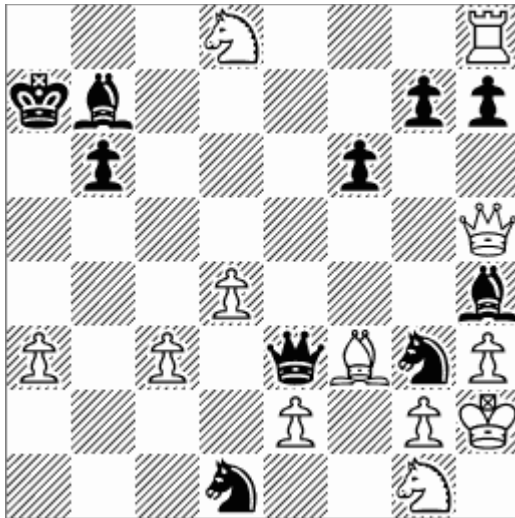
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3+4

1.b7 Sf2+ 2.Ke1 Sd3+
3.Kd1 [3.Kf1? Rf2+! 4.Kg1 Rf8--+]
3...Rb2 4.g7 e4! 5.g8Q e3! (threatens 6...e2#/Rd2#)
6.Qg2! Thematic move [6.b8Q? e2#]
6...Rxb2 7.b8Q+ Rb2 8.Qh2! Thematic move [8.Qxb2+? Sxb2+! 9.Ke2 Sc4--+]
8...Sf2+ [8...Rf2 9.Qb8+ Rb2 10.Qh2; 8...Rxb2 stalemate]
9.Ke1 Sd3+ 10.Kd1 Ka1
11.Qe2! [11.Qg2? Rb1+! 12.Kc2 (12.Ke2 Sf4+--+ fork) 12...Se1+--+ fork]
11...Sf2+ 12.Kc1 Rb1+ 13.Kc2 Rb2+ 14.Kc1 Rxe2
 stalemate.

Black can not prevent the promotion of a passed pawn and therefore he plays 4 ... e4 and 5 ... e3 with mate threat. But then the quiet queen sacrifice 6.Qg2! follows with the thematic echo 8.Qh2! I also like 11.Qe2! with the try 11.Qg2? and the pointed stalemate. All pieces move. A sympathetic miniature!

Andrii Sergiienko
3rd YCCC, Group B
2nd Place



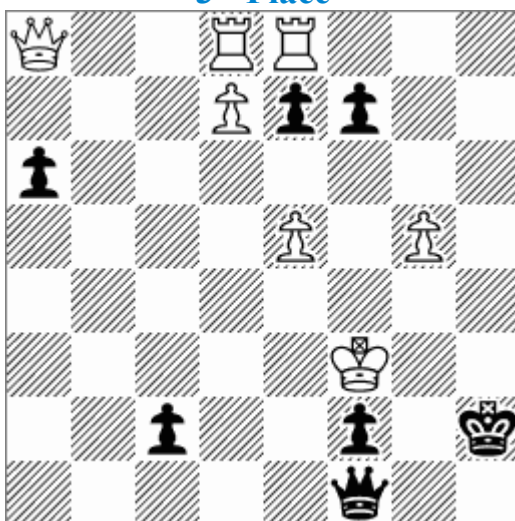
+

12+10

1.Sc6+! [1.Qxh4? Sf1+ 2.Kh1 Qf4! Thematic move
3.Qxf4 Sf2#]
1...Bxc6 [1...Ka6 2.Ra8+! Bxa8 3.Sb4+ Ka7 4.Qf7+ Bb7
5.Qxb7#]
2.Qf7+ Qe7! Thematic move [2...Ka6 3.Qc4+ Ka7
4.Qa4+! Thematic move 4...Bxa4 5.Ra8#] **3.Qxe7+ Ka6**
4.Ra8+! Bxa8 5.Bb7+! Bxb7 6.Sf3 Bxf3 [6...Sf1+
7.Kg1! (7.Kh1? Bf2!)]
7.gxf3+- [7.exf3? Sxc3 8.Qe1 Sce2!]=]

This is a romantic "monster" study with mate threat against the white king, which unfortunately is passive. The thematic queen sacrifices in try, solution and as a black defense are spectacular and to my taste. There are also other tactical punchlines.

Aleksey Popov
3rd YCCC, Group B
3rd Place



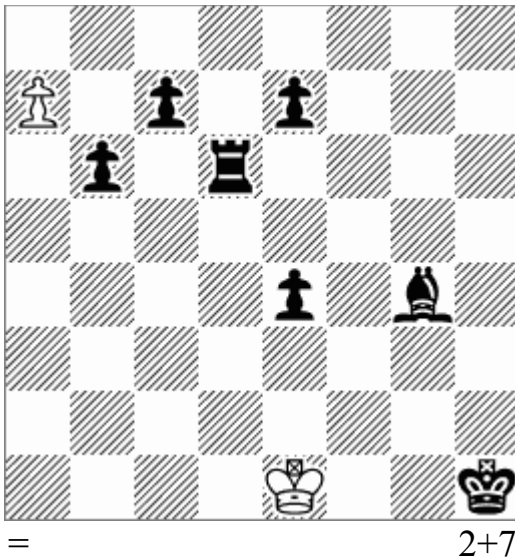
+

7+7

1.Rh8+ Kg1 2.Rh1+! Kxh1 3.Rh8+ Kg1 4.Rh1+ Kxh1
5.Kg3+ Kg1 6.d8Q Qh3+! Thematic move
[6...c1Q 7.Qh1+! Thematic move 7...Kxh1 8.Qh8+ Kg1
9.Qh2#]
7.Kxh3 f1Q+ 8.Kg4! Qd1+! 9.Qf3!! Qxd8 [9...Qxf3+
10.Kxf3 c1Q 11.Qd4+ +-]
10.Qe3+! Kg2 [10...Kf1 11.Kg3+-]
11.Qe2+ Kg1 12.Kg3 Qd3+! Thematic move
13.Qxd3 c1Q 14.Qd4+ Kf1 15.Qf2#

In the starting position White is two rooks up, which are sacrificed immediately. This works mechanically and has nothing to do with the topic. I would skip the first 4 moves. Then it's a natural queen endgame. I especially like the threat Qh1+!! and the black defense Qh3+!! The queen sacrifices are partially similar in the study HHdbV #57551 by B. Taranets 1952. 12 ... Qd3+! is only a delay of defeat.

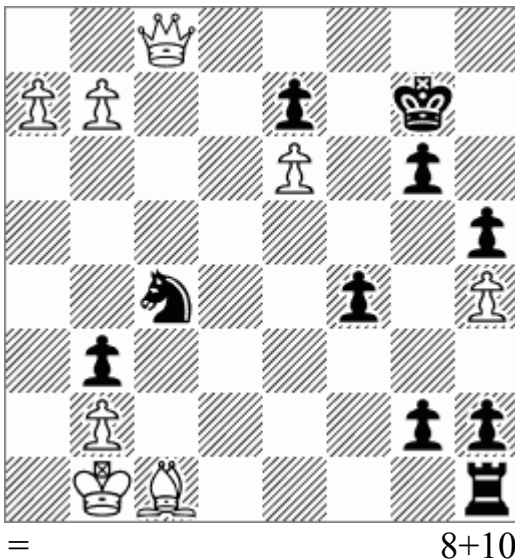
Ilija Serafimović
3rd YCCC, Group B
4th Place



- 1.a8Q Kg1 (threatens 2...Rd1#)
- 2.Qd5! Thematic move
- 2...e5 [2...Rxd5 stalemate]
- 3.Qc5+! Thematic move
- 3...Rd4 [3...bxc5 stalemate]
- 4.Qxb6 c5 5.Qxc5 e3 6.Qxd4! exd4 stalemate.

A weak promotion key initiates the easy to discover stalemate combination. 2.Qd5! and 3.Qc5+! are pretty. It is not a real fight, as Black has no counterplay. 4 ... c5 5.Qxc5 is just a delay. The black bishop and the white king do not move.

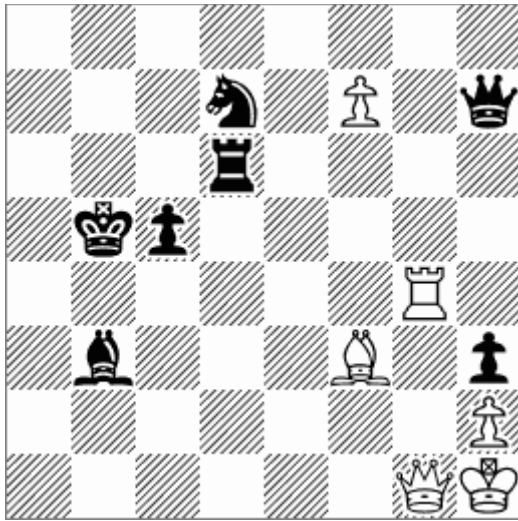
Danila Pavlov
3rd YCCC, Group B
5th Place



- 1.Qf8+! Thematic move
- [1.Qg8+?/Qh8+? KxQ 2.b8Q+ Kh7! 3.Qh8+/Qg8+ Kxh8 4.a8Q+ Kh7! 5.Qxg2 Rd1 6.Qxh2 f3 7.Qc7 Nd2+ 8.Ka1 Rxc1+ 9.f2 -+]
- 1...Kxf8 2.b8Q+ Kg7 3.Qf8+! Thematic move
- 3...Kxf8 4.a8Q+ Kg7 5.Qxg2 Rd1 6.Qxh2 f3 7.Qc7! Sd2+ 8.Ka1 Rxc1+! 9.Qxc1 f2 10.Qc3+ Kh7 11.Qg7+! Thematic move [dual minor 11.Qh8+! Kxh8 stalemate]
- 11...Kxg7 stalemate.

Another romantic study in which the white king is in mortal danger. Therefore the forced mechanical queen sacrifices on f8 to open the long diagonal. I think the captures 5.Qxg2 and 6.Qxh2 are too rude. After all, the quiet move 7.Qc7! and the black counterplay 8 ... Rxc1+! 9.Qxc1 f2. It's a pity that the thematic move 11.Qg7+! is dualistic by 11.Qh8+!

Andrii Sergiienko
3rd YCCC, Group B
6th Place



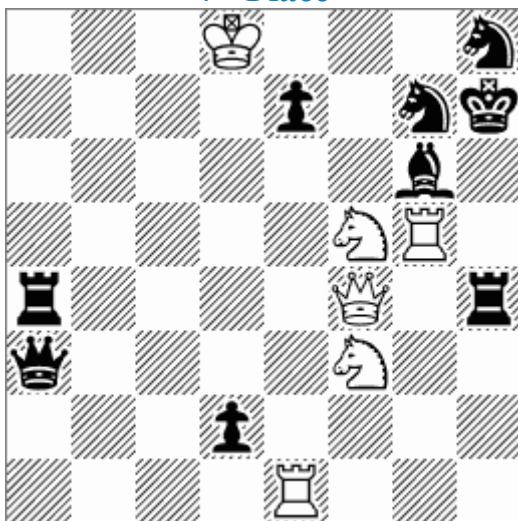
=

6+7

1.Be2+! Kc6 2.Bf3+ [2..f8Q? Sxf8 3.Bf3+ Bd5 4.Bxd5+ Rxd5--+] 2...Bd5! [2...Kb5 3.Be2+]=]
3.Bxd5+ Rxd5 4.Rg6+ Rd6 [4...Kc7 5.f8Q! Sxf8 6.Rg7+]=]
5.Rxd6+ Kxd6 6.Qg6+! Thematic move
6...Qxg6 7.f8Q+ Kd5! 8.Qxc5+!
 [8..Qg8+!? Thematic move 8...Qe6! (8...Qxg8? stalemate)]
8...Sxc5 stalemate

A simple and good stalemate idea 6.Qg6+!, but the introduction with the exchanges on d5 and d6 is bad, the white king is already on h1, the black knight has no proper function. Unfortunately, everything is forced with check.

Danila Pavlov
3rd YCCC, Group B
7th Place



+

6+9

1.Rh5+!

mainline A: **1...Rxxh5 [1...Kg8 2.Sh6+ Kh7 3.Sg5#; 1...Bxxh5 2.Qh6+ Kg8 3.Qxg7#]**
2.Qh6+! Thematic move
2...Rxxh6 [2...Kg8 3.Qxg7#]
3.Sg5+ Kg8 4.Sxxh6+ Kf8 5.Rf1+ Qf3 [5...Sf7+ 6.Rxf7+ Bxf7 7.Sh7#]
6.Rxf3+ Rf4 7.Rxf4+ Sf7+ 8.Rxf7+ Bxf7 9.Sh7#

mainline B: **1...Sxxh5 2.Sg5+ Kg8 3.Sh6+ Kg7 4.Qf8+!**
 Thematic move
4...Kxf8 5.Se6#

A good key followed by thematic queen sacrifices with mate finale in two parallel variations. But there are too many technical defects. The initial position is unnatural and has too much tension. So the white queen is attacked twice. In A 5..Qf3 and 6...Rf4 are just delays. The black major pieces do not matter. In B the white rook has no function. Unfortunately, everything is forced with check.

Group C: Help-stalemate in >2 moves

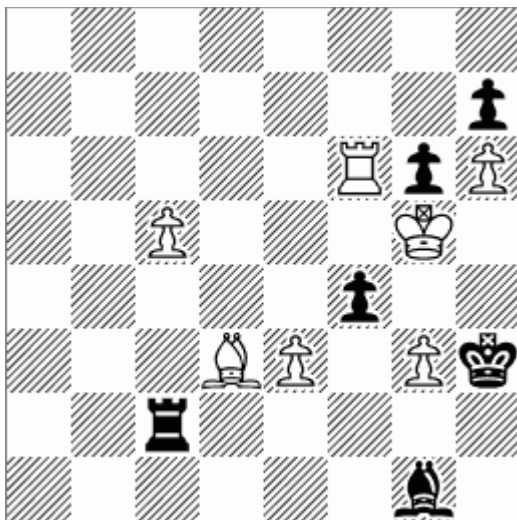
Theme: “Duplex without promotions”

Help-stalemate longer than 2 moves, in duplex form, without promotions during the solutions. No fairy pieces allowed, neither additional fairy conditions. The existing problem bases contain a small number of thematic entries, mostly without interesting tactical contents and matching strategy. Among them, there was only one correct example longer than 3.5 moves. These facts should offer an open field for originality to the young composers.

Award by Marko Klasinc (Slovenia)

I received only five problems but I am still satisfied with the quality of the tourney. Four of them present pinning of pieces in the final stalemate positions for both sides, and the last one exceeds the longest duplex stalemate from the announcement.

Danila Pavlov
3rd YCCC, Group C
1st Place



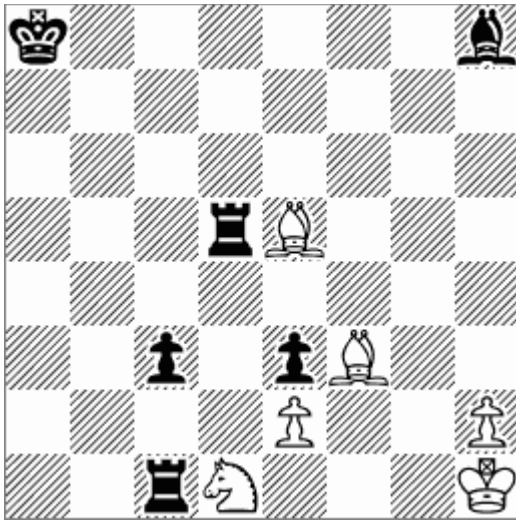
h=3 Duplex 7+6

1.fxg3 Rf1 2.Bh2 Rh1 3.Rg2 Bf1=

1.exf4 Bxc5 2.g4 Be7 3.Bf5 Rc5=

A clear winner. Two pieces are pinned in both final stalemate positions. The author found a nice way for determination of moves. An improvement in the future should be for white Rf6 to play before being pinned in a duplex solution.

Ilija Serafimović
3rd YCCC, Group C
2nd Place



h=3.5

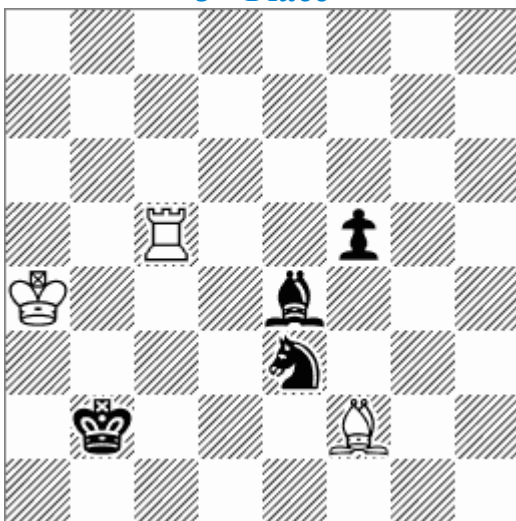
Duplex

6+6

**1...Bxh8 2.Rb1 Be5 3.Rb7 Sxc3 4.Rdb5 Sxb5=
1...Bxe5 2.Bg2 Bxh2 3.Bf1 Rf5 4.Sf2 Rxf2=**

In the initial position one black and one white piece are already pinned but in the course of solutions they are unpinned and other pieces become pinned in the same line. The key-moves in both solutions are rather brutal.

Danila Pavlov
3rd YCCC, Group C
3rd Place



h=3

Duplex

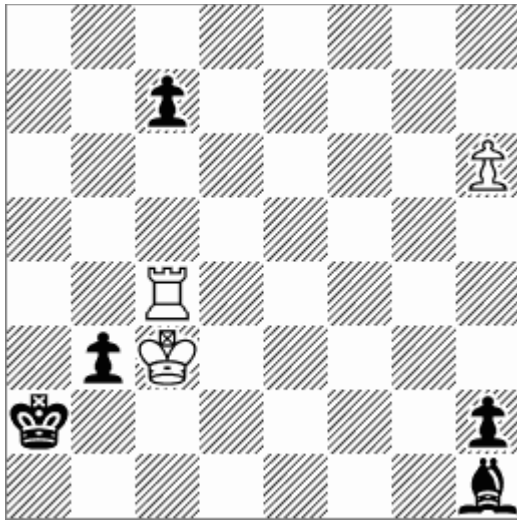
3+4

**1.Bb1 Rxf5 2.Sc2 Bd4+ 3.Ka2 Rf2=
1.Be1 Sc4 2.Bc3+ Kxc3 3.Rb5 Bc6=**

Nice miniature with open position and mutual functions of white rook and black bishop - pinning in one solution and being pinned in another one.



Yevhen Trakhtman
3rd YCCC, Group C
4th Place



h=3.5

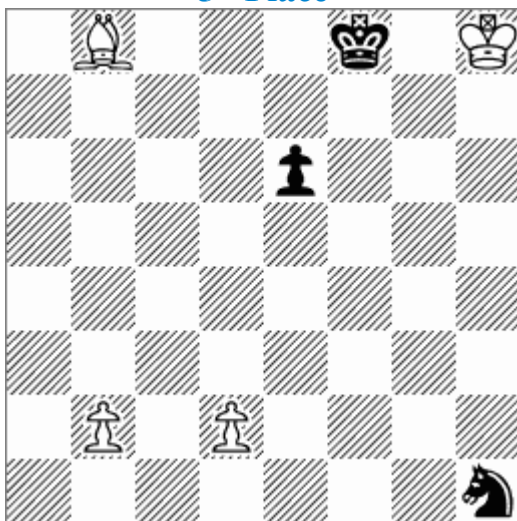
Duplex

3+5

1...Rxc7 2.Ka1 Kxb3 3.Be4 Rc1+ 4.Bb1 Rh1=
1...b2 2.Kc2 Ka3 3.Kb1 Be4+ 4.Rc2 Bh7=

Similar content as 3rd place in a bit less economic position.

Ilija Serafimović
3rd YCCC, Group C
5th Place



h=4.5

Duplex

4+3

1...Bd6+ 2.Ke8 Kg7 3.Sg3 Kf6 4.Sf5 Kxe6 5.Se7 Bxe7=
1...Sf2 2.d3 Sxd3 3.b4 Sxb4 4.Be5 Sd5 5.Bf6 Sxf6=

The longest presentation of demanded theme with a basic play in both solutions. It is difficult to say if more sophisticated play can be produced in such long play without promotions. With wPb3 promoted Bb8 would be avoided.

Marko Klasinc, International judge of the FIDE, August 2018

Congratulations to all 3rd YCCC participants!