

Award of the 5th YCCC – Section B

Thank you to Marjan Kovacevic and Julia Vysotska for asking to judge the study section of the 5th YCCC.

The theme of the tournament was as follows:

"At some point during the solution a white pawn is pinned by a black bishop against a white bishop. The pawn moves anyway, sacrificing the bishop. Black can either accept the sacrifice or play something else."

It was a pleasure to see how the young composers dealt with the theme and often went for ambitious ways of showing it and especially adding to it: Doubling, tripling, stalemate, mate, underpromotion, and logical tries to name a few interpretations.

Compared to the study section of the 4th YCCC two years ago, when I was also the judge, there was a pleasant development: It was very difficult to pick first place! In fact there were 5 studies (out of the 12 entries in the studies section), which I considered almost equal in quality. I am confident that other judges would have put them in a different order.

Many of the studies showed very similar content, which is surely partly due to the strict thematic requirement. Especially one variation of the theme, withdrawing the bishop along the thematic diagonal before making the thematic move, seems to have caught the fancy of the contestants.

One study (with kings on c5/c2) was unfortunately cooked by 1. Bd6!

Alexey Popov

1st Place

5th YCCC Section B



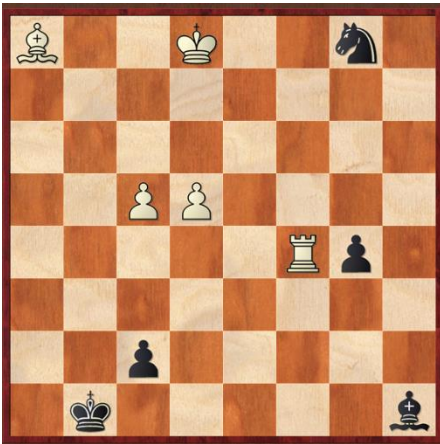
Win (7+4)

The second I saw the amusing diagram, I knew what was going to happen: A doubling of a very pleasant theme. It may be considered both a strength and a weakness, that the idea is already visible in the diagram. In any case, the theme is shown impeccably, the surrounding play is interesting and the addition of some logic on the sixth move adds to the overall good feeling of this study.

1. Bh8 b2 2. f7 Bxh8 3. f8=Q Bd4+ 4. Kg3 b1=Q 5. Qa3+ Qa2 6. Qc1+!

6. Qxa2+ Kxa2 7. Kg4 Bf6 7... Kb3! (7...Ka3! 8. Kg5 Kb4 is a minor Black dual not mentioned by the composer) 8. Kg5 Kb4 9. Ba8 Bxc6 10. Bxc6 Kc5

6... Qb1 7. Qxb1+ Kxb1 8. Kg4 Bf6 9. Ba8 Bd8 10. c7 Bxc7 11. Bxh1 1-0

Ilija Serafimović2nd Place5th YCCC Section B

Win

(5+5)

A study of pleasant and mutual sacrificial play motivated by the effort to promote (4. c6!, 5 c7! and 6. Bd5!) or stop (6...Ne7!) the c-pawn. The work in my view gains half of its quality in the foresight shown on the very first move. What grandmaster would stop to consider if 1. Rb4+ was better than 1. Rf1+ ?

1. Rb4+!

Logical try 1. Rf1+? c1=Q 2. Rxc1+ Kxc1 3. c6 Bxd5 4. c7 Be6 5. Bd5 Bf5! =

1... Ka2 2. Rc4 Kb3 3. Rxc2 Kxc2 4. c6 Bxd5 5. c7 Be6 6. Bd5 Ne7

6... Bf5 7. Be4+! +-

7. Bxe6

7. Kxe7? Bc8 8. Kd8 Ba6! =

7... Nc6+ 8. Kc8! Kd3 9. Bd5

9. Bd7? Ne7+ 10. Kd8 g3 11. Kxe7 g2 12. c8=Q g1=Q! =

9... Ne7+ 10. Kd8

10. Kd7? Nxd5 11. c8=Q Nb6+! -+

10... Nxd5 11. c8=Q +-

The composers comment: White needs to stop the pawn on c2, and also choose a square for the BK. Surprisingly, c2 works even though the BK is closer to the middle of the board and the white pawns. 2 consecutive sacrifices of WB. 4th YCCC theme + 5th YCCC theme1-0

Andrii Sergiienko3rd Place5th YCCC Section B

Win

(6+6)

One detail makes a world of difference for this study: The fact that Black manages to play his pawn from h4-h2 during the solution. The starting position is fairly natural, but with the pawn on h2 and the White king locked in from the start, it would have looked much more artificial. Good job by the composer to make that happen. Apart from this, the play flows beautifully with 4. c5 being my favourite moment.

1. Bf8

1. Kh1? h3 (1... Bc5? 2. Bf8 h3 3. d7) 2. gxh3 g2+ 3. Kxg2
Bxd6 4. Bxd6

1... h3 2. d7

2. gxh3? Bc5+ 3. Kh1 Bxd6 (or 3... g2+ 4. Kxg2 Bxd6 5.
Bxd6 +-) 4. Bxd6 g2+ 5. Kxg2=

2... h2+

2... Bc5+ 3. Kh1

3. Kh1 Be7 4. c5

4. Bg7 Kb4 5. Bf8 Ka4 is a waste of time.

4... Bd8 5. c6 Kb5 6. Be7 Kxc6

6... Bxe7 7. c7 +-

7. Bxd8 a4 8. Bh4

8. Bf6? Kxd7 9. Bxc3 a3=

8... Kxd7 9. Bxg3

Itay Richardson

4th Place

5th YCCC Section B



Draw

(8+6)

The stalemate with the material B vs BNN is known, but as far as I could find out, this is the first midboard stalemate with a white pawn joining the party. From 4. c7 everything works like a well-oiled machine. I would probably have begun with the move as the first part is too messy.

The composer must also be praised for making a thematic move so far down the board (9. c3, from the second to the third rank). In the other studies of this tournament the thematic pawn moves on to be a candidate for promotion, but here the thematic move is more subtle.

1. Ba3+!

1. exf4? Bh7+! (1... Nxc1+? 2. Ke4) 2. Ke3 Nxc1 +-

1...Kxa3 2. exf4 Bh7+

2... Nbc5+ 3. Kxc3 Na4+ 4. Kc4 Nxg5+ 5. Kd4 Nf7 6. c7 Nb6 7. c4 Nxh6 8. f5 Kb4 9. c5 Nc8 10. f6= The black pieces are tied up, no

progress can be made.

2... Nbd4 3. g6=

3. Kxc3

3. Kc4 Na5+ 4. Kb5 Nxc6

5. Kxc6 Kb2 +-

3... Nbd4

3... Na5 4. c7 Nxc7 5. Kd4 Nc6+ 6. Kc5 Nd8 7. Kd6

Nde6 8. Ke5=

4. c7! Nb5+

4... Nxc7 5. Kxd4 +-

5. Kc4 Nbxc7

5... Nexc7 6. Kc5 Nc3 7. Kd6 N7d5 8. Ke5 Nxf4 (8... Kb2 9. f5 Ne7 10. g6 Nxc6+ 11. fxg6 Bxc6 12. Kf6 Be4 13. Kg7 Nxb1 14. h7=) 9. Kxf4 Nxb1 10. Ke5 Nd2 11. Kf6=

6. g6! Bxc6 7. f5!

7. h7? Bxh7 8. f5 Kb2 +-

7... Bxf5 8. h7! Bxh7 9. c3! Thematic move.

9...Bg8

9... Bxb1 model stalemate

9... Nf8 10. Bxh7=

10. Bh7! Bf7

10... Bxh7 model stalemate

11. Bg6! Bxc6

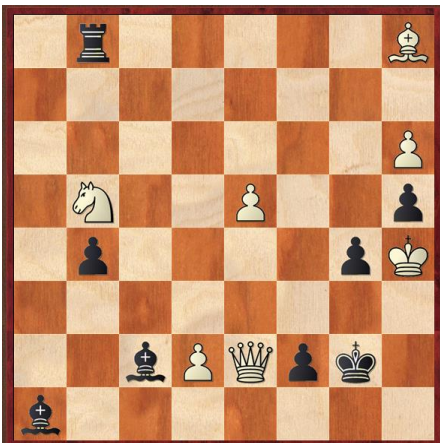
Model stalemate

11... Nd8+ 12. Bxf7= 1/2-1/2

Ural Khasanov

5th Place

5th YCCC Section B



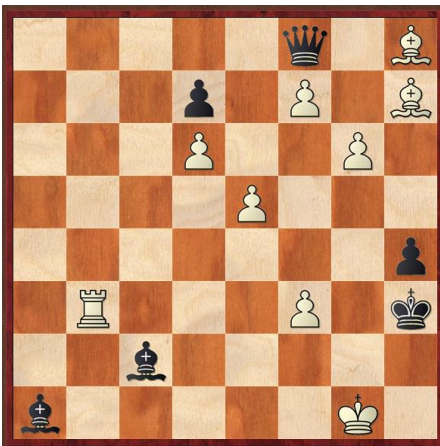
Draw

(7+8)

The finish of this study was probably the thing that pleased me the most in the tournament. A thematic move followed by stalemate in a very economical position. Still, I could not overlook the three exchanges in the introduction. I am certain, the composer missed out on a better (that is calmer) introduction. It is especially unfortunate that Bh8 ends up on this square after an exchange.

1. Bg7 Bd1 2. Qxd1 f1=Q 3. Qxf1+ Kxf1 4. h7 Kf2 5. h8=Q Rxh8 6. Bxh8 g3

7. Nc3 bxc3 8. dxc3 Bxc3 9. e6 Bxh8 10. e7 Bf6+ 11. Kh3 Bxe7 1/2-1/2

Roy Ehrlich6th Place5th YCCC Section B

Win

(9+6)

This task study is a little too violent for my taste. Showing the theme three times requires definite skill, but the capture of the unmoved rook on b3 ruins the impression and makes it a little messy.

1. g7 Theme Bd4+

1... Qxf7 2. g8=Q Qxg8+ 3. Bxg8 Bxb3 4. e6 (theme) Bxh8 5. e7! (theme) Bxg8 (5... Bf7 6. Bxf7+-) 6. e8=Q +-

2. Kh1!

2. Kf1? Qc8! 3. g8=Q Qa6+! 4. Ke1 (4. Rd3 Bxd3+ -+) 4... Qa1+ 5. Ke2 Qd1#)

2... Qxf7 (2... Qa8 3. Bxc2+-)

3.g8=Q Qxg8 4. Bxg8 Bxb3 5. e6 theme

5. Bxb3? Bxe5! 6. Be6+ (6.Bxe5=) 6... dxe6 7. d7 (7. Bxe5=) 7... Bc7! =

5... Bxh8

5... Bxe6 6. Bxe6+ dxe6 7. Bxd4! +- (7. d7? Bb6!)

5... dxe6 6. Bxd4!+- (6. d7? Bb6! =)

5... Bd5 6. Bxd4+-

5... Bd1 6. Bxd4=+-

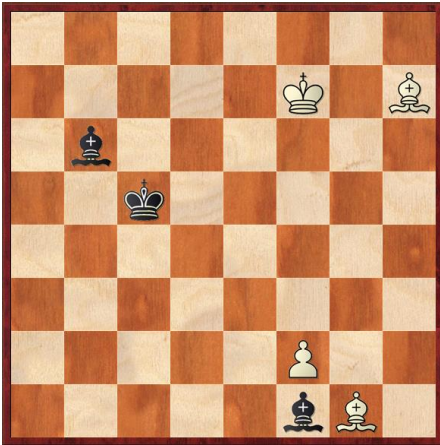
6. e7! theme

6. exd7? theme Bf6! =

6... Bxg8

6... Bf7 7. Bxf7+-

7. e8=Q +- 1-0

Samir Almammadov7th-11th Place5th YCCC Section B

Win (4+3)

I found no predecessor to the nice finish of 4. f6 Bxh7 5. Kg7 in the study database, but it looks like something that might be known theory. In any case, it is nice. The exchange on b6 takes away a lot of my joy for this study.

1. f4+ Kb5 2. Bxb6 Kxb6 3. f5 Bd3 4. f6 Bxh7 5. Kg7 1-0

Benjamin Defromont7th-11th Place5th YCCC Section B

Win (10+9)

This is a large-scale work that has probably required a lot of work from the composer. I lack, however, some artistic element apart from the thematic move. It is most the case of playing correct, precise moves.

1. Nd4+ Kxb4 2. Nxc2+ Nxc2 3. d6! Bc8

3... Bxh1 4. d7 Ng6+ 5. Nxg6 Nd4

6. Ne5 c2 7. d8=Q c1=Q 8. Qxd4+ +-

4. Bb7! Ng6+!

4... Bxb7 5. d7 Ng6+ 6. Nxg6 Nd4 7. Ne5 c2 8. d8=Q c1=Q 9. Qxd4+ +-

5. Nxg6 Nd4

5... Bxb7 6. d7 Nd4 7. Ne5 c2 8. d8=Q c1=Q 9. Qxd4+ +-

6. Bxc8 (6. Ne5? Be6! 7. Nd3+ Ka3! (

7... Kxb3? 8. Nc5+ Kb4 9. Nxe6 Nxe6 10. Kxe6 c2 11. d7 c1=Q 12. d8=Q +-) 8.
b4 c2! =)

6... Nc6+!

6... c2 7. Ne5 Kc3 (7... c1=Q 8. Nd3+) +- 8. d7 c1=Q 9. d8=Q +-

7. Kf7! c2 8. Ne5 Nxe5+

8... c1=Q 9. Nd3+ +-

9. fxe5 c1=Q 10. d7 Qd2!

10... Qc7 11. e6 Qd6 (11... f4 12. e7 +-) 12. e7 +-)

11. Ke8!

11. Ke7? Qxf2 12. d8=Q Qxh4+ 13. Ke8 (13. Kd7 Qxd8+) 13... Qxd8+ 14.

Kxd8 g3 15. Bb7 h4 16. Bg2 f4 17. e6 f3! (17... h3? 18. Bxh3 f3 19. e7 g2

20. e8=Q g1=Q 21. Qa4+ Kc3 22. Qc4+ Kb2 23. b4 Qd1+ 24. Kc8 ! +- (24. Kc7?

Qe2! =)) 18. Bxf3 h3 19. e7 g2 20. e8=Q g1=Q 21. Qa4+ Kc3 22. Qc4+ Kb2 23.

Bd5 h2 =

11... Qd5 12. d8=Q +- 1-0

Nikita Ushakov

7th-11th Place

5th YCCC Section B



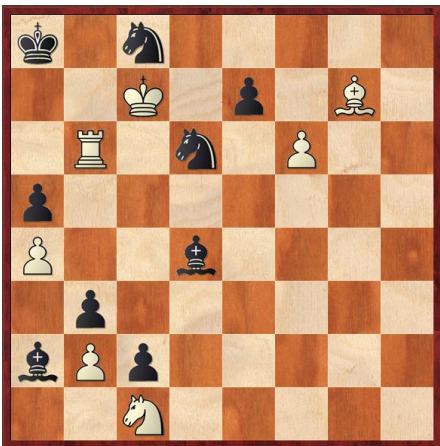
Win

(12+11)

The mate is surprising, but way too much material is needed for this. An example is the knight on a6 which is just a spectator

1. Rd8 gxh5 2. Rh8+ Kg6 3. gxh5+ Kf7 4. d6+ Rxa2 5. d7 Bxb8 6. d8=N+ Kf6

7. Rf8# 1-0

Anirudh Daga7th-11th Place5th YCCC Section B

Win

(7+9)

The thematic move (prepared by classic device 3. Bh8) is fine, but unfortunately I find the play afterwards less exciting and technical.

1. Ra6+ Na7 2. Rxd6 exd6 3. Bh8 d5 4. f7 Bc5 5. Bg7 Bb1 6. f8=Q+ Bxf8 7. Bxf8 Ba2 8. Bc5 Bb1 9. Bb6 Ba2 10. Bxa5 Bb1 11. Bb6 Ba2 12. Be3 Bb1 13. Nxb3 c1=Q+ 14. Bxc1 Bc2 15. Nc5 Bf5 16. b4 Nc8 17. b5 1-0

Marko Ložajić7th-11th Place5th YCCC Section B

Win

(10+8)

A midboard mate with this material is difficult to bring about, but I still think, too much material is used for the content.

1. f5 a3 (1... Bxh2 2. f6 gxf6 3. h6 f5 (3... Be5 4. Ng3+ Kf4 (4... Kd5 5. Nf5 Bxf5 6. Bxf5 a3 7. h7 a2 8. h8=Q a1=Q 9. Qd8+ Kxc5 10. Qb6+ Kd5 11. Be6+ Ke4 12. Qe3#) 5. Nh5+ Ke4 6. Bg2+ Kf5 7. h7) 4. Bg2+ Ke5 5. h7) 2. Bxb8 a2 3. Bd6 a1=Q 4. Nf2+ Kd5 5. Bg2#