

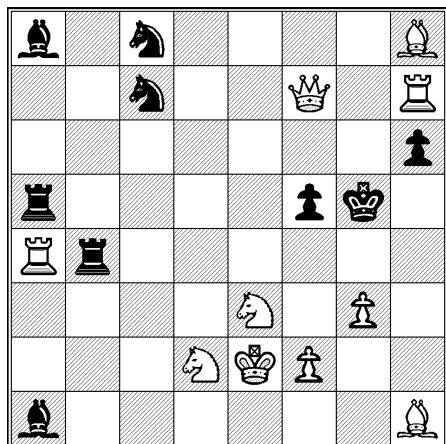
Award of the 5th YCCC – Section A

Composers were invited to construct problems in which the two white bishops and two black bishops occupy the four corners of the board. Competitors were asked to exercise their ingenuity to organise maximum activity for these pieces. The condition was exacting and I have highlighted this in my observations. This difficulty was not limited to two compositions; other diagrams could also benefit if the bishops were allowed to occupy alternative squares on their diagonal. I urge these young people not to be dispirited; composing to a particular definition can test the most experienced authors! Here is my award.

Ural Khasanov

1st Place

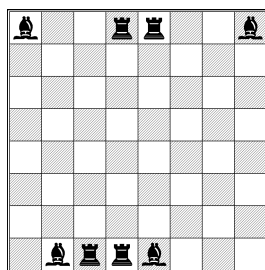
5.YCCC Section A



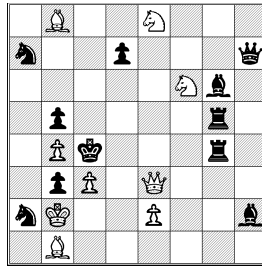
#2

(10+9)

1.Be5? (>2.Qxf5/2.Rg7) but 1...Se7! 1.Bd4? (2.Rg7/2.f4) but 1...Se6! 1.Be4? (>2.f4/2.Sf3) but 1...fxe4!! 1.Bd5? (>2.Sf3/2.Qxf5) but 1...Rf4! Here we are presented with four Novotnys (moves by white pieces to the intersection point of orthogonal and diagonal black lines) which introduce cyclic double threats. I hope the use of bold type will make this point clear. The refutation of 1.Be4? is piquant for 1...fxe4 defeats the threat of 2.f4 by means of the *en passant* defence. Key **1.Bg7!** (>2.Bxh6) and now all four thematic mates recur: 1...Ra6 2.Qxf5, 1...Bxg7 2.Rxg7, 1...Rb6 2.f4 and 1...Bf3+ 2.Sxf3. Fortunately the composer has wRa4 at his disposal for 1...Rh4 2.gxh4. The announcement made clear that ideally all four bishops should have a role in the actual play and here wBh1 is redundant. In works of this kind the *entire* solution is essential to the idea and it is sufficient that this unit gives two tries. When the stipulation for this tourney was first proposed I did wonder if anyone would be sufficiently bold to undertake the “extended Organ Pipes”. I received my answer with the outstanding twomover of the tourney; my congratulations to the composer!



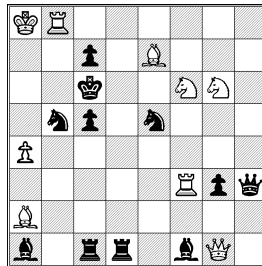
The first rank in the diagram illustrates the organ pipe arrangement. The important point is that c3 and d3 are intersection squares of the black line pieces. The 8th rank features an *extended* organ pipe arrangement where d5 and e5 are the relevant intersection squares. Wieland Bruch kindly undertook a search for pre-existing problems that showed the same ideas as our competitors. He unearthed a number of diagrams showing Black Organ Pipes and four Novotnys. Vatarescu’s #2 was closest to the spirit of the YCC theme with the three tries and key provided by the wBs.

Paul Vatarescu2 HM *Jerusalem Post* 1971

#2

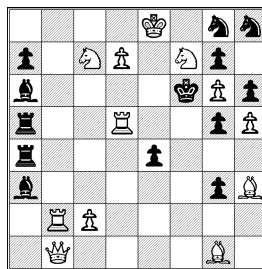
1.Bf4? (**2.Qd4/2.Sd6**) 1...Rd5! 1.Be5? (**2.Sd6/2.Qc5**) 1...Qe7! 1.Bf5? (**2.Qc5/2.Qd3**) 1...Sxb4! **1.Be4!** (**2.Qd3/2.Qd4**) 1...Sxc3 2.Qxc3 and 1...Rd5 2.Bxd5. However, none of the Bs occupies a corner square.

Packa's #2 uses a *partially* extended Black Organ Pipes.

Ladislav Packa1 Pr *Mat-Pat* 4th TT 1990

#2

1.Qd4? (**2.Bd5/2.Sxe5**) 1...Sc4 **2.Qxc5/2.axb5** but 1...Qe6! 1.Rc3? (**2.Sxe5/2.Qxc5**) 1...Sd3 **2.axb5/2.Bd5** but 1...Sd7! 1.Bc4? (**2.Qxc5/2.axb5**) 1...Sd4 **2.Bd5/2.Sxe5** but 1...Sd6! **1.Rd3!** (**2.axb5/2.Bd5**) 1...Sc3 **2.Sxe5/2.Qxc5**) Those brilliant bS defences have enabled all four thematic mates to recur in all phases. The dual variation mates echo the dual Novotny threats! However, neither of these problems has a 5th phase incorporating the four thematic mates as variations. This is achieved in Stojnić's #2.

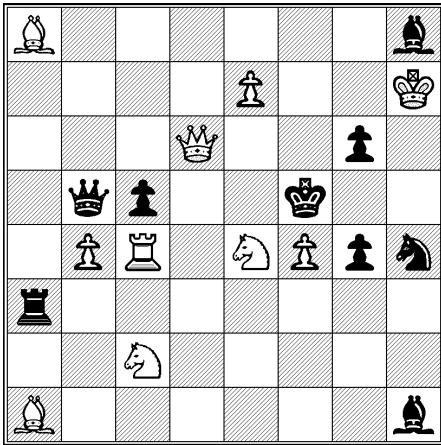
Dragan Stojnić1 Pr *Polish Chess Federation Ty* 2019

#2

1.Rb4? (**2.Rd6/2.Bd4**) 1...Sxf7! 1.c4? (**2.Bd4/2.Qf1**) 1...Sxg6! 1.Rbb5? (**2.Qf1/2.Rf5**) 1...Se7! 1.Bc5? (**2.Rf5/2.Rd6**) 1...g4! Key **1.Qa1!** (2.Rb6) 1...Rb4 **2.Rd6**, 1...Bb4 **2.Bd4**, 1...Rb5 **2.Qf1** and 1...Bb5 **2.Rf5**. When the bRs and bBs arrive on the b4/b5 intersection squares, the thematic mates return! Our gold medal winner also achieves this 5th phase with the *fully* extended Black Organ pipes and the four bishops in the corners as required. No anticipation was discovered and this is achieved with just 19 units! The author should be very proud of this outcome; a diagram that would grace tourneys of the very highest level!

Ilija Serafimović2nd Place

5.YCCC Section A



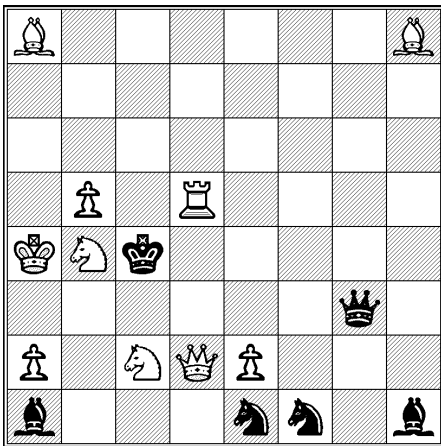
#2

(10+9)

This diagram features a pair of defences that lead to changed mates across two phases. 1.Bf6? (>2.Qe5) 1...Qb8 2.Rxc5 (h8-e5 is closed) and 1...Sf3 2.Sg3 (interference). Also 1...cxb4 2.Sd4, 1...Bxf6 2.Qxf6 but 1...g3! **1.Sf6!** (>2.Qe5) 1...Qb8 2.Qd7 (2.Rxc5? Bd5! – the lines c4-f4 and h1-d5 are open) and 1...Sf3 2.Be4 (interference). By-play: 1..cxb4 2.Sd4 and 1...Re3 2.Sxe3. The complex dual avoidance seen in the 1.Sf6! Qb8 variation give this diagram real distinction.

Hajime Tachioka3rd Place

5.YCCC Section A



#2

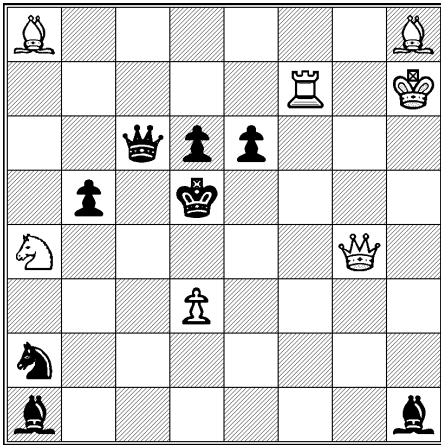
(10+6)

Set 1...Bxd5 2.Qxd5. The composer has skilfully arranged that this mate is changed after both try and key; an excellent idea. 1.Sc6? (>2.Sa5) 1...Bxd5 2.Qb4, 1...Bc3 2.Sa3 but 1...Qc3! **1.Bd4!** (>2.Rc5) 1...Bxd5 2.Bxd5, 1...Bxd4 2.Qxd4 and 1...Sd3 2.Sa3. 1...Qb3+ 2.axb3 is a constant throughout and various other bQ defences across try and key lead to a repeated 2.Sa3. In this respect bRg3 (minus wPa2) is preferred but the bQ is essential for 1...Qd6! to defeat possible alternative solutions (or *cooks*), 1.Sd3? and 1.Sa6? I enjoyed analysing how the author surmounted his difficulties.

The authors of the following three problems also decided to show important try play. In their distinctive ways they are all fine creations but they lack the huge ambition of the winner. I have chosen not to separate them.

Samir Alammadov4th-6th Place

5.YCCC Section A



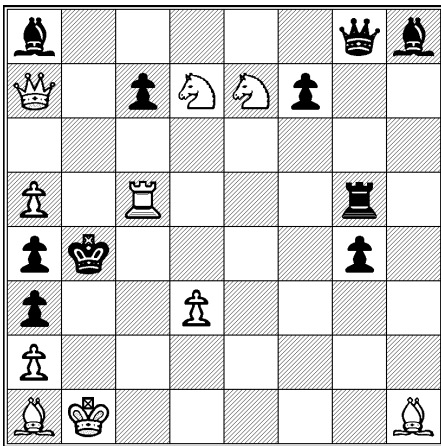
#2

(7+8)

1.Rf3? (>2.Qe4) 1...Bxf3 2.Qxf3, 1...Sc3 2.Qd4, 1...bxa4 2.Qc4, 1...Qb7+ 2.Bxb7 but 1...e5! neatly refutes.
1.Rb7! (2.Rxb5) 1...Bd4/Sc3 2.Q(x)d4, 1...Be4+ 2.Qxe4, 1...Qb6 2.Rxb6, 1...Qxb7+ 2.Bxb7, 1...Qc7+ 2.Rxc7
 and 1...Qd7+ 2.Rxd7. The aggressive line-cutting try fails whereas the generous unpinning key succeeds.
 The composer has secured the proper balance and the bQ provides plenty of play. The masked battery
 generates rather predictable mates but this is unavoidable; the wK placement has been well exploited!

Dmitry Bozhenko4th-6th Place

5.YCCC Section A



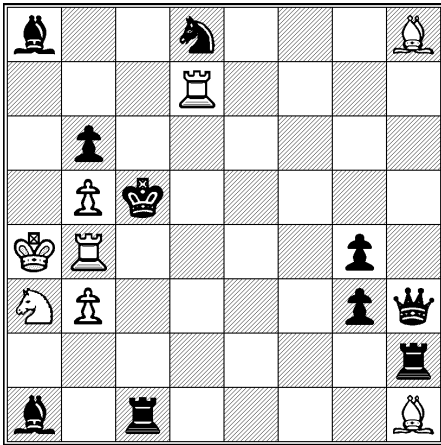
#2

(10+10)

1.Bb7? (>2.Sc6) 1...Bxb7 2.Qxb7, 1...Rg6 2.Sd5, 1...Rxc5 2.Qxc5 but 1...Qg6! **1.Bc6!** (>2.Rc4) 1...f6 2.Bc3!,
 1...f5 2.Rb5! (2.Sd5?), 1...Bxc6 2.Sxc6 and 1...Rxc5 2.Qxc5. The bQ works hard providing for 1.Bxa8? Qxa8!
 in addition to her other duties. I much appreciated the opening and closing of black lines (the defences by
 bPf7 are described as bi-valves). In the virtual play wBa1 and bBh8 have no function - a disappointment
 from a thematic point of view.

Aleksei Abramenko4th-6th Place

5.YCCC Section A



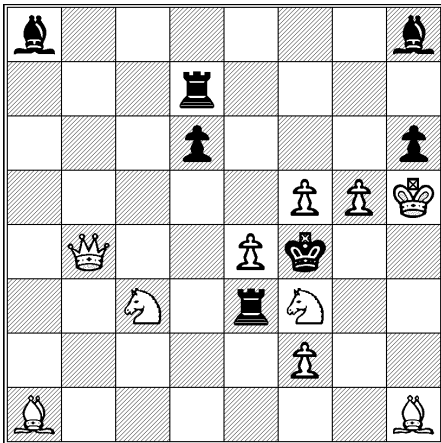
#2

(8+10)

wRb4 must move to instigate the threat of 2.b4. 1.R4d4? Rb2! (2.Bd4??) 1.Re4? Sc6! (2.Rd5?) These subtle self-weakening tries both curtail the influence of the wBs. **1.Rf4!** 1...Rb2 2.Bd4, 1...Sc6 2.Rd5 and 1...Bc3 2.Rc4. If 1.Rxg4? Qxg4! This extended eastward movement of the key wR could have been economically resolved by removing bQ and bPs g3/g4, and relocating wBh1 to f3 and bRh2 to g2. 1.Rg4?Rh4? R(x)g4! I do empathise with these young competitors who must have been frustrated by the restrictive stipulation. Nonetheless, the clarity of idea is truly impressive in this work.

Itay Richardson7th Place

5.YCCC Section A



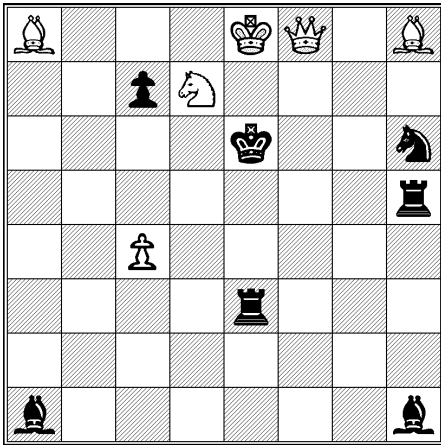
#2

(10+7)

How I enjoyed this beautifully constructed single phase #2 with a perfect flight-giving key! **1.Sh4!** Ke5 2.Sg6 (threat) 1...Rxe4 2.Se2, 1...Bxe4 2.Sd5, 1...Rg7 2.Qxd6 and 1...Rh3 (pinning) 2.Se2. The motivation for this last defence is of interest but the strategic value of the mate is poor when placed alongside the self-pinning 1...Rxe4. Is it worth adding a bPh3? The composer must have yearned to replace wPe4 with the wBh1 – ie wBe4! Now after the threat wBe4 uniquely guards f3/f5 whereas after 1...B/Rxe4 2.Sd5/Se2 it is wSh4 that is the sole guardian of f3/f5. This is another example of the infuriation that the stipulation provided.

Benjamin Defromont8th-10th Place

5.YCCC Section A



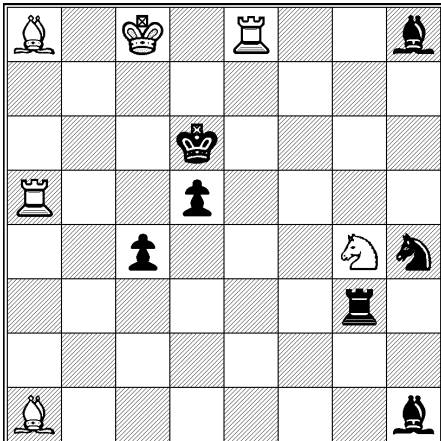
#2

(6+7)

The Novotny key prepares not only the threat but also an important variation mate. **1.Be5!** (>2.Qf6) 1...Rf3 2.Bd5!, 1...Bxe5 2.Sc5, 1...Rf5 2.Qe7 and 1...Sg8 etc 2.Qf7. This diagram is well constructed, unpretentious but appealing.

Svetlana Butko8th-10th Place

5.YCCC Section A



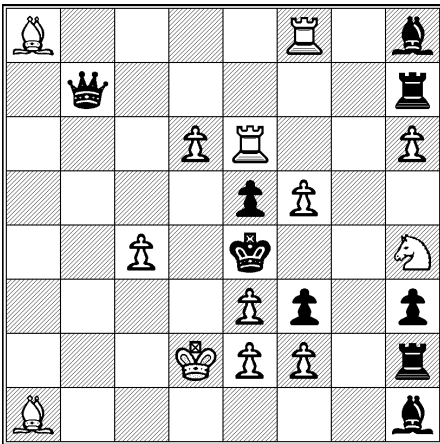
#2

(6+7)

1.Se5? (>2.Sf7) 1...Bxe5 2.Bxe5 but 1...Rg7! (2.Be5??) **1.Sh6!** (>2.Sf7) 1...Rg7 2.Be5 and 1...Rf3 2.Rxd5. How I warm to this young composer! Simple ingredients are made to “sing” with the post-key interferences. A necessary bPd5 prevents 1.Se5/2.Sc4 but the possibility of 1.Sh6/2.Sf5 required the bSh4 – a tiny blemish.

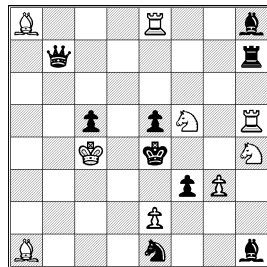
Aleksandr Moshkov8th-10th Place

5.YCCC Section A



#2

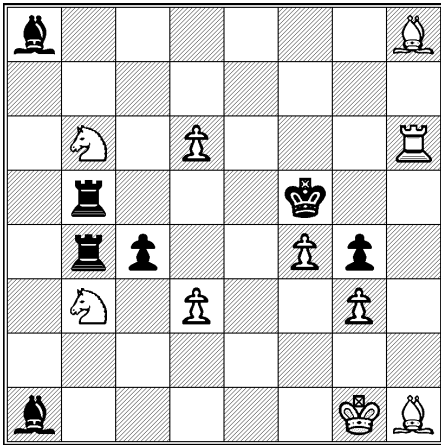
1.Rg6? (>2.Rg4) 1...Rg2 2.exf3 but 1...Rg7! **1.Rg8!** (>2.Rg4) 1...Rg2 2.exf3, 1...Rg7 2.Rxe5 and 1...Bg7 2.Bxb7 (1...Qd5+ 2.Bxd5) With a thematic try and three post-key interferences, this ambitious problem is to be commended. However, I found it be one that I could place no higher. As the composer gains experience, he will learn that white pawns restrict the freedom of movement of the pieces. Seven are rather a lot and I would prefer a reduced number. In the diagram below the mate 2.Bxb7 occurs in both phases, albeit as a simple unguard variation in the actual play. As 1...Qd5+ is on the surface it is important to maximise the usefulness of wBa8.

#2 1.Rg8? **1.Rg5!**

Elazar Saadia

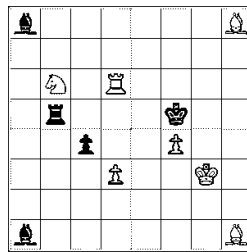
11th Place

5.YCCC Section A



#2 (10+7)

1.Sc8! (>2.Se7) 1...Rb7 2.Be4, 1...Re5 2.Rf6, 1...Bd4+ 2.Sxd4 and 1...Bf6 2.Rf6. The composer clearly valued the try 1.Bd4? (>2.Rf6) Re5! because 1...Re5 *enabled* 2.Rf6 after the key! This paradox is known as the Dombrovskis effect (after a great Latvian composer) However, 1.Bd4? required a second wS distant from the bK (1...Bxd4 2.Sxd4). Ideally the out-of-play wSb6 needs another option and in the composer's diagram 1.Sxc4? (>2.Se3) is met rather crudely by 1...Rxc4! Below is a setting with 12 units (a so called Meredith) which lacks the 1.Bd4? try but has the better refutation 1.Sxc4? Bd4!



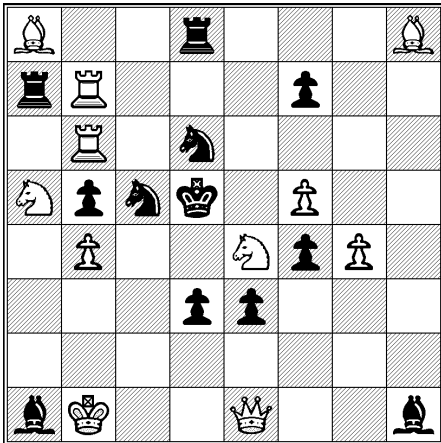
#2

I am suggesting this is an alternative rather than an improvement. The decisions we make are determined by the value we place on different features of the various settings we consider.

Nikita Ushakov

12th-13th Place

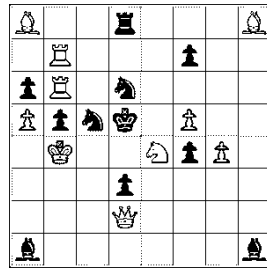
5.YCCC Section A



#2 (11+12)

1.Qc3! (>2.Sf6) 1...Bxc3 2.Sxc3, 1...Bxe4 2.Qxc5, 1...cSxe4(Sd7) 2.Qc6, 1...dSxe4(Se8) 2.Rd7 and 1...Kxe4 2.Re7. A pleasant threat mechanism but economies are possible. bPe3 is unnecessary, the wQ may be

relocated at d2 and then a more constructive role for the wK might be found. (On b1 his majesty prevents a cook by 1.Qxa1) Furthermore, it would be good if c6 were not “over-protected”. Finally bRa7 is not required. Individually these are little things but young composers should look out for such details. In the diagram below the “a” pawns are not pretty but savings have been made.

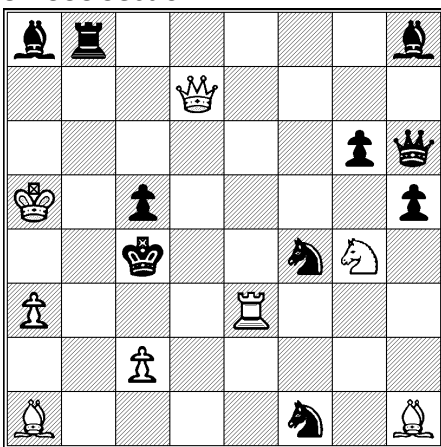


#2

Bnaya Sharabi

12th-13th Place

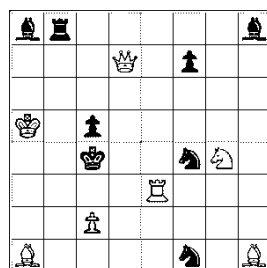
5.YCCC Section A



#2

(8+10)

1.Be5! (>2.Rc3) 1...Bxe5 2.Sxe5, 1...Sd5 2.Re4, 1...Sxe3 2.Sxe3, 1...Rb5+ 2.Qxb5, 1...Rb3 2.axb3 and 1...Se2(Sd3) 2.Q(x)d3. The composer has achieved a maximum of mates from this setting. Sadly the struggle to prevent 1.Bxh8 from being a second solution has proved costly. A simple solution was possible; such technical devices will soon be acquired.



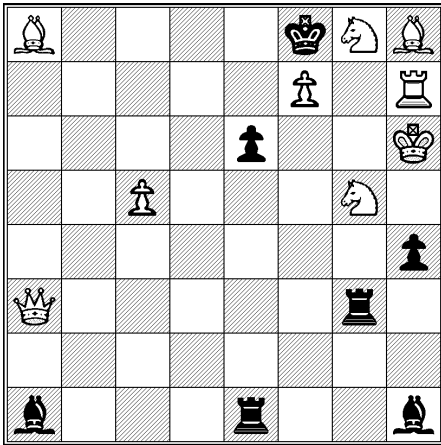
#2

1.Bxh8? f6!

The next three diagrams in the order illustrate the Novotny theme.

Alexey Popov14th-16th Place

5.YCCC Section A



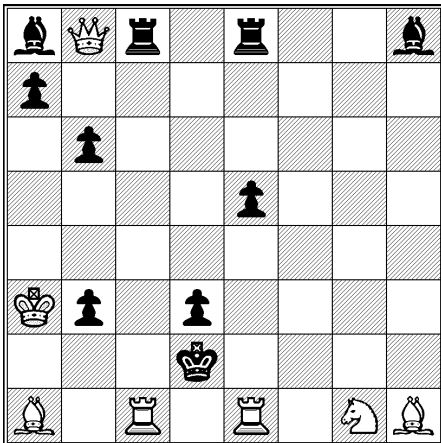
#2

(9+7)

1.Bf3? (>2.c6/2.Qa8) 1...Be5(Rb1/Rd1) 2.Sxe6 but 1...Bf6! 1.Rg7? (>2.Sh7) 1...Be4 2.Sxe6, 1...Bxg7+ 2.Bxg7 but 1...Rxg5! 1.Be5? (2.Sxe6/2.Bd6) but 1...Rxe5! **1.Be4!** (2 threats) 1...Bxe4 2.Sxe6, 1...Rxe4 2.Qa8 and 1...Bg7+ 2.Bxg7. The post-key play is thin and the capturing refutations are rough. However, there are ideas here and with practice the composer will achieve positions that cohere a little better.

Stanislav Zhdanov14th-16th Place

5.YCCC Section A



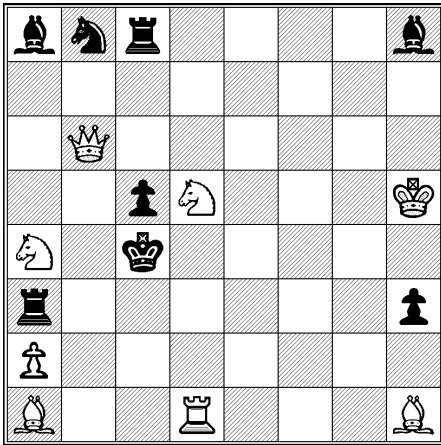
#2

(7+10)

1.Bc6! (2 threats) 1...Bxc6 2.Bc3, 1...Rxc6 2.Sf3 and 1...e4 2.Qh2. As with **No 14** there is only one defence that defeats both threats but it is nicely motivated. The “long shot” wQ mate appeals to my sense of humour. Not only do we see the four bishops opposed in the corners but the four rooks are also symmetrically disposed at the board edges; the action takes place at a great distance from the bK! One small point; I would remove bPb3 and reposition the wK on h5. This gives a better balance to the tableau.

Artyom Petrov14th-16th Place

5.YCCC Section A



#2

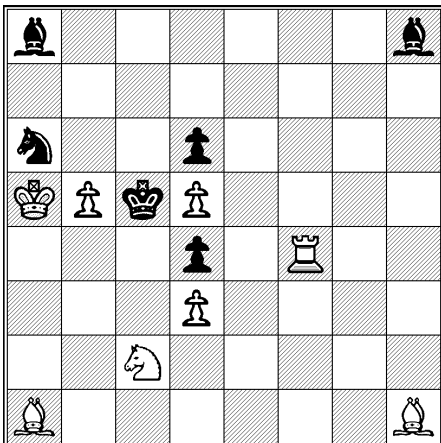
(8+8)

1.Bc3! (2 threats) 1...Bxc3 2.Se3, 1...Rxc3 2.Sb2, 1...Bxd5 2.Bxd5 and 1...Rxa4 2.Qb3.

1.Be5?/Bf6?/Bg7?/Bxh8?, threatening 2.Sb2 only, are refuted by the simple capture of the bishop.

Sandea Iancu-Ioan17th Place

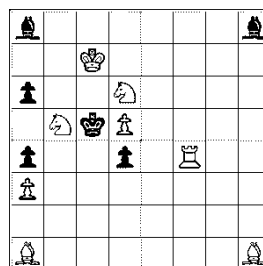
5.YCCC Section A



#2

(8+6)

1.Rxd4! (>2.Rc4) 1...Bxd4 2.Bxd4 and 1...Bxd5 2.Rxd5. There is nothing subtle about the play. However, there is a pleasing echo between the capture/recapture mates in which the thematic requirements are met without undue fuss. When the aim is attained in so straightforward manner, it is good advice to investigate what further value can be extracted. In this instance the guards of the bK field can be reorganised so that a little story can be told.

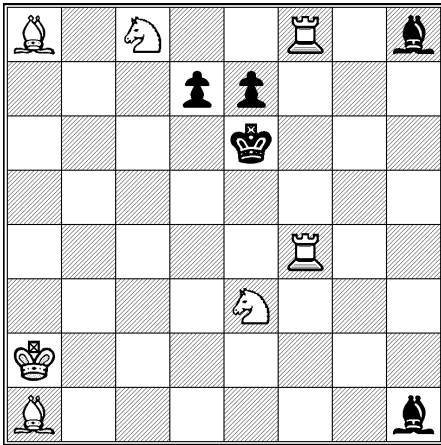


#2

Set 1...d3 2.Rc4. Can this mate be introduced as a variation? 1.Bc3? (>2.Bb4) dxc3 2.Rc4 but 1...a5! 1.Sc3? (>2.Sa4) dxc3 2.Rc4 but 1...Bc6! Consequently the mate is used as a threat: 1.Rxd4! (>2.Rc4) axb5 2.Se4. {1.Sxd4? (>2.Se6) Bxd5!}

Kira Vyshinskaya18th Place

5.YCCC Section A



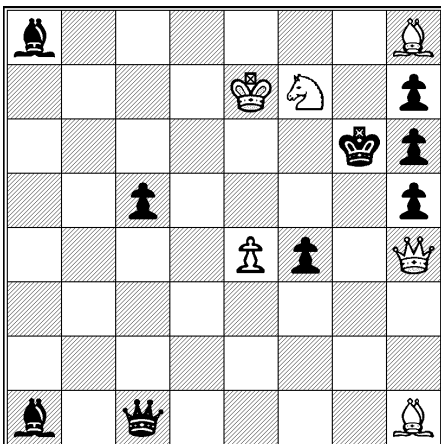
#2

(7+5)

1.Re8! (>2.Rxe7) 1...Bf6 2.Rxf6 and 1...Bd5+ 2.Bxd5. It is good that the wR is directed to e8 since 1.R(either)f7? is refuted by 1...Bf6! Sadly 1...Bd5+ 2.Bxd5 is superficial. bPd7 can be saved if wSe3 is transferred to b6.

Andrii Sergiienko19th Place

5.YCCC Section A



#2

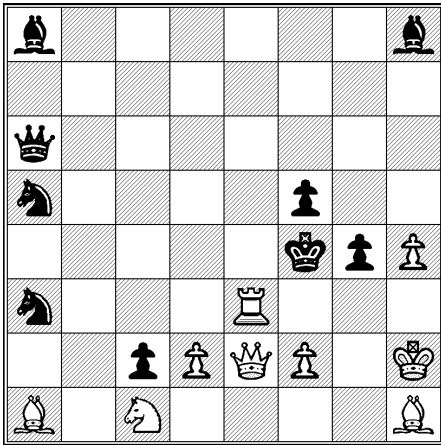
(6+9)

I warmly commend 1.Bf3? (2.Qxh5/2.Bxh5) when 1...Qd1 and 1...Qh1 separate the threats using interesting strategy. However, 1...Bxh8! is very strong and 1.Bd4?/1.Be5? also fail to 1...BxB! 1.e5? Kf5 2.Qxh5 is valuable but again 1...Bxe5! **1.Bf6!** (>2.Sh8) 1...Bxf6+ 2.Qxf6 and 1...Bxe4 2.Bxe4.

Anirudh Daga

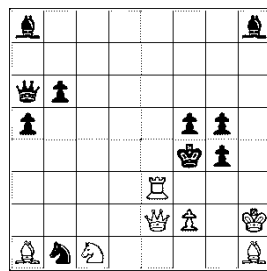
20th Place

5.YCCC Section A



#2 (9+9)

My comments are relevant to all beginning composition; *in no way* should they be taken as personal criticism. The tourney concerned the bishops. bBa8 is essential to prevent cooks (1.Re4+/1.Rf3+) but does not take part in the actual play. Similarly bBh8 determines the key but takes no further part. 1.Re8? etc (>2.Qe3) fails to 1...Bd4! The key, **1.Re5!**, cuts out this defence. 1...g3+ 2.fxg3, 1...Qxe2 2.Sxe2 and 1...3Sc4/5Sc4/Qb6/Qa7 2.Sd3. A convention of construction is to avoid repeated mates that depend on the same weakness – here the loss of control of d3. In particular bSa3/bPc2 duplicate the function of bSa5. A further convention is that white force should be minimised – I hope the diagram below will help. The author has good ideas and will absorb “best practice” over time.



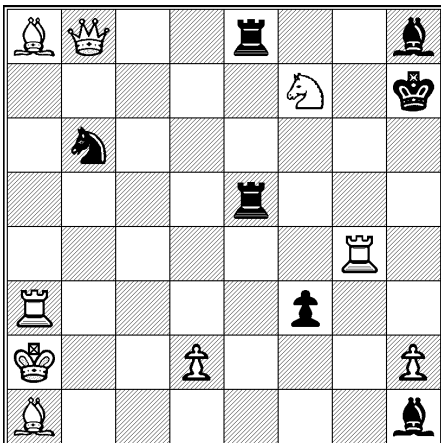
#2

I group the final two problems together. I guess they were constructed by young people taking their first steps in composition and I was encouraged by their enterprise and effort.

Anton Nasyrov

21st-22nd Place

5.YCCC Section A



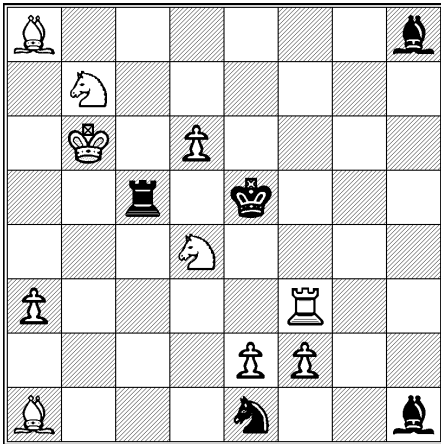
#2 (9+7)

1.Bxe5! (>2.Be4) 1...f2 2.Rh3, 1...Bg7 2.Rxg7, 1...Sd5/Sxa8 2.Qb1, 1...Rg8 2.Qxg8 and 1...Rxe5(Re6) 2.Qg8/Qxh8(dual) Plus points are the defences by bPf3/bSb6; these line openings share the same *open gate* strategy. Such unifying factors are welcome! The downside is the powerful capture key. As a general rule, a key capturing a bP is not a serious defect. Capturing a black piece is undesirable for this severely limits Black's defensive capability.

Oliver Ohly

21st-22nd Place

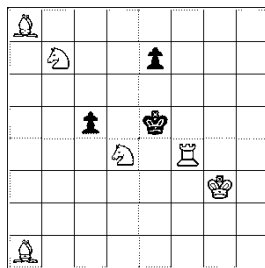
5.YCCC Section A



#2

(10+5)

1.Rf5+! Ke4 2.Sxc5. I have numbered diagrams and I do not know the names of the composers. However, I appreciate that **15** must be the work of a novice and I salute his enthusiasm. I will ignore those bBs that play no part and instead concentrate on the wBs. Together with the wSs they form *batteries* aimed at e5 and d5 – these devices are good fun. By tweaking the matrix I came up with the diagram below and I hope it adds a little interest.



#2

1.Sxc5? (>2.Sb5/2.Sf5) 1...Kd6! (2.Sb5? Kxc5!) 1.Sf5+? Kd5 2.Sd8 but 1...Ke6! (2.Sxc5? Kf7!) **1.Sb5+!** Kd5 2.Sd8 and 1...Ke6 2.Sxc5. The wSs swap d6 guard duty.

I have enjoyed studying these problems and I thank the participants for tackling the difficult condition that was set. The best entries succeeded in this respect and I hope that those who struggled enjoyed and learnt from the experience. Our young composers will wish to join me in thanking Julia Vysotska and Marjan Kovačević whose combined enthusiasm facilitates the YCCC. I trust that competitors who are still eligible will again rise to the challenge in 2022!

David Shire, Canterbury, October 2021