

9th YCCC 2025 – Section C – Award

Section C of the 9th YCCC was open for all genres except endgames. Julia Vysotska acted as Tournament Director, Marjan Kovačević as Tournament Coordinator, and Hans Gruber as Assistant Director; Thomas Brand helped with the editing of the award. A total of 29 submissions were received which were sent to the judges on neutral diagrams, i.e. without the authors' names. The order in the award is based on the average marks given by the judges on the scale that it also used in the FIDE Album selection (0, 0.5, 1, 1.5 ... 4 points). The lowest and the highest marks were excluded, and the mark of judges concerning their countrymen were disregarded.

Before marking, the judges took part in a month-long email discussion and a lively exchange of thoughts. During this process some partial predecessors (earlier problems with similar thematic contents) were discovered by the judges, and some versions of submissions were proposed. Those problems are listed in the Annex. Composers are free to use the versions of their problems, as suggested by the judges, in future reproductions.

While the number of submissions was almost the same as in the 8th YCCC – which attracted 30 problems – the diversity seems to increase. Composers came from a large number of different countries, including Belgium, Brazil and China. The age span ranged from 2002 to 2016, the youngest competitor is not yet 9 years old! Fifteen participants made their debut in the YCCC. Quite a number participated in workshops provided by the Tournament Director.

The judges were pleased about the overall quality of the submissions, as some general comments show. For the first time one problem got an average of 4 points, i.e. *every* judge marked the problem with the best-possible score.

Vlaicu Crișan: I did not expect the overall quality of YCCC-9 to reach the peak from previous year. However, these juniors exceeded all my expectations. There are so many good problems, fresh ideas and surprisingly original settings. All these make the judging experience very enjoyable. There is a promising future for our art. Congratulations to all participants for their efforts!

Paz Einat: Like this section from last year, there are some high-level problems here. Thus, most of my comments consider the problems like in a regular tourney and less like youngsters' problems.

Andrey Selivanov: It is great that the tournament is becoming more popular and new countries and new names are appearing!

Tournament Coordinator

Marjan Kovačević = MK

Judges

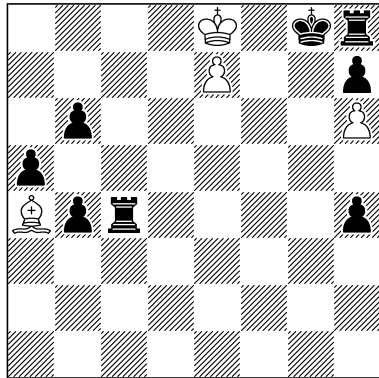
Michel Caillaud = MC; Ofer Comay = OC; Vlaicu Crișan = VC; Paz Einat = PE; Hans Gruber = HG; Michael McDowell = MMcD; Andrey Selivanov = AS; Kjell Widlert = KW.

Final Results

Place	YCCC-2025 section C - participants		judges								Avg excl.max& min
	No.	Name	VC	KW	HG	AS	MMD	OC	PE	MC	
1	C7	Shang Riye	4	4	4	4	4	4	4	4	4.00
2	C4	Ural Khasanov	4	3.5	4		4	3	3	3	3.50
3	C3	Ilija Serafimović	3.5	3	3.5	3	3.5	3	3.5	3.5	3.33
4	C2	Joachim Hambros	3.5	3	3	2.5	4	3.5	3	3	3.17
5	C12	Stefan-Constantin Harnagea		3	3	4	3.5	3.5	2.5	2.5	3.10
6	C10	Anirudh Daga	3.5	3	3			3	3	3	3.00
7	C8	Ruslan Stetsenko	3.5	2.5	3		3.5	2.5	2	3	2.90
8	C17	Taras Rudenko	3	2	3	3	3	2.5	2.5	2.5	2.75
9	C9	Daniel Dumitrescu		2.5	3	3	3	2.5	2	2.5	2.70
10	C20	Justys van der Beek	3	2.5	2	2.5	3.5	3	2.5	2.5	2.67
11	C22	Arseniy Saga	2.5	3	2		3	2.5	2.5	2.5	2.60
12-14	C27	Maksym Kryshafor	3	2.5	2.5	3	2.5	2	2	2.5	2.50
12-14	C28	Egor Malanin	2.5	2.5	2.5		3.5	2.5	2	2.5	2.50
12-14	C29	Gabriel Francisconi	2.5	2.5	2.5		3.5	2.5	2	2.5	2.50
15-16	C6	Ben Smolkin	2.5	1.5	2	3	3	3	1.5	2.5	2.42
15-16	C14	Mihails Šatašovs	2.5	2	1.5	3	3	2.5	2	2.5	2.42
17	C5	Anton Nasyrov	3.5	2	2		2.5	2.5	2.5	2.5	2.40
18	C15	Idan David	2	2	2	3	3			2.5	2.38
19	C25	Arthur Reimberg	2	2.5	3	2	3	1.5	2	2	2.25
20-21	C11	Dylan Schenker	3	2		2	2.5	2.5	1	2	2.20
20-21	C16	Fedor Polovkov	2.5	2.5	2		3	1.5	2	2	2.20
22-23	C19	Andrei Moga Crăciun		2	2	2.5	2.5	1.5	2	2	2.10
22-23	C26	Nikolay Sheviakov	2	2	2.5		3	1.5	1.5	2.5	2.10
24	C21	Pedro Maset	2	2	2	3	2.5	2	1	2	2.08
25-26	C13	Maxim Avakumov	2.5	1	1		2.5	2.5	2	2	2.00
25-26	C18	Arthur Frolov	2.5	1.5	2		2	2	2	2	2.00
27	C1	Anton Lysojvan	2	1.5		2	3	1.5	1.5	2.5	1.92
28	C24	Flora Sarmiento	1.5	1.5	1.5	2.5	2.5	2	1.5	2	1.83
29	C23	Oleksandr Veksler	1.5	1	1	1.5	2	1	1	1.5	1.25
VC - Vlaicu Crisan ; KW - Kjell Widlert ; HG - Hans Gruber ; AS - Andrey Selivanov ; MMD - Michael McDowell ; OC - Ofer Comay ; PE - Paz Einat ; MC - Michel Caillaud											

1st Place: No. C7**Shang Riye**9th YCCC, Section C 2025

4K1kr/4P2p/1p5P/p7/Bpr4p/8/8/8



#19

C+ 4+8

Main plan 1.Bd1? [2.Bh5] Rc8+!

1.Bd7! Re4 2.Bf5 Re1/Re5 (2.– Re3? 3.Bg4 Re1 4.Bf3 Re4 5.Bd1 a4 6.B×a4 Re3 7.Bd1) **3.Bc2 Re3** (3.– a4? 4.B×a4 Re3 5.Bd1! (5.Bb5? Re4! 6.Bd3 Rg4! 7.Be2 Rf4! 8.Bd1 b5 9.Bb3+ Rc4 10.B×c4 R×c4, or 6.– Rd4! 7.Be2 Rf4!, or immediately 6.– Rf4!) Ra3 6.Bh5, or 5.– Rg3 6.Be2 b5 7.B×b5 Rc3 8.Bd7, or 7.– Rg4 8.Be2! (8.Ba4? Rg3! 9.Bd1 Ra3!) Rf4 9.Bd1) **4.Bd1!** (4.Be4? R×e4!) **Rg3!** (4.– Ra3? 5.Bh5) **5.Be2!** (main plan 5.Bh5? [6.Bf7#] Rg6!) **b5 6.B×b5 Rc3** (6.– Rg4? 7.Ba4! (7.Be2? Rf4! 8.Bd1 a4 9.B×a4 Rf3! 10.Bb5 Rf4! 11.Be2 b3!, or 10.Bd1 Ra3!) Rg3 8.Bd1 a4 9.Be2, or 8.– Ra3 9.Bh5) **7.Bd7 Re3 8.Bg4** (umbrella wBa4-d7-f5-c2-d1-e2-b5-d7-g4) **Re1! 9.Bf3!** (main plan 9.Bh5? [10.Bf7#] Rf1!) **Re5 10.Bd1 a4** (the last trick) **11.B×a4 Re3 12.Bb5!** (12.Bd1? Ra3! 13.Bh5 Ra8+ 14.Kd7 Ra7+ 15.Ke6 Ra6+) **Rc3** (12.– Re4? 13.Bd3 Rf4 14.Bc2! (14.Be2? b3!) 15.Bd1 Rb4 16.Bh5 Rb8+ 17.Kd7 Rb7+ 18.Ke6 Rb6+) **Rf3 15.Be4!** (15.Bd1? Ra3! 16.Bh5 Ra8+ 17.Kd7 Ra7+ 18.Ke6 Ra6+) **Rf5 16.B×f5**, or 13.– Rg4 14.Be2!

(14.Bc2? Rg3! 15.Bd1 Ra3!, or 15.Be4 Rg5) Rf4 15.Bd1) **13.Bd7 Re3 14.Bg4 Re1 15.Bf3** (rundlauf wBf3-d1-a4-b5-d7-g4-f3) **Re5 16.Bd1 Re3 17.Bh5 Rf3/R×e7+ 18.B×f3/K×e7 19.Bd5/Bf7#**

VC: A monumental duel of white bishop versus black rook, realised with the utmost economy of means. This composition goes well beyond what Nissl and Sackmann have shown more than 100 years ago (see diagrams C7A and C7B). The most ambitious work from the whole tournament!

KW: 1.Bb3? b5! is lost, so the white bishop must take a long route to outsmart the black rook. He walks around and around along the square a4-d7-g4-d1, with stops on the way and a couple of shortcuts (3.f5-c2, 6.e2-b5), always trying to get a deadly attack via h5. The play quite naturally produces a large number of round-trips, two of them from d1, d7, and f3; single ones from b5 and g4. There is some logical structure at the beginning: the moves 2-7 just serve to decoy the rook from e4 to e3, losing control of g4. It's quite an exciting adventure, and surprisingly long.

MC: White's goal is for his bishop to reach the long diagonal d1-h5 where it can dominate the black rook thanks to the extra mating square f7. The way of domination can be established through a system of "pseudo-conjugate squares" (as in the opposition of reciprocal zugzwang studies), where to play the bishop on the diagonal according to the position of the rook on the e file. Without Pa5, Pb6: Re3-Bh5, Re5(e4,e6)-Bd1, Re1-Bf3. Thanks to the moves a5-a4 and b6-b5, Black can make the defence longer, using the hidden threat of Ra8-Kd7-Ra7-Ke6-Ra6! This drags the bishop again onto the shorter diagonal a4-d7, and makes the problem impressively long, with unique moves (except the 2nd black) at each step. There exists a comparison piece (s. Diagr. C7C). White's goal is for his bishop to reach the long diagonal c8-h3, but there is no dragging it again on a shorter diagonal so that the solution is shorter.

MMcD: The manoeuvres in the main line are perfectly clear. Excellent problem.

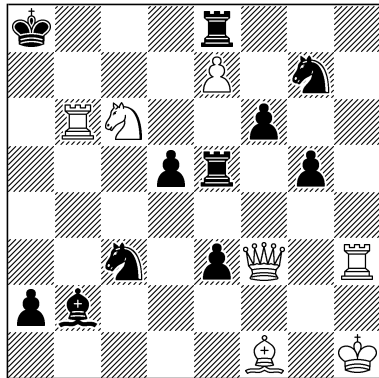
PE: A very exciting composition!!

2nd Place: No. C4**Ural Khasanov**

9th YCCC, Section C 2025

k3r3/4P1n1/1RN2p2/3pr1p1/8/

2n1pQ1R/pb6/5B1K



#7

C+ 7+11

*1.Ba6? a1=Q+!**1.Rh8! R×h8+ 2.Qh3 R×h3+ 3.Kg2 Rh8 4.Ba6 R×e7 5.Bb7+ R×b7 6.Ra6+ Ra7 7.R×a7#*

VC: Astonishing realisation of the Lepuschütz theme, with consecutive sacrifices of white pieces. A true masterpiece: pure art at its best!

MMcD: The attached problem (see diagram C4A) is not an anticipation of course, but does show a second sacrifice.

KW: The Lepuschütz theme normally involves a foreplan with a check-provoking sacrifice (seemingly a bad idea for White); when Black accepts the sacrifice White can parry the check (by interposition or a king move); the black piece that checks must then return in order to restore its guard of some other white attack – and White has won a tempo for the check-parrying move. This setting is different in one respect: two pieces are sacrificed before the white king makes his move. This detail may be new. Two sacrifices in sequence occur also in an early problem by Lepuschütz himself (see diagram C4B), but there only the last one is check-provoking. The model mate at the end of C4 certainly

appears not by coincidence, but by careful planning.

MMcD: An excellent Lepuschütz with a second sacrifice met by a check. Top marks!

PE: Two sacrifices to enable the move 3.Kg2 while White threatens an immediate mate. Good control of the white queen especially with the black knights.

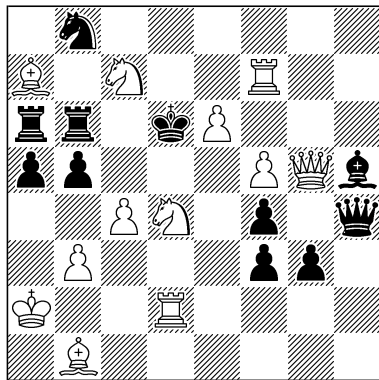
AS: Excellent logical moremover with checks-provoking to displace the white king.

3rd Place: No. C3**Ilija Serafimović**

9th YCCC, Section C 2025

1n6/B1N2R2/r1kP3/pp3PQb/

2PN1p1q/1P3pp1/K2R4/1B6



#3

C+ 12+11

*1.e7 [2.Nde6+ Kc6/Ke5 3.Be4/Rd5#]**1.– Kd7 2.e8=Q++ Kd6 3.Qee7#**1.– K×c7 2.e8=N++ Kc8 3.Rc7#**1.– Ke5 2.Nc6+ R×c6,N×c6 3.Rd5#**1.– Kc5 2.Nde6+ Kb4 3.Nd5#**1.– Qh2 2.e8=N+ Kc5/Ke5 3.Qe7/f6#**1.– Nc6 2.Nd×b5++ Kc5/Ke5 3.N×a6/Rd5#*

Key giving two flights, three different batteries play, 11th WCCT theme. VC: Rich battery play and varied content. The key and threat are simply excellent.

HG: Rich play of the black king, including a good threat. Of course, some white officers are idle in some variations.

KW: To see an orthodox #3 in a free tourney is fairly unusual nowadays, and this is quite a good one with an excellent flight-giving key and no duals in the following battery play.

MMcD: Impressive amount of battery play.

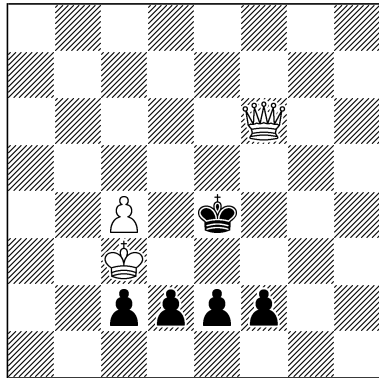
PE: A three-mover that is on the Honourable Mention to Prize category in any regular tourney. Excellent thematic key and perfect execution avoiding any duals.

AS: The key and play are excellent.

4th Place: No. C2**Joachim Hambros**

9th YCCC, Section C 2025

8/8/5Q2/8/2P1k3/2K5/2pppp2/8



ser-h=5

C+ 3+5

#Colour

1.f1=Q 2.Qb1 3.e1=B 4.c1R# [Rc1=w] 5.d1=N# [Nd1=w, Be1=w]
R×b1=

#Colour: Play is completely normal except that it is not necessarily ended by mate or by any number of mates. Whenever either side mates, the colour of the mating piece/pieces is changed; if a legal position results, play continues normally with the mated side making the next move.

#Colour has (to my knowledge) only been used in proofgames so far. I think this condition has a lot of potential with other help-play stipulations. This problem shows a short AUW, motivated by the need to turn most of Black's units into white ones, to allow stalemate.

MC: The 41 problems using this condition in the Winchloé database are all proofgames.

VC: Lovely whitening of three black promoted pieces. An exquisite AUW, despite some pieces are not used in the final stalemate. This gem should go directly into the anthologies!

KW: The unusual #Colour condition can hardly be used in helpmates (how do you mate when every checking piece immediately turns black?), but help-stalemate is fine! It is used here for a black AUW (Allumwandlung) with optimal black economy and almost optimal white economy. An excellent find.

MMcD: A good advertisement for this intriguing fairy condition.

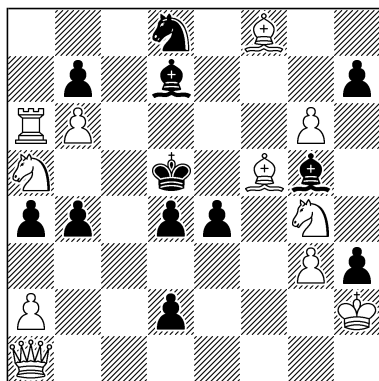
PE: As mentioned by others, this is a great find nicely executed!

5th Place: No. C12**Stefan-Constantin****Harnagea**

9th YCCC, Section C 2025

3n1B2/1p1b3p/RP4P1/N2k1Bb1/

pp1pp1N1/6Pp/P2p3K/Q7



#5

C+ 11+12

1.Qf1! (1.Qh1? B×f5!; 1.B×d7? d1=Q,R! 2.Q×d1 h×g6! 3.Qc2 e3!)
d3 2.Qg1! (2.Qa1? Sc6!; 2.Qh1? B×f5!; 2.Qf2? e3!; 2.B×d7? h×g6!)
Se6 3.Qh1! (3.Qa1? Sd4!) Sc5 (3.– S×f8/Be7 4.Q×e4+ Kc5/Kd6
5.Qe5/Se5,S×b7#; 3.– Kd4 4.Qa1+ Kd5 5.Qe5#) 4.Qa1! Bf4 5.Sf6#
(4.– Bf6 5.Se3,S×f6#)

2.– e3 3.Qh1+ Kd4 4.Qa1+ Kd5 5.Qe5#; 2.– Be3 3.Q×e3 B×f5 4.Qc5+
Ke6 5.Qd6#; 2.– Be7 3.B×e7 B×f5/Se6/e3 4.Qc5+/Qe3/Qa1,Q×e3
White queen rundlauf.

VC: Looks like dark chocolate: You must eat it in small chunks to fully enjoy it! The quiet play of the white queen ending in an unexpected rundlauf is amazing.

MK: After trying and failing to avoid the annoying Ra6, I dealt with the mysterious bPh3. Finally I understood its role: 1.B×d7? d1=Q,R! 2.Q×d1 h×g6! 3.Qc2 e3! and 4.Qg2#

KW: Impressive play by the white queen on the first rank, with a linear round-trip a1-f1-g1-h1-a1. There is a neat detail in that 2.– Se6 replaces the strong defence 2.Qh1? B×f5! with a weaker one (2.– Sc5), technically known as a Dresdner combination. It is bad luck that wRa6 is

needed just to guard b6 in the by-variation with bKc5.

MMcD: Ambitious and interesting rundlauf. The white rook is a pity.

PE: The white queen manoeuvre is excellent and is cleanly shown after 2.– e3, although the checking 3.Qh1+ is more obvious than the quiet 2.– Se3 3.Qh1. However, the variation starting with 2.– Se3 leads to some dualistic minor continuations (after 3.– Be7 and 3.– S×f8) lowering my overall impression. There are more duals in the line 2.– Be7 3.B×e7 such as 3.– e3 4.Q×e3 or 4.Qa1.

AS: Wonderful manoeuvres of the white queen with logical motivation.

MK: During the workshop phase of the 9th YCCC the composer was advised to save one pawn by removing wPb3 & wPf7 and adding bPa4. His reply was a wonderful example of fair-play: "I consider that it is not a good idea to publish a problem with an innovation which I have not observed – it would be

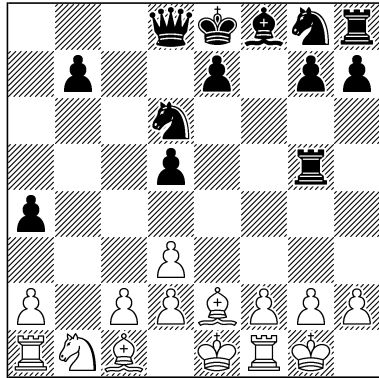
incorrectly attributed to me and would give me a merit.” The judges gave their scores according to the author’s original position, but suggested he should accept the more economical one, as he did at the end.

6th Place: No. C10

Anirudh Daga

9th YCCC, Section C 2025

3qkbnr/1p2p1pp/3n4/3p2r1/p7/3P4/
P1PPBPPP/RNB1KRK1



PG 17.5

C+ 14+13

Rex Multiplex

1.b4 a5 2.b5 a4 3.b6 Ra5 4.bxc7 Rg5 5.cxb8=K d5 6.Ka7 Qd7 7.Kb6 Qd8+ 8.Kc5 Bf5 9.Kd4 Bd3 10.exd3 f5 11.Be2 f4 12.Bg4 f3 13.Se2 fxe2 14.Ke3 exd1=S+ 15.K(3)e2 Sb2 16.0-0 Sc4 17.Ke1 Sd6 18.Be2

Two versions were submitted by the author. This is the selected version, with an only very slight advantage over the other one (s. Diagr. C10A), and with MC’s comment: “But the composer should learn to make a choice by himself . . .”. No. C10A shows a captureless switchback of the black queen and a Schnoebelen knight being captured by a promoted king.

KW: Compared to C10, in C10A the Kd1 doesn’t replace an original king (no Pronkin) and there is no switchback by Be2. Instead we have a black Schnoebelen knight promotion, which is interesting in other ways: How do we get rid of Pf7 and also the white queen and Sg1? The most efficient way is to have Pf7 capture them on e2+d1 and then be captured itself on that square. Captureless switchback of the black queen. Captureless switchback of the white bishop. The promoted white king travels to e1.

VC: This version is more subtle to my taste, having two additional switchbacks by the black queen and the white bishop. A demonstration of virtuosity and precise play!

KW: A white Pronkin king (Ke1 isn’t the original king, but instead a promoted pawn) combined with very nice switchbacks by Qd8 (to let the white king through) and Be2 (to let the black pawn and the white king through). It is notable that no other hideaways will work. That Ke1, rather than Kg1, is the promoted one is no great surprise given the castling position.

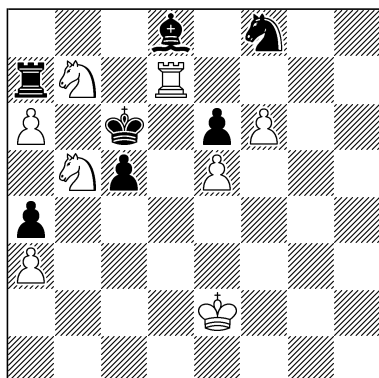
PE: I especially like here the Qd7-Qd8+ sequence. I prefer this version that includes castling.

7th Place: No. C8

Ruslan Stetsenko

9th YCCC, Section C 2025

3b1n2/rN1R4/P1k1pP2/1Np1P3/p7/
P7/4K3/8



h#2 3 solutions

C+ 8+7

1.Kxb5 Rd3 2.Kc4 Sd6#

1.Kxd7 Sxc5+ 2.Ke8 Sd6#

1.Rxb7 Sc3 2.Rc7 Rd6#

Zilahi (passive, RSS, cyclic), model mate ×2, epaulette mate ×2, mates on the same square ×3.

VC: Although the cyclic Zilahi in this matrix has been shown before (see diagram C8A), this realisation deserves high recognition.

HG: In problem C8A, there are four solutions, making a different set-up.

KW: Cyclic Zilahi with mates on the same square d6. It is so irritating that Rd6# is no model, when it’s so close. It is actually possible to arrange three models by rotation of the board (see diagram C8B).

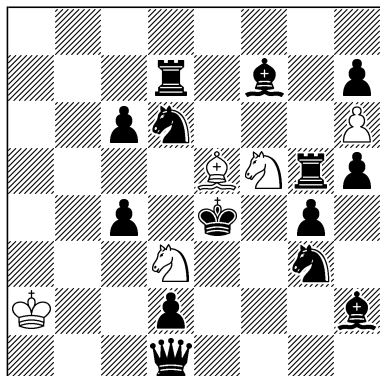
MMcD: Despite the lack of originality this is well constructed and good work.

PE: WinChloe contains 22 cyclic Zilahis with this arrangement of white rook & knight. While there are differences, that arrangement leads to obvious similarities. Version C8B is valuable.

AS: Very intensive thematic play.

8th Place: No. C17**Taras Rudenko**

9th YCCC, Section C 2025

8/3r1b1p/2pn3P/4BNrp/2p1k1p1/
3N2n1/K2p3b/3q4

h#2 C+ 5+14

b) ♜c6→g2, c) ♞f5→d5,

d) ♞d3→f3

a) 1.Kd5 Bd4 2.Sde4! (2.Sge4?) Sf4#

b) 1.Kf3 Bf4 2.Sge4! (2.Sde4?) Sd4#

c) 1.K×d3 Bb2 2.Kc2 Sb4#

d) 1.K×f5 Bg7 2.Kg6 Sh4#

Play on the same square (B2, 2), star (bK), model mate ×4.

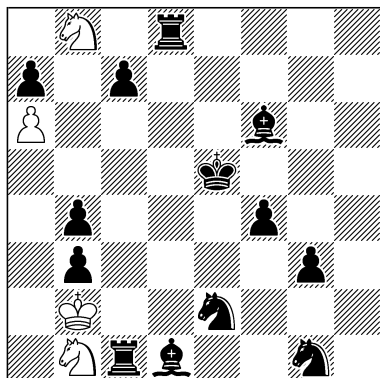
VC: Entertaining and ambitious helpmate of the future (HOTF) composition. The dual avoidance in the first pair of solutions shows excellent composing technique.

KW: Of the two solution pairs in this helpmate of the future (HOTF) problem, a)+b) are more interesting than c)+d) but all end in model mates. The best part is the dual avoidance in a)+b): the right black knight must go to e4.

PE: A good attempt at HOTF, and as VC & KW mentioned, a) & b) are more interesting in light of the dual avoidance and unifying move to e4.

9th Place: No. C9**Daniel Dumitrescu**

9th YCCC, Section C 2025

1N1r4/p1p5/P4b2/4k3/1p3p2/1p4p1/
1K2n3/1Nrb2n1

h#4 3 solutions C+ 4+13

1.Kd4 Ka1 2.b2+ Ka2 3.Kd3 Sc6 4.Kc2 S×b4#

1.Rc4 Sc3 2.Sc1 K×c1 3.Kd4 Kd2 4.c5 Sc6#

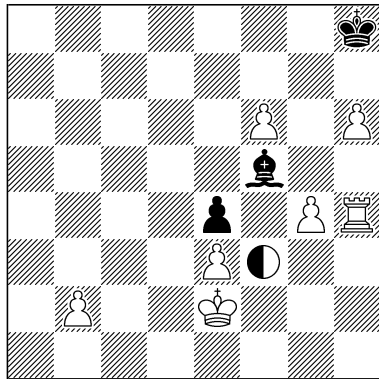
1.Sh3 Sd7+ 2.Kf5+ S×f6 3.Kg5 Sd2 4.Kh4 Sf3#

VC: A typical solvers' puzzle: This must be solved to be fully appreciated!

KW: Three knight+knight model mates with the black king on c2, d4, h4. To make a h#4 sound with three solutions is a good performance; you can see that it wasn't easy. It would have been nice to have the white material limited to K+S+S, but Pa6 seems necessary to separate Sa6 from Sc6.

MMcD: Diverse solutions. Purely a solving challenge.

PE: A good achievement of a model mate centric helpmate. While the difficulties in achieving this are obvious, the lack of unity makes it less interesting.

10th Place: No. C20**Justys van der Beek**9th YCCC, Section C 2025

h#3 b) ♔h8→h7 C+ 7+3
 ○ = Imitator

a) 1.Kh7 [If2] g5 [If3] 2.Bg6 [Ig4] Rh2 [Ig2] 3.K×h6 [Ig1] Kf2 [Ih1]#
 b) 1.B×g4 [Ig2] Rh3 [Ig1] 2.Bf5 [If2] b3 [If3] 3.K×h6 [If2] Kf1 [Ig1]#
 VC: Typical imitator strategy: subtle and precise movements from both sides to bring the imitator at the edge.

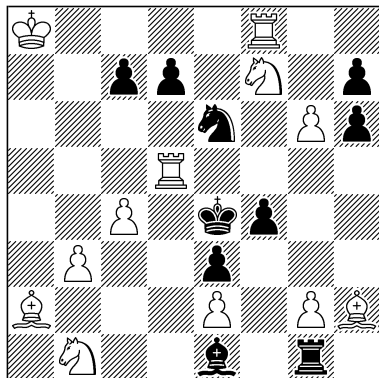
KW: The imitator is hard to handle and tends to make the solution of a problem obscure. That is true here too: You have to look at least twice to convince yourself that the mates are really mates. But everything actually works well, with quite different play leading to mates with bKh6. A nice feature is the fact that the bK passes over h7 in a); it is already placed there in b), but the a) solution cannot be made to work as any extra black move (instead of Kh8-h7) will change the position of the imitator and with it everything else.

MMcD: The challenge is to manoeuvre the imitator to a board edge to restrict the black king. It is hard to see how an imitator problem could show a theme in the usual sense.

PE: The second solution looks more interesting as 3.– Kf1 [Ig1] disables the flight on g6. Still, a nice problem.

11th Place: No. C22**Arseniy Saga**9th YCCC, Section C 2025

K4R2/2pp1N1p/4n1Pp/3R4/2P1kp2/
 1P2p3/B3P1PB/1N2b1r1



#3 C+ 12+10

1.g7 [2.g8=S [3.Sf6#] Bh4,Bc3 3.S(×)c3#]

1.– R×g2 2.Sc3+ B×c3 3.Bb1#

1.– S×g7 2.Sd6+ c×d6 3.R×f4#

VC: Finding this innocent looking setting requires quite some bunch of imagination! Very good solving exercise: How to make use of the initially out of play Rf8 and Ba2?

HG: The wBa2 is a promoted piece (see wPe2, wPg2).

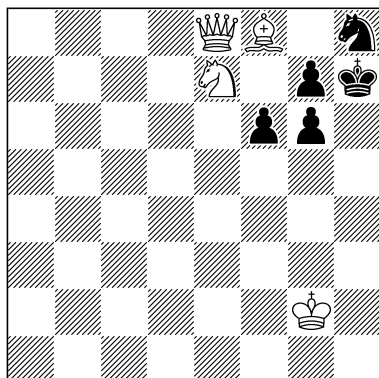
KW: Two evacuation sacrifices to clear the b1 square and the line f8-f4, respectively. Good quiet key with a quiet threat. It is a disadvantage that Ba2 can obviously only be used for a mate on b1, which gives away parts of the play: A solver can quickly conclude that Rg1×g2 must be forced somehow.

MMcD: Good content, though the a2 bishop is both obtrusive and out of play.

PE: The line-opening and square vacation are fine, and the weaknesses could have been avoided with some more experience.

12th-14th Place: No. C27**Maksym Kryshafor**9th YCCC, Section C 2025

4QB1n/4N1pk/5pp1/8/8/6K1/8



#4 C+ 4+5

1.Qa4? g5! 2.Qe4+ g6! 3.Qg4 Sf7!

1.Qa8? g5? 2.B×g7 K×g7 3.Qg8+ Kh6 4.Q×h8#, but 1.– f5!

1.Qb8? Kh6? 2.Qh2+ Kg5 3.Kg3 4.Qh4#, but 1.– Sf7!

1.Qd8? Zz. Kh6!

1.Qd7! Sf7 2.Qd3 [3.Q×g6+ Kh8 4.Q×g7,B×g7#] f5 3.Qd4 [4.Q×g7#] Se5,Kh6 4.Qh4#

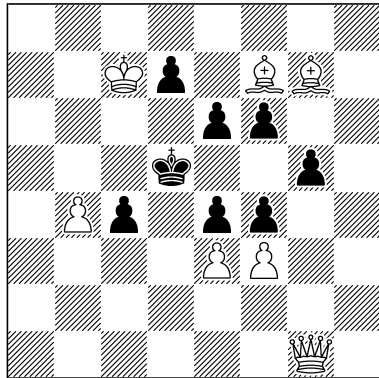
VC: A subtle and remarkable example of hunting the black king! I admire a lot the quiet moves of the white queen, creating several distant threats and forcing Black to weaken its position. This seems effortlessly done.

KW: Quiet play. Qe8 seems well placed to control g6, but must in fact move over to the d file to break the black position. Economical construction.

PE: Nice little white queen manoeuvre d7-d3-d4.

12th-14th Place: No. C28**Egor Malanin**9th YCCC, Section C 2025

8/2Kp1BB1/4pp2/3k2p1/1Pp1pp2/4PP2/8/6Q1



#2 b) + ♟ c3 C+ 7+8

a) 1.Qg4? [2.Qf5#(B)] f×e3/Ke5 2.Q×e4(A)/Q×g5#, but 1.– c3!

1.Qb1! [2.Q×e4#(A)] e×f3/f5 2.Qf5(B)/Qd1#

b) 1.Qb1? [2.Q×e4#(A)] e×f3/f5 2.Qf5(B)/Qd1#, but 1.– c2!

1.Qg4! [2.Qf5#(B)] f×e3/Ke5 2.Q×e4(A)/Q×g5#

VC: Two distinct two-movers neatly differentiated by the presence/absence of a single pawn. I initially failed to see the pseudo le Grand, which connects them.

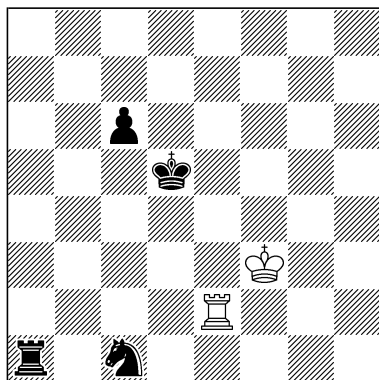
KW: This looks like a familiar kind of two-mover where the black king is defended by a swarm of pawns, but zugzwang forces one of them to move and thereby allow a mate (I too composed such a problem when I was a beginner). But this is something different and actually more interesting: The white queen has two plausible attacks, both with a threat and two variations (but no changed mates, as Black's defences are different). Extra unity is provided by the fact that both solutions contain at least one pin-mate. A good thing is that Bg7 is also used for line-opening. The twinning is interesting, although the defence 1.Qb1? c2! is fairly obvious.

MMcD: A good clear pseudo le Grand. I would have preferred replacing c4 with a wPb3 for a two solution problem, but I can understand why the composer might have wished to be more orthodox.

PE: The transfers of the threats and variation mates are rather simple, but a nice attempt considering a youngster's approach.

12th-14th Place: No. C29**Gabriel Francisconi**9th YCCC, Section C 2025

8/8/2p5/3k4/8/5K2/4R3/r1n5



h#4 2 solutions C+ 2+4

1.Kc4 Ke3 2.Kb3 Kd2 3.Ka2 Kc3+ 4.Kb1 Rb2#

1.Kd6 Ke4 2.Ke7 Kf5+ 3.Kf8 Kg6 4.Kg8 Re8#

VC: The white king interferes the white rook on two different lines allowing the black king to arrive on the mating square. Although all this looks very familiar, I have not seen it shown in miniature before.

KW: Two marches of the black king lead to widely distant mates. The composer has done well to get the marches of both kings unique without extra material (and only Pc6 needed to avoid cooks with the black king mated somewhere else). One drawback of the matrix is that Ra1 and Sc1 are passive blocking pieces in the first solution, and unused in the second (but they stop cooks).

MMcD: The white king interferes with the rook on two lines. Neat miniature.

PE: The white king interferences that allow the movement of the black king unify the solutions.

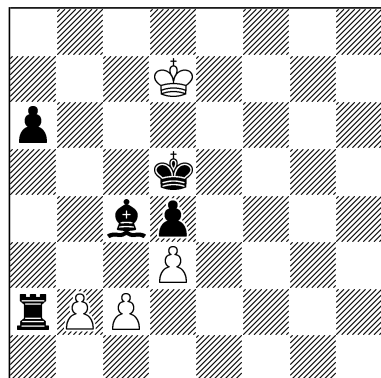
AS: A nicely constructed problem with two different solutions over the

whole board.

15th-16th Place: No. C6**Ben Smolkin**

9th YCCC, Section C 2025

8/3K4/p7/3k4/2bp4/3P4/rPP5/8



h#4

C+ 4+5

1.Bb3 c3 2.Bd1 b3 3.Re2 b4 4.Re5 c4#

Hideaway manoeuvre and hesitating pawn moves.

VC: The superb economy must be praised. I encourage the author to try to enrich the content of the problem by adding a second phase (see diagram C6A).

HG: I am not sure whether C6A is an improvement. There are two phases, but the clarity of the idea is lost.

MK: The 2nd solution overshadows the author's initial idea and involves repetitions. I am not sure the author would like it.

KW (ad C6): This may look simple but is a bit sophisticated: Bc4 must get out of the way and has two moves to do it, but the only option is to hide at d1. Both white pawns must then hesitate before reaching their target squares. It is a pity that Pc2-c3 is played for two reasons – to avoid an en passant capture (which would be a nice thematic motif) but also for lack of another move.

KW (ad C6A): I think the version is definitely better than the original.

It adds more play with good unity: another white pawn mates on c4, and the black rook reaches e5 via another route (the many-ways theme). The only question is: Should we make so big additions to the composer's original intention?

MMcD: The bishop controls the move order nicely. I'm not convinced that the version C6A is an improvement.

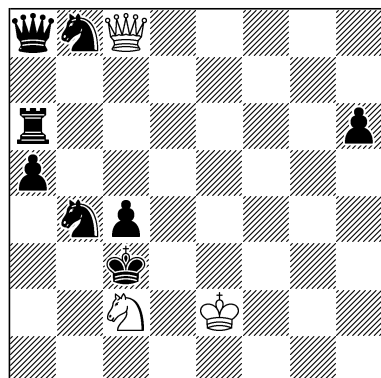
PE: In contrast to C1, here one of the main ideas, the hideaway, is well done. While an additional solution would have been nice to have, the suggested C6A with the repeated Re5 selfblock is not what is needed.

AS: A pleasant manoeuvre of the black bishop and tempo-play by white pawns.

15th-16th Place: No. C14**Mihails Šalašovs**

9th YCCC, Section C 2025

qnQ5/8/r6p/p7/1np5/2k5/2N1K3/8



h#2

C+ 3+8

1.Qh1 Sa1 2.Ra8 Qh8#

All moves to different corners.

MMcD: The task of moves to all four corners in a single-line orthodox h#2 has been shown at least six times, including in miniature (see diagram C14A).

VC: This one made me smile with my whole face: humorous and clever! Of course, the mate is not new (see diagram C14B).

KW: A clear and spectacular idea: moves to all four corners in a single solution (as in C11, but here in orthodox form which is much harder to set). Such a natural idea has been tried before, of course, for example the similar setting C14B. But there is a very good feature here: The only reason for 1.Qh1 is that a8 is needed to hide Ra6 away, even though Black has two moves to do it!

MMcD: Good setting of a familiar and humorous idea.

PE: Here the difference from the C14B predecessor is significant as 1.Qh1 is motivated solely to allow 2.Ra8. Two good hideaway moves.

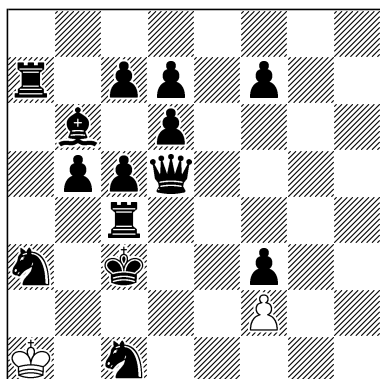
AS: Original find.

17th Place: No. C5**Anton Nasyrov**

9th YCCC, Section C 2025

8/r1pp1p2/1b1p4/1ppq4/2r5/

n1k2p2/5P2/K1n5



h#7 2 solutions C+ 2+14

1.Sc2++ Kb1 2.Se3 f×e3 3.Kb4 e4 4.Ka5 e5 5.Ka6 e×d6 6.Kb7 d×c7
7.Ka8 c8=Q#

1.Se2 Ka2 2.Sg3 f×g3 3.Kd4 g4 4.Ke5 g5 5.Ke6 g6 6.Ke7 g×f7 7.Kd8
f8=Q#

2 × excelsior theme, symmetric play, model mates.

VC: Excelsior with extremely unified play in both solutions. The bRc4 cannot be traded with a black pawn because of the illegal position.

KW: Two solutions with white excelsiors without twinning, both ending in model mates. The solutions are a bit too similar for my taste.

MMcD: White is stalemated at the outset, and excelsior is not the most interesting helpmate theme, but credit for producing two 7 move sequences.

PE: Two harmonious solutions in a long helpmate, even with obvious similarity, is a significant achievement for a youngster.

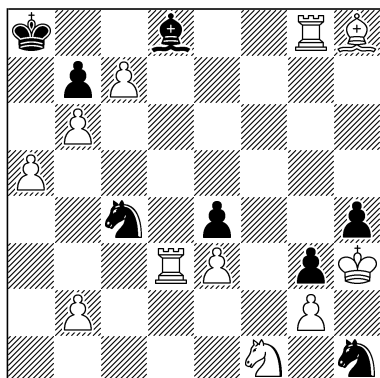
AS: Beautiful solutions with black sacrifices to be realised with a delay. Two excelsiors with different mates.

18th Place: No. C15**Idan David**

9th YCCC, Section C 2025

k2b2RB/1pP5/1P6/P7/2n1p2p/

3RP1pK/1P4P1/5N1n



s#2 C+ 11+8

Setplay: 1.– Sa3,S×a5/S×e3/Sd6 2.R(×)a3/R×e3/R×d6 Sf2#

1.Rb3? Sd6!; 1.Rd5,Rd7? S×a5!; 1.Rd4? S×b2!

1.Rd1! Sa3/S×a5/S×e3/Sd6/S×b2/Sd2/Se5/S×b6 2.b×a3/Ra1/S×e3/
R×d6/B×b2/S×d2/B×e5/a×b6 Sf2#

Three changed continuations, black knight wheel.

VC: Quite a pleasant combination of the grab theme with a knight's wheel. Although the white rook en prise whispers the key piece, the tries are nice and the changed continuations provide enough compensation.

KW: Knight wheel with one pin and seven captures. The three changed continuations (or 2.5, as 1.– Sa3 and 1.– S×a5 are both met by R(×)a3 in the set-play) are an important part of the content. One detail I like is the fact that 1.– Sd2 cannot be met by 2.R×d2 because this guards f2 – so the problem is a genuine selfmate, not just a stalemate with a mating mechanism tucked on.

PE: Of note, there is an additional change in the try 1.Rd4? S×a5 2.Ra4 Sf2#, but 1.– S×b2!

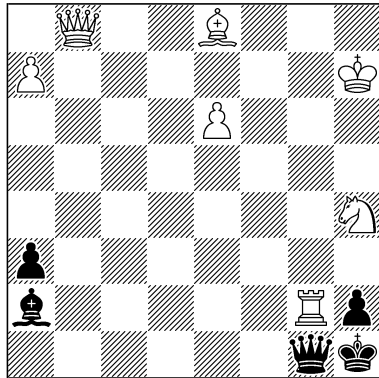
AS: In essence, the play has a stalemate character, but its large-scale

concept deserves appreciation.

19th Place: No. C25**Arthur Reimberg**

9th YCCC, Section C 2025

1Q2B3/P6K/4P3/8/7N/p7/b5Rp/6qk



#3

C+ 7+5

1.R×a2? [2.a8=Q,B+/Qa8,Qb7+/Bc6+] Q×a7+! 2.Q×a7 stalemate!

1.a8=Q? Qb1+! 2.Rg6+ Qb7+!

1.Bc6! [2.R×h2#] Q×a7+ 2.Rg7+ Bd5 3.B×d5#

1.– Qb1+ 2.Rg6+ Qe4/Bd5 3.B×e4/Q×b1#

1.– Q×g2 2.B×g2+ Kg1 3.Qb6#

1.– Bb1+ 2.Rc2+ Qg2 3.Q×b1#

1.– Bd5 2.B×d5 [3.R×h2#] Q×a7+/Qb1+,Q×g2 3.Rg7/Q×b1#

Battery play. Stalemate avoidance.

VC: I always considered cross-checks like fireworks! Having three such variations is already a commendable achievement. In his future compositions, the author should also strive to eliminate the flaws.

KW: Three cross-checks (Black checks, White replies with a counter-check without capturing the checking piece), all using the Rg2 battery. That's good content. One could dream of a key-move that makes those black checks possible – which isn't possible in this matrix of course: The key can't open both a7-h7 and b1-h7. A nice detail is that Qb8 is

active both towards h2 and towards b1/b6.

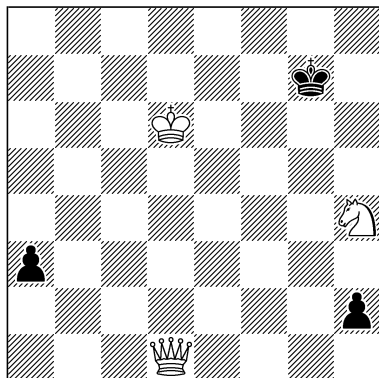
MMcD: Three cross-checks. wPa7 stops a dual mate while providing a try.

PE: While the key is weak (unprovided checks) – it is thematic. The variations are nice and interesting.

20th-21st Place: No. C11**Dylan Schenker**

9th YCCC, Section C 2025

8/6k1/3K4/8/7N/p7/7p/3Q4



h=4

Circe

C+ 3+3

1.h1=R Q×h1 [+bRa8] 2.a2 Q×a8 3.a1=R Q×a1 [+bRh8]+ 4.Kf7 Q×h8=

White queen in four corners, double underpromotion.

MC: Mostly anticipated by P1082544 (see diagram C11A) which adds a circuit by the white queen to the content.

VC: Very enjoyable theme in a wonderful economic setting ending in a mirror ideal stalemate!

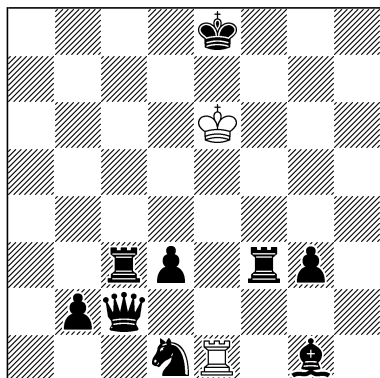
KW: Moves to all four corners, but more interesting is the motivation: Kf7 Qh8= could easily be reached in two moves, but how to eliminate the two black pawns? It's not surprising that someone had this good idea before. Compared to C11A, we have a pretty model stalemate here, even an ideal stalemate, and one piece less – but C11A has a white queen round-trip which is a very natural addition to the basic idea.

MMcD: Nicely done but basically anticipated.

PE: The anticipation by C11A is decisive.

20th-21st Place: No. C16**Fedor Polovkov**9th YCCC, Section C 2025

4k3/8/4K3/8/8/2rp1rp1/1pq5/3nR1b1



h#2 2 solutions

C+ 2+9

1.Se3 Ra1 2.Sc4 Ra8#

1.Be3 Rh1 2.Bf4 Rh8#

VC: Another “four corners” composition in a Meredith setting and neat interplay (see diagram C16A).

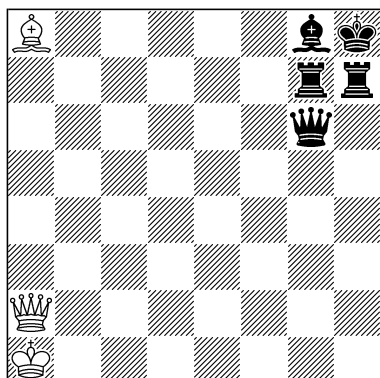
KW: Analogous strategy with gate-opening in the first black move followed by an interference in the second black move by the same piece. Qc2 could be replaced with a black pawn (see diagram C16B), for there is no other way to eliminate the influence of Rc3.

MMcD: Not as interesting as having four different pieces move to the corners, but well composed.

PE: A decent youngster’s problem. C16A is clearly far better, but the presence of unifying elements must be appreciated.

22nd-23rd Place: No. C19**Andrei Moga Crăciun**9th YCCC, Section C 2025

B5bk/6rr/6q1/8/8/8/Q7/K7



h#2 2 solutions

C+ 3+5

1.Rh2 Be4 2.Kh7 Q×h2# (model mate)

1.Bf7 Bd5 2.Kg8 Qa8# (model mate)

VC: Good unified strategy in both solutions: unblock, anticipatory pin, self pin and model pin mate. The aristocrat position is appealing.

MMcD: The white queen could be a rook (see diagram C19A).

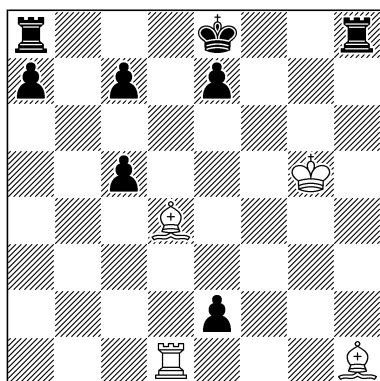
KW: The black king is immobile but must actually move out of his safe corner. White has to pin the piece on g6/f7 to allow the white queen to mate. Nice setting without pawns.

MMcD: Light and simple, but appealing.

PE: Cute self-pins with unified solutions. The white queen can be a white rook, which would allow a more unified position that would also make it a miniature (see diagram C19B).

22nd-23rd Place: No. C26**Nikolay Sheviakov**9th YCCC, Section C 2025

r3k2r/p1p1p3/8/2p3K1/3B4/8/4p3/3R3B



h#2 4 solutions

C+ 4+8

1.0-0-0 B×h8 2.Kb8 R×d8#

1.0-0 Bd5+ 2.Kh7 Rh1#

1.Kd7 Kf5 2.Kd6 Be5#

1.Rf8 Bg7 2.Rf7 Bc6#

Castling. Echo diagonal-orthogonal.

VC: Nice to see all white pieces are giving mates. I also appreciate the fantasy to mate the black king on four different squares. This would have been better with a unifying idea across all phases.

KW: Many composers have experimented with two castlings in a help-mate; this is a good addition to the field. The value of the two other solutions is debatable: They have no thematic link to the castling solutions, but they do use White’s material in new ways.

MMcD: Double castling, with two unconnected solutions added to make the most of the white material.

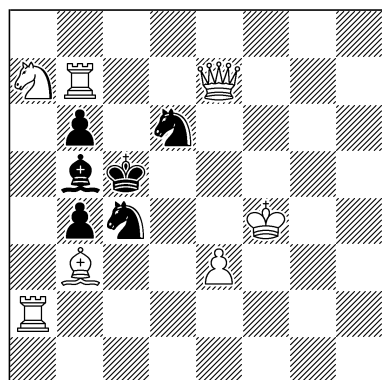
PE: The four solutions lack unity, even the two with the castling.

AS: Problems with both castlings prove a large-scale approach of the author. There are two more solutions using all the white material.

24th Place: No. C21**Pedro Maset**9th YCCC, Section C 2025

8/NR2Q3/1p1n4/1bk5/1pn2K2/

1B2P3/R7/8



#2

C+ 7+6

*1.Rc2? [2.Qe5#] Bc6!**1.Rc7+? Kd5 2.Qe5,Rd2#, but 1.– Bc6!**1.Qc7+? Bc6 2.Qxc6#, but 1.– Kd5!**1.Qg5+? Se5 2.Qxe5#, but 1.– Sf5!**1.Ra5! [2.Rxb5#] Sxe3/Sxa5,Kd5/bxa5 2.Qxe3/Qe5/Rxb5# (1.– Sa3 2.Qc7,Qe5,Rc7#)*

VC: Two beautiful mates with both black knights ending up diagonally pinned! The surprising sacrifice key demonstrates an aesthetic sense.

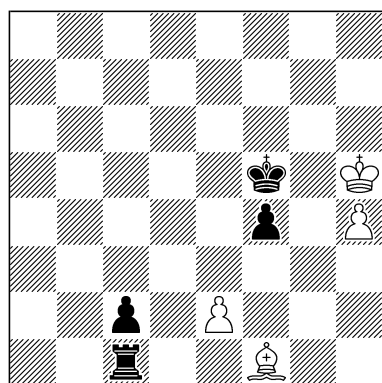
KW: The key-move is a double sacrifice of the white rook, with some close tries. It is unfortunate that 1.– Kd5 (which is a fine defence, unpinning Sd6) is met by the same mate as one of the sacrificial variations (1.– Sxa5).

MMcD: A strong key and echoed pin mates.

PE: There is a version (see diagram C21A) that has a flight-giving key and eliminates the duals after 1.– Sa3.

25th-26th Place: No. C13**Maxim Avvakumov**9th YCCC, Section C 2025

8/8/8/5k1K/5p1P/8/2p1P3/2r2B2



h#4

C+ 4+4

1.Re1 Kh6 2.c1=S Kg7 3.Sd3 exd3 4.Re5 Bh3#

VC: Another cute composition with splendid economy. The author should try to explore and unleash the potential of the matrix (see diagram C13A).

MK (ad C13A): A nice illustration how the same starting material may be used for another model mate, and the play of the white bishop is probably more interesting than the play of the white king. However, the author's solution ends in an ideal mate, while the twin does not use the important bPc2.

KW: An ideal mate after a black promotion to get Pe2 to d3. With such a simple motif, it is probably worth it to keep the twin proposed by Vlaicu. But as with C6, it is questionable whether we should make such large additions to the composer's intention.

MMcD: A straightforward sequence ending in an ideal mate.

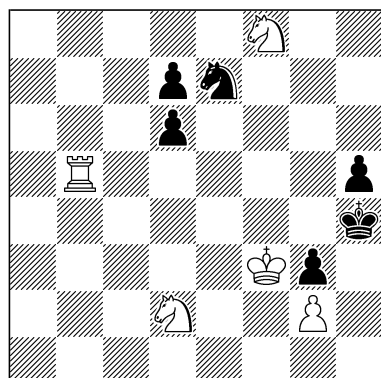
PE: Very sharp idea: The black rook moves behind the white pawn and the motivation for the black promotion is to open up the line for the

black rook and also arrange a guard on e4.

25th-26th Place: No. C18**Arthur Frolov**9th YCCC, Section C 2025

5N2/3pn3/3p4/1R5p/7k/5Kp1/

3N2P1/8



#3

C+ 5+6

1.Se4? [2.Rb1,Rd5,Rf5] d5! (2.Rb1? d×e4+; 2.R×d5? d6!)

1.Kf4? [2.Sf3#] Sd5+! 2.R×d5? stalemate

1.Rf5! [2.Se4 [3.Rf4#] Sd5,S×f5,Sg6 3.S(×)g6#]

1.– d5 2.Kf4 [3.Sf3#] Sg6+ 3.S×g6#

1.– S×f5 2.Kf4 [3.Sf3,Sg6#] Sd4/Se7 3.Sg6/Sf3#

VC: Impressive sacrifice of the white rook in the key for stalemate avoidance! The quiet threat and (repeated) variations are a bonus.

KW: An unexpected sacrifice of the white rook in order to decoy the black knight away so that Kf4 can be played. It is unfortunate that 1.– d5 is also met by Kf4; a different variation would have been welcome (but doesn't seem possible here).

MMcD: 1.– d5 points to the key. Unfortunately both defences are met by the same continuation.

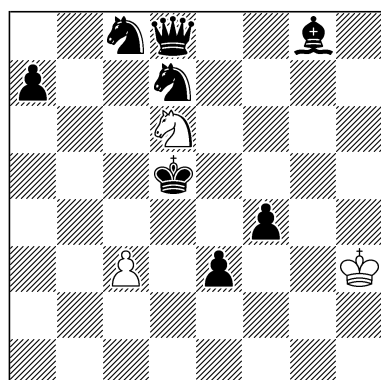
PE: A nice sacrificial key and, as mentioned by KW, the same continuation in the two variations is a weakness.

AS: A logically based concept, with obstruction. The author has achieved his goal in a light position.

27th Place: No. C1**Anton Lysojvan**9th YCCC, Section C 2025

2nq2b1/p2n4/3N4/3k4/5p2/

2P1p2K/8/8



h#4

C+ 3+8

1.Se5 S×c8 2.Ke4 Kh2 3.Qd3 Kg2 4.Bd5 Sd6#

Switchback of the white knight.

VC: Very nice idea: switchback of the white knight and tempo of the white king.

HG: Three blocks, all officers are involved.

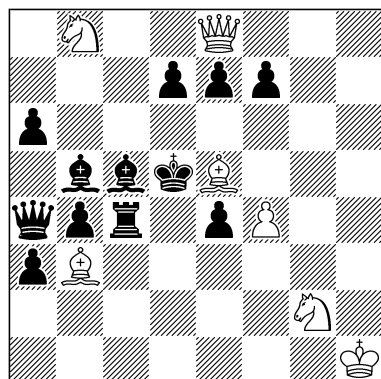
KW: Switchback of the white knight to d6, simply motivated by the need to get rid of the guarding Sc8. Welcome extra features in the white king's tempo move and in the "AntiZielElement" in the first black move: White opens a guarding line towards the mating square d6, this is compensated by a critical move of the black queen and a by interference of the black bishop.

MMcD: Neat but capture of a piece is not the most subtle way to force a switchback.

PE: Fine tempo play by the white king but the switchback is rather weak here. A single solution helpmate must have a stronger features.

28th Place: No. C24**Flora Sarmento**

9th YCCC, Section C 2025

1N2Q3/3ppp2/p7/1bbkB3/qpr1pP2/
pB6/6N1/7K

#3

C+ 7+12

1.Se3+ B×e3 2.Q×e7 [3.Qd6#] Bc5 3.Q×f7#

1.– Ke6 2.Q×d7+ B×d7 3.B×c4#

White has a plan to mate with Q×f7. However, the pawn on e6 is an obstacle: 1. Q×f7+ e6! With a small logical combination, this obstacle is removed.

VC: Another great tactical puzzle motif: the decoy of black defenders. It will take some time to learn how to achieve the same result without checking moves.

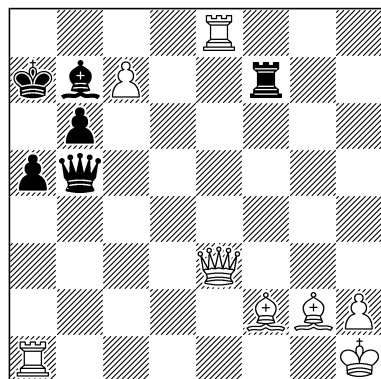
KW: The key is a check, but the content is more subtle than one might think: In order to get rid of the disturbing Pe7, White must decoy Bc5 away – which is what the key accomplishes. But this has the downside that 2.Q×e7 no longer threatens Q×f7, because c5 has been unblocked. Don't worry, however: White has a new threat 3.Qd6#, which forces the black bishop to return to c5 – which finally allows 3.Q×f7#.

MMcD: Fair content but the strong key detracts.

PE: The logic makes the checking key more palatable.

29th Place: No. C23**Oleksandr Veksler**

9th YCCC, Section C 2025

4R3/kbP2r2/1p6/pq6/8/4Q3/5BBP/
R6K

#3

C+ 8+6

1.Q×b6+ Q×b6 2.R×a5+ Ba6 3.Ra8#

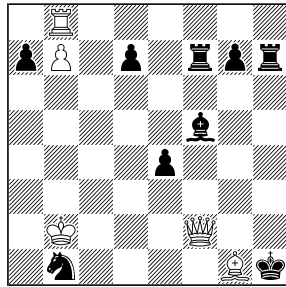
VC: A spectacular tactical exercise with two sacrifices, which can easily find its place within chess.com puzzles.

KW: A sacrifice of the white queen that is easy to find, as Black is threatening checks on f1 or g2. The black queen and the black bishop end up pinned on b6/a6, but those pins are not used in the mates. That would have been easy to arrange, for example with Rh7# instead of Ra8#.

MMcD: Rabbi Alexandre would have been impressed!

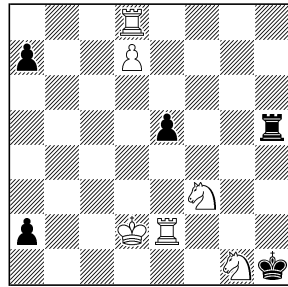
Versions and problems for comparison

No. C4A
Hans Lepuschütz
Springaren 1950



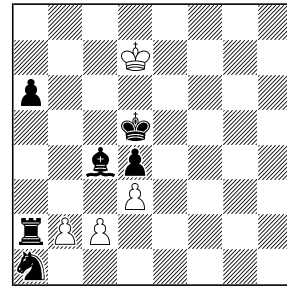
#5 C+ 5+9

No. C4B
Hans Lepuschütz
Wiener Schach-Zeitung 1949



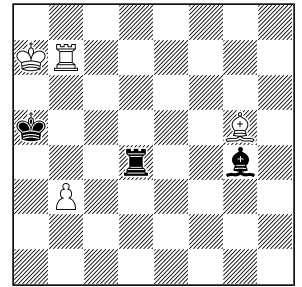
#6 C+ 6+5

No. C6A
(version)



h#4 C+ 4+6
2 solutions

No. C7A
Theodor Nissl
Dedicated to Walter von Holzhausen
143v Akademisches Monatsheft für Schach XII/1910



#6 C+ 4+3

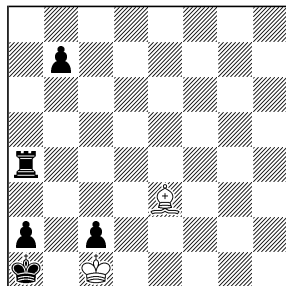
(No. C4A) 1.Bh2? R×h2! – 1.Rh8! R×h8 2.b8=Q R×b8+ 3.Ka1 Rh8 4.Bh2 R×h2 5.Qf1#

(No. C4B) 1.Sh3? R×h3 2.Re1+ Kg2 3.Rg1+ K×f3,Kf2! – 1.Rh8! R×h8 2.d8=Q R×d8+ 3.Ke3 Rh8 4.Sh3 R×h3 5.Re1+ Kg2 6.Rg1#

(No. C6A) 1.Bb3 c3 2.Bd1 b3 3.Re2 b4 4.Re5 c4#, 1.Sb3 c×b3 2.Ra1 b4 3.Re1 b3 4.Re5 b×c4#

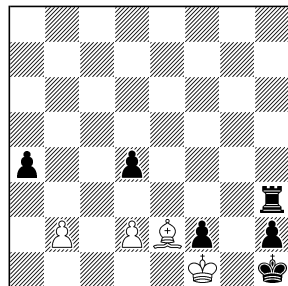
(No. C7A) 1.Bh4 Rd1 2.Bg3 Rc1 3.Bf4 Rc2 4.Bg5

No. C7B
Franz Sackmann
Münchner Zeitung 11.VI.1916



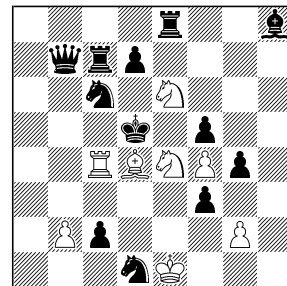
#6 C+ 2+5

No. C7C
Jan Mostert
The Problemist 2002 1st Prize



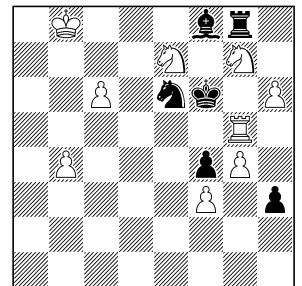
#12 C+ 4+6

No. C8A
Valery Kopyl
SuperProblem 2016 1st Prize



h#2 C+ 8+12
4 solutions

No. C8B
(version)



h#2 C+ 9+6
3 solutions

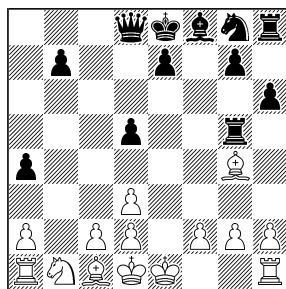
(No. C7B) 1.Bg5 Ra6 2.Bd2 Rc6 3.Bb4 Rc4 4.Ba3 Rb4 5.B×b4 6.Bc3#, 2.– Ra3 3.Bf4 Ra5 4.Bh6 Re5 5.Bg7 6.B×e5#

(No. C7C) 1.Bb5 Rh6 2.Be8 Rf6 3.Bh5 Rf4 4.Be2 d3 5.Bd1 Rf8 (5.– a3 6.b×a3 11.a8=Q,B+) 6.Bg4 a3 7.Bd7 Rf6 8.Bc8 Rb6 9.Bf5 Rb4 10.Bh3 Rg4 11.B×g4 12.Bf3#

(No. C8A) 1.K×c4 b3+ 2.Kd3 S4c5#, 1.K×e4 g3 2.d5 Sc5#, 1.S×d4 S6g5 2.Rc5 R×c5#, 1.d×e6 Sf6+ 2.Kd6 Bc5#

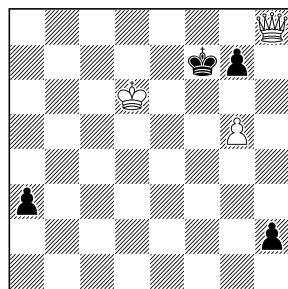
(No. C8B) 1.K×g5 S×e6+ 2.Kh4 Sf5#, 1.R×g7 Sc8 2.Rg6 Rf5#, 1.K×e7 Rc5 2.Kd6 Sf5#

No. C10A
Anirudh Daga
 2nd version
 9th YCCC, Section C
 2025



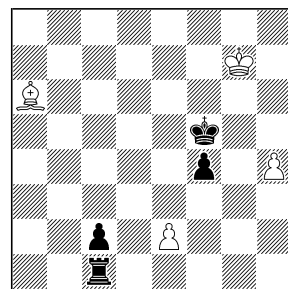
PG 15.5 C+ 14+12
 Rex Multiplex

No. C11A
Manfred Rittirsch
 4557 Die Schwalbe
 XII/1983



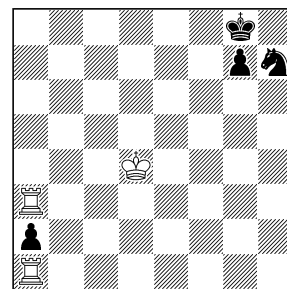
h=4 C+ 3+4
 Circe

No. C13A
 (version)



h#4 C+ 4+4
 b) ♖h4→h2

No. C14A
József Bajtay
 30 Feladványkedvelők
 Lapja III/1969



h#2 C+ 3+4

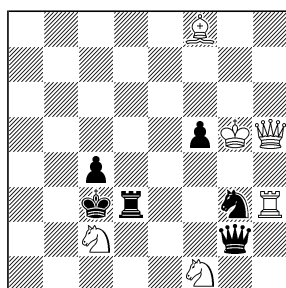
(No. C10A) 1.b4 a5 2.b5 a4 3.b6 Ra5 4.b×c7 Rg5 5.c×b8=K d5 6.Ka7 Qd7 7.Kb6 Qd8+ 8.Kc5 Bf5 9.Kd4 Bd3 10.e×d3 f5 11.Be2 f4 12.Bg4 f3 13.Se2 f×e2 14.Ke3 e×d1=S+ 15.K(3)e2 h6 16.K2×d1

(No. C11A) 1.h1=R Q×h1 [+Ra8] 2.a2 Q×a8 3.a1=R Q×a1 [+Rh8] 4.g6 Q×h8=

(No. C13A) a) 1.Re1 Bb7 2.c1=S Bg2 3.Sd3 e×d3 4.Re5 Bh3#, b) 1.Kg4 e3 2.Rg1 e×f4 3.Rg3 h×g3 4.Kh5 Be2#

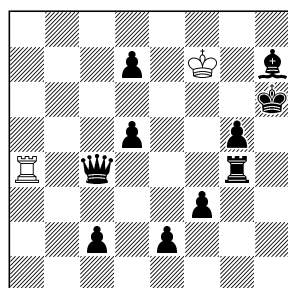
(No. C14A) 1.Kh8 Rh1 2.a1=S Ra8#

No. C14B
Georgy Oblyashevski
 SuperProblem 2019
 TT-220
 Special Commendation



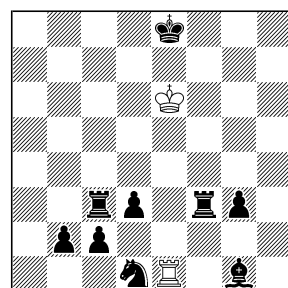
h#2 C+ 6+6

No. C16A
Aleksey Oganessian
 SuperProblem 2015



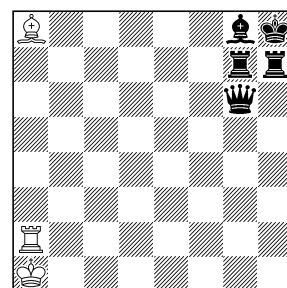
h#2 C+ 2+10
 2 solutions

No. C16B
 (version)



h#2 C+ 2+9
 2 solutions

No. C19A
 (version)



h#2 C+ 3+5
 2 solutions

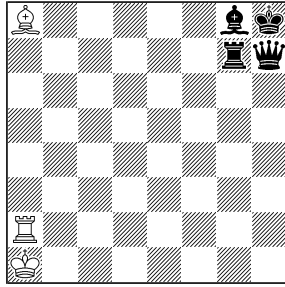
(No. C14B) 1.Qa8 Sa1 2.Sh1 Qh8#

(No. C16A) 1.Rd4 Ra1 2.Be4 Rh1#, 1.Bd3 Ra8 2.Re4 Rh8#

(No. C16B) 1.Se3 Ra1 2.Sc4 Ra8#, 1.Be3 Rh1 2.Bf4 Rh8#

(No. C19A) 1.Rh2 Be4 2.Kh7 R×h2# (model mate), 1.Bf7 Bd5 2.Kg8 Ra8# (model mate)

No. C19B
(version)

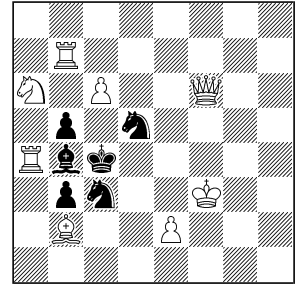


h#2 C+ 3+4
2 solutions

(No. C19B) 1.Qg6 Be4 2.Kh7 Rh2# 1.Bf7 Bd5 2.Kg8 Ra8#

(No. C21A) 1.Qe6 [2.R×b4#] Sa2,S×a4,Kd4/S×e2/b×a4 2.Qe4/Q×e2/R×b4#

No. C21A
(version)



#2 C+ 8+6