

Steffen Nielsen 50 JT: Award

(This is the preliminary award of the Nielsen 50 JT. Deadline for claims: July 1st, 2026.)

Recently, I have experienced a certain downswing in my own studies, both in terms of quantity and quality. In such times of general intellectual decline, it is comforting to know that the world of studies continues without me. Such reassurance I received in an e-mail from Bjørn Enemark on Friday the 13th of February, six months after my 50th birthday (indeed, I was also slow in organizing my jubilee tournament).

Receiving 62 studies made me very happy; it is the best gift one could possibly hope for. Bjørn made a great effort to anonymize the studies, even translating them all into English with Google Translate (in the award, the composers' comments will consequently appear in English after my opening remarks), and arranging them in a different order from the one in which they were received, so as not to give me any clues about the identity of their composers.

Feel free to call me an old softy, but I believe the overall level was excellent. It was difficult for me to leave studies out. During the first sorting, I had some 45 studies in the award, but on closer scrutiny, I managed to reduce the number to 24.

Some of the studies left out were clearly labours of love. From inexperienced composers (of whom I suspect there were a few), this is evident from the number of lines and sidelines provided in the PGN. As argued by Harold van der Heijden, it is perfectly acceptable to provide only the artistic lines and leave the evidence of correctness to the judge (and his engine). If composers feel that every line in their study is artistic and needs to be shown to the world, they are probably mistaken. Judges will not care about the sidelines, but only about the main idea(s). And if the main idea needs to be documented with a large number of lines, then the idea is rarely good anyway.

A few of the studies in my tournament made me reflect on the nature of long compositions—let us say, studies with more than 15 moves. Such works often end up consisting of two or more clearly separate phases. This is certainly acceptable if these phases are thematically or logically connected and the play remains engaging throughout.

More often, however, long studies consist of either an extended introduction or a prolonged afterplay. This is where things become tricky, and the composer risks boring or even annoying the spectator. A long introduction—even if spectacular and technically impressive (all pieces move into place)—carries the risk that the solver or spectator may lose interest before reaching the actual climax. A long afterplay is arguably even worse, because the finest part of the study has already passed and one is merely waiting for the book to reach its final page. This can ruin even the best artwork.

A related issue concerns the balance between combinational (tactical) and subtle play. Some long studies begin with a tactical sequence in which several pieces leave the board. Then, quite abruptly, a quiet phase of subtle manoeuvring follows. In such cases, the

introduction feels misplaced, serving no real purpose beyond impressing the audience, and one is not really mentally prepared for the subtlety that follows. Of course, if one can keep the tactics coming throughout the study, this is another matter.

In my view, it is actually preferable (though difficult) to place the subtle play at the beginning of the study and reserve the more dramatic, tactical elements for the end. Beginning studies with a sacrifice on the first move seems to be viewed as an admirable quality by many composers, but if the sacrifice soon leads to a subtle endgame, it is better to leave it out. And yes, I realize there are all kinds of considerations: avoiding Black to move, making pieces move, etc. And yes, I do all these kinds of unnecessary fireworks in my own studies too. Sometimes the temptation is simply too great.

Another thing I noticed is my own preference for clear storylines. Studies whose stories can be summed up in a few lines of prose are often more memorable than spectacular combinations or one-move wonders (no matter how skilled the introduction). Among the awarded studies, there are quite a number of such stories. A few examples of what such stories might sound like (the stories are not necessarily from this award):

“On the first move, White prepares for the stalemate on move 8.”

“The queen is trapped in the corner, and when it finally manages to escape, it is trapped mid-board.”

“The White king walks all the way up the board and down again.”

“Several sacrifices are needed to allow the pawn to be promoted.”

When such stories encompass the full length of the solution, the study typically becomes meaningful and good.

Here are a few short notes about the studies not included in the award. These studies are at their authors' disposal. The codes in brackets refer to the kings' positions in the starting diagram, allowing the composers to recognize their own studies.

(E8/G7) I lack a red thread in the play. With such an unnatural starting position, more is required in terms of ideas.

(H4/H8) There is some nice introductory play in this study, but the final moves lack surprise or paradox from White. The changed play does not really appeal to me.

(E1/A2) Wild play, but again I fail to see the idea.

(H1/G3) A long pawn endgame and a long queen endgame with a unique winning line. I do not see the idea.

(G8/H5) The first five moves are fascinating, but then follows a long afterplay with precise but hardly exciting moves.

(H2/A8) A very nice version of Bazlov and Neistadt's great study (1.p ACCC-55 AT). However, as a version, it should not compete in a formal tournament.

(C1/E8)

The trick 7. Rd7+! in response to castling is known from several studies, and the whole study is almost completely anticipated by Ilham Aliev, hm Kalandadze MT 2020 (HHDBVII#6914).

(H8/D4)

An ambitious study showing a rich and original systematic maneuver. However, in my view, the dual 8. Rh6 ruins everything, as White (as far as I can detect) is not forced to demonstrate the full systematic maneuver.

(E1/C6)

A study with several nice elements, but in the end I felt it lacked something extra to place it in the award.

(H4/H8)

Several stalemates, yes, but I lack a red thread or a clearer idea.

(H3/A4)

There are some nice moves initially in this study, but the play then becomes technical in nature. This study was close to being included in the award. In the end, my lack of interest in mutual zugzwang probably proved decisive.

(D6/A7)

A study showing six different perpetual checks (some of them made possible by the heavy introduction). While the play has some interesting points, I simply feel that perpetual checks are generally not well suited to studies. There will always be a lack of climax.

(A4/C5)

As in the 1st prize, there is a long knight switchback, but the cost of two knight captures on the first two half-moves is simply too high.

(H1/H7)

There is a nice final stalemate and some good play, but too many pieces are captured along the way. In a study like this, it is vital to make the incarcerated piece (bishop g1) move during the solution.

(A2/D7)

The wildest study of the tournament. The idea is not clear to me, and the final position is not satisfactory (not a clear draw unless one delves deeply into the analysis).

(B2/C8)

The position after 11. Kd3 is good. The capture on a5 in the introduction is very unfortunate. Perhaps the study should simply begin with 1. Rb1–c1 (if no other introduction is possible).

(C7/C3)

White's spectacular winning maneuver—repeating the same amazing queen route three times—was already invented by tablebases. It is a remarkable testament to the complexity and beauty of chess. It is, however, unlikely to be an achievement of the study's composer and therefore it will not be among the awarded studies.

https://syzygy-tables.info/?fen=8/2qPK3/P7/8/8/3P4/3P1k2/8_b_-_0_1 In addition, the study is anticipated by Gonzalez, 2nd prize, Zakharov MT 2021, HHDBVII #4326.

(G1/H5)

A very natural starting position and some subtlety around move 6. However, the interest then wanes, and we are left waiting for a real point.

(F1/E7)

This is simply a little too unnatural for my taste. Such a wild starting position requires something more in terms of surprise or depth.

(C2/G8)

This study is incorrect because White also wins with 11. Qxf6, which is a tablebase win.

(F2/D7)

The author deserves praise for bringing the Black king and queen to their prison in an elegant fashion. There are some pitfalls for White, so the play remains interesting. Still, I am not a big fan of these static situations. This study was close to being included in the award.

(D4/E6)

This is a fairly solid mutual zugzwang study, but I am not sufficiently excited by it.

(E5/H7)

The play is very nice in this study, but I cannot place it in the award due to the passive roles of knight h6 and king h7. With so few pieces, all of them should move.

D9 (H2/G4)

With three White pawns on the seventh rank, it is not surprising that some serious action will take place. Apart from the two queen sacrifices, I do not see any idea.

(D4/F3)

A study containing many interesting lines. Perhaps even too many, since I felt like it required a lot of work to understand, and I lost touch with the storyline due to the many side adventures. I am confident that the study will find interest elsewhere.

(F3/E8)

A large-scale pawn endgame with a long solution and a subsequent queen endgame. I see no surprises.

E7 (H5/A7)

This study has great economy: 25 half-moves without a capture! However, in the end, it felt like a long series of correct moves.

E8 (C7/G8)

This looks as if someone got carried away during game analysis. The play is nice, but I am not overly excited. Still, it came close to a commendation.

(C3/E8)

The idea of the positional draw is a little too slight without additional ideas.

(E2/C4)

The classical (Wotawa-like) domination and the subsequent king trip to h2 are amusing, but the introduction with the capture on h8 is unnecessary. The changed play in the sidelines is a little too abstract for me.

(G2/G8)

A study for the humor department (eight pieces on the g-file) turns into a realistic endgame without any real surprises.

(E1/E8)

This is a beautiful and original idea for a perpetuum mobile. The passive role of the Black king is unfortunate. I realize the difficulty of making the whole mechanism work, but I think the composer should be given another chance to find the perfect setting (and if no better setting exists, I apologize...). I really like the idea.

(E6/D8)

Black cannot win in a bishop endgame despite being three pawns up. However, the pawns are clearly in jeopardy, so White's draw is not that surprising.

(E3/H5)

There is some nice and unusual play here, though the study should have begun simply with 1. Rh7-h4.

(D2/E7)

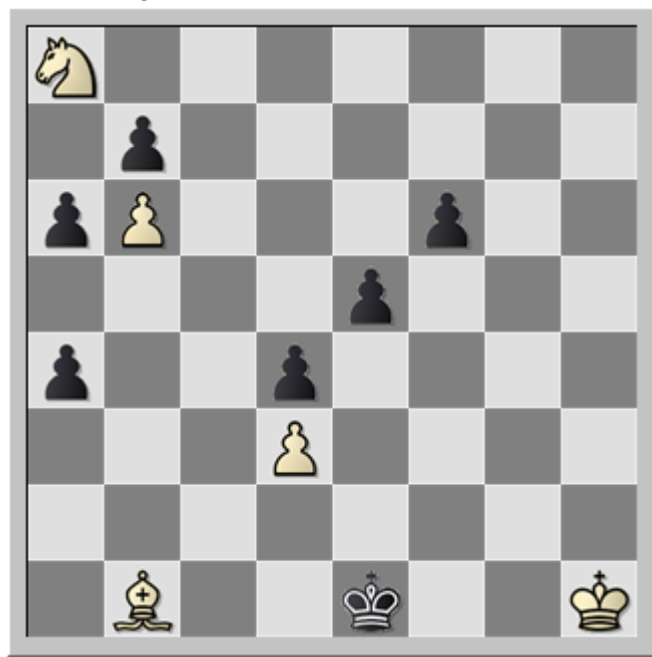
An elegant aristocratic study using known themes from domination studies. It is bound to do well elsewhere.

(A4/H8)

A good study, but the final domination is anticipated by Bondar, Micu-60 JT 2000 HHDVII#27480.

On to the actual award. My comments are in italics.

1.p Steffen Nielsen 50 JT
 Win
 Beat Neuenschwander
 Volker Hergert



A wonderful story, previously unknown in studies. A knight travels from one corner to another and then returns. According to the CQL scripts provided to me by Lewis Stiller, there is no prior example of such a return trip from corner to corner and back in HHDBVII. Not only that: in the tournament-winning study, the knight returns along the very same route—a long switchback!

Of course, in a dream world, the journey would be completed in ten moves (a composing project for the 22nd century). Here, it takes twelve moves, involving only two captures (2. Nxa6 and 7. Nxa1) and two moves elsewhere (2. dxe4 and 3. Bxd3).

It must be said that the idea of returning to the corner to preserve a pawn on g6/b6 (even via h6/a6) is known from numerous studies. The first example is by Berger (1923, Kagan's Neueste Schachnachrichten, HHDBVII #93474), and the most recent by Neuenschwander (2025, Ceskoslovensky Sach, HHDBVII #290). The most significant anticipation is Yochanan Afek's miniature (Hornecker MT 2024, HHDBVII #1031), in which a White knight travels from h8 to c4 and back, albeit using two different routes.

Task studies are often ugly and forced in nature, but here we have a rare combination of ambitious ideas and pleasing play.

1.Nc7! 1.Kg2? e4! (or 1. ...a3 2.Nc7 e4! etc) 2.dxe4 a3 3.Nc7 d3! 4.Nd5 d2 5.Nc3 d1Q 6.Nxd1 Kxd1 and White must fight for the draw: 7.Ba2! Kc1 8.Bd5 Kb1 9.e5! fxe5 10.Bxb7 a2 11.Be4+ Kc1 12.b7 a1Q 13.b8Q=; 1.Nc7 f5 2.Ne6

1...e4! Black defends actively by creating another passed pawn.

1...Kd2 2.Kg2! Kc1 3.Ba2+-

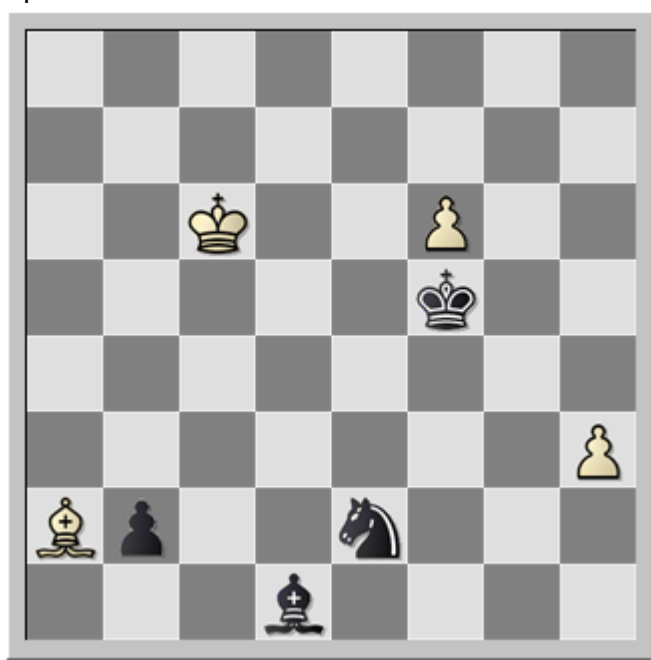
2.dxe4 2.Nxa6?? e3-+; 2.Ne6? Kd2! 3.dxe4 Kc1 4.Bd3 (4.Ba2 d3=) 4...Kb2! 5.Nxd4 Kc3

6.Bxa6 Kxd4 7.Bxb7 Kc5 8.Bd5 Kxb6=
2...a3 3.Nxa6! 3.Nd5? d3! 4.Nc3 d2 5.Bc2 d1Q 6.Bxd1 Kd2 7.Nb1+ Kxd1 8.Nxa3 Kd2!
 9.Nc4+ Kc3! 10.Nd6 Kb4! 11.Nxb7 Kb5 12.Nd6+ Kxb6=
3...d3! Black's only chance is to continue playing actively.
4.Bxd3 a2 5.Nb4 a1Q 6.Nc2+ Kd2+ 7.Nxa1 So, the knight has moved from the a8 corner to the a1 corner! But only half of the job is done...
7...Kxd3 8.Nc2! 8.Nb3? Kxe4 9.Nc5+ Kd5 10.Nxb7 Kc6 11.Na5+ Kxb6=
8...Kxe4 8...Kxc2 9.Kg2 Kd3 10.Kf3 Kd4 11.Kf4 Kc5 12.Kf5+–
9.Nb4 Kd4 10.Na6! Kc4 11.Nc7 Kc5 12.Na8+– Switchback to a8! The knight has moved back to a8 exactly on the same path it took to a1 in the first place!
1–0

Martin Minski

Win

2.p Steffen Nielsen-50 JT



This is an absolutely exquisite study with only eight pieces. The introduction is limited to a single move, after which we already reach the decisive moment, where the White king chooses the right square to avoid a future pin of a knight that is not yet on the board! The play is packed with beauty and meaning, and there is not the slightest hint of a difficult sideline.

The only slight drawback is that 2. Kd6 is a more natural move than 2. Kd7; it is the move one would play in a blitz game. The study reminded me of the fine first prize from my 45 JT by Pervakov and Sybatyan (HHDBVII #7013), where a promoted knight also plays the main role. It could just as well have been awarded first prize, but in the end I opted for task over beauty.

1.f7 Nd4+ 2.Kd6!! the right choice

logical try 2.Kd7? Ne6! 3.Bxe6+ Kg6 4.Ba2 b1Q! 5.f8N+! Kg7! 6.Ne6+ Kh6! 7.Bxb1 Bg4! position X with wKd7, pinning the wNe6 8.hxg4 model mirror stalemate

2...Ne6! 3.Bxe6+ Kg6 4.Ba2 4.f8Q? b1Q 5.Qf7+ Kh6 6.Qf6+ Qg6=

4...b1Q! 4...Bb3 5.f8Q Bxa2 6.Qe8+–; 4...Kg7 5.Ke7+–

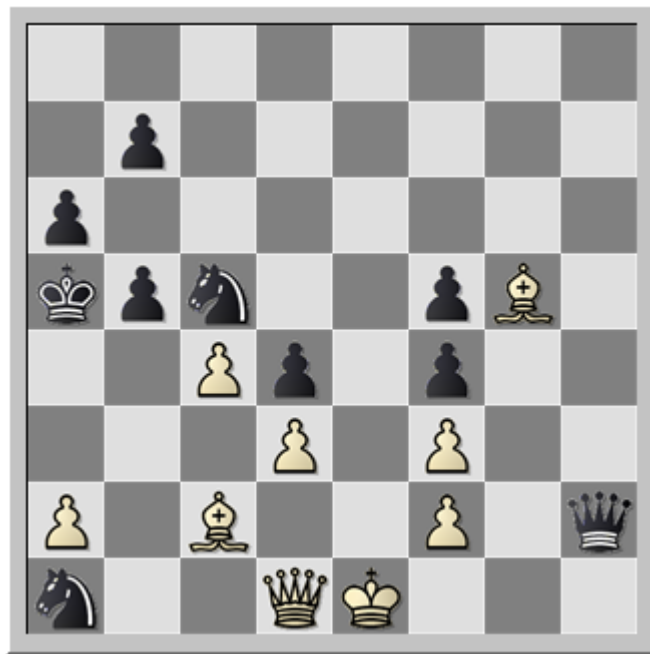
5.f8N+! Kg7 5...Kg5 6.Bxb1 Kh4 7.Bf5+–

6.Ne6+ Kh6 7.Bxb1 Bg4! position X with wKd6 - no pin, but win
8.Nf4!+- 8.hxg4? model mirror stalemate **1-0**

Serhiy Didukh

Win

3.p Steffen Nielsen-50 JT



Here is a study in which the introduction (though heavy) fits the storyline perfectly. Black plays inventively to force a stalemate or promotion, but White allows the promotion and subsequently traps the queen! I really enjoyed the flow of the play, even though the individual moves were neither deep nor difficult. The dual with 14. Be5 puts a slight damper on my enthusiasm.

1.Bd8+ b6 2.Qd2+ b4 3.Bd1 Nab3! 4.axb3 Nxd3+ 5.Kf1! 5.Qxd3? Qxf2+! 6.Kxf2 stalemate.; 5.Ke2? Qxf2+ 6.Kxd3 Qe2+! 7.Kxe2 d3+ 8.Kf2 stalemate.

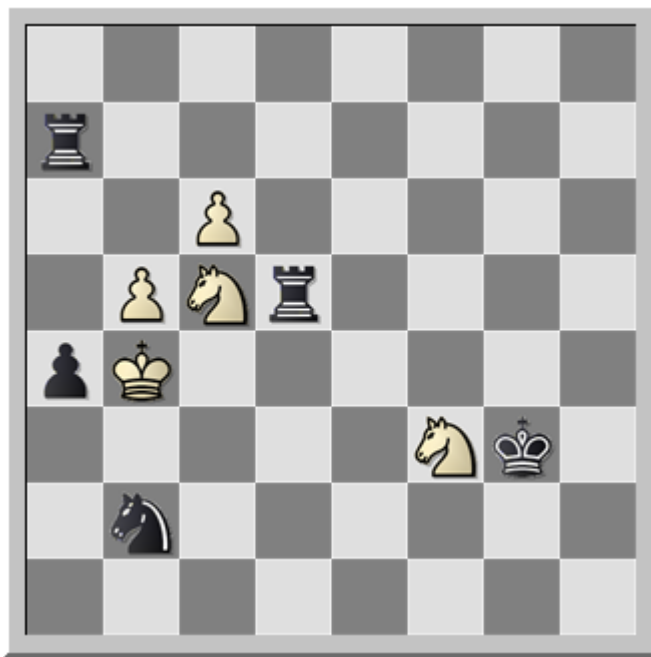
5...Qh1+ 6.Ke2 Nc1+ 7.Qxc1 d3+ 8.Kd2 Qe1+ 9.Kxe1 d2+ 10.Ke2! dxc1Q 11.Bf6! Qb1 12.Kd2 Qa2+ 13.Bc2 Qa3 14.Kd1 or 14.Be5

14...Qa2 15.Kc1 Qa3+ 16.Kb1 A long play for stalemate countered by a long domination. The finale is similar to Bor=A 1985 (Kg3/Ka5). **1-0**

Michael Pasman

Draw

4.p Steffen Nielsen 50 JT



A great display of fireforks, featuring a number of non-standard sacrifices. The composer manages to include a surprising number of quiet moves: 1...Ra5, 2. Nd2, 5. Nb4, 6. Nc4, and finally 10. Nd6, when two rooks cannot win against two knights.

There are numerous studies in which two knights draw against two rooks (including more than 25 by Rinck!), as well as a very long domination by Pervakov (3rd prize, Central Federal District Championship 2021, HHDBVII #5524). The present position is certainly pleasing, though not fundamentally different from other examples. Therefore, the prize is mainly awarded for the fantastic, tension-building introduction.

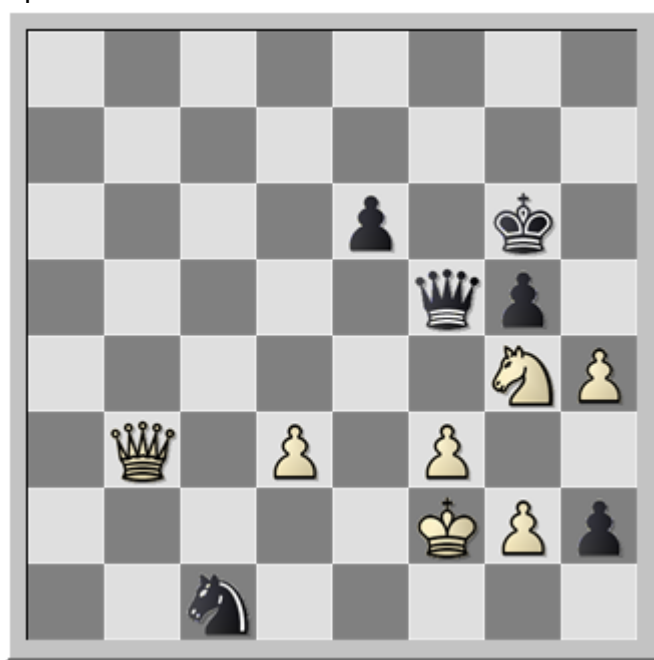
I had a very strong suspicion about the identity of the composer of this study (and it was later confirmed that the great tamer of knights and rooks was indeed the man in charge).

1.b6 Ra5! 1...Rf7 2.Nd2; 1...Rg7 2.Nd2! a3 (2...Rxd2 3.Ne4+) 3.b7 Rd8 4.Kxa3 Rb8 5.Na6 Rxb7 6.Ne4+ Kf4 7.cxb7=
2.Nd2!! 2.Kxa5 Rxc5+; Thematic try : 2.Ng5 Nd3+! sacrifice on sacrifice (2...Rxc5 3.Ne4+ fork 3...Kf4 4.Nxc5=) 3.Nxd3 Rdb5+ 4.Kc4 (4.Ka3 Rxb6) 4...Rxb6-+
2...Nd3+! sacrifice on sacrifice
2...Rdxc5 3.Ne4+ fork; 2...Raxc5 3.Ne4+ fork
3.Nxd3 Rdb5+ 4.Ka3 4.Kc4 Rxb6
4...Rxb6 5.Nb4! 5.Nc4 fork not works 5...Rb3+
5...Rb8 5...Ra7 6.c7 Rxc7 7.Nd5= fork (7.Ne4+ Kf3 8.Nd5 fork)
6.Nc4! Ra7 6...Rc5 7.Na6 fork; 6...Raa8 7.c7 Rb7 8.Nd5 threatening Ncb6= 8...Rb3+ 9.Ka2 Rf8 10.Nb2 Rb5 11.Ne7=
7.c7! 7.Nd5 Rb3+ 8.Ka2 Rh7! 9.c7 Rh2+ 10.Ka1 Rf3 11.Nce3=
7...Rxc7 8.Na6 fork
8...Rb3+ 8...Rxc4 9.Nxb8 Kf4 10.Nd7 Ke3 11.Nb6=
9.Kxa4 Rc3! 10.Nd6!! draw because black can't prevent new fork
10...R7c6 10...Re7 11.Nf5+ fork; 10...Ra7 11.Ne4+ fork
11.Ne4+ fork 1/2-1/2

Pavel Arestov

Draw

5.p Steffen Nielsen 50 JT



Amusingly, I have the final stalemate with the incarcerated knight in my own files, but I never managed to create a good study from it. At only a slight cost in economy (the pawn on e6 and a pawn on g5 instead of the Black king), the composer has created an excellent study with a good starting position (only relevant pieces on the board) and with all pieces moving during the solution.

1.h5+! 1.Nxh2? Nxb3--+

1...Kxh5 2.Nxh2! 2.Qa4? h1N+! 3.Kg1 Ng3 4.Qe8+ Kh4 5.Qh8+ Nh5--+; 2.Qb8? Qc5+ 3.Ne3 Nxd3+ 4.Kg3 h1Q 5.Qe8+ Kh6 6.Qh8+ Kg6 7.Qxh1 Qe5+ 8.Kh3 Nf2#

2...Qc5+! 2...Nxb3 3.g4+= fork,

3.d4! 3.Kf1? Nxb3--+

3...Qxd4+ 4.Qe3 Nd3+ 5.Ke2 Nf4+ 6.Kf1!! 6.Kf2? Qb2+ 7.Kf1 Qxg2+ 8.Ke1 Qxh2--+

6...Qxe3 7.g4+! Kg6 stalemate 1/2-1/2

Mihai Neghină

Win

1. sp.p Steffen Nielsen 50 JT

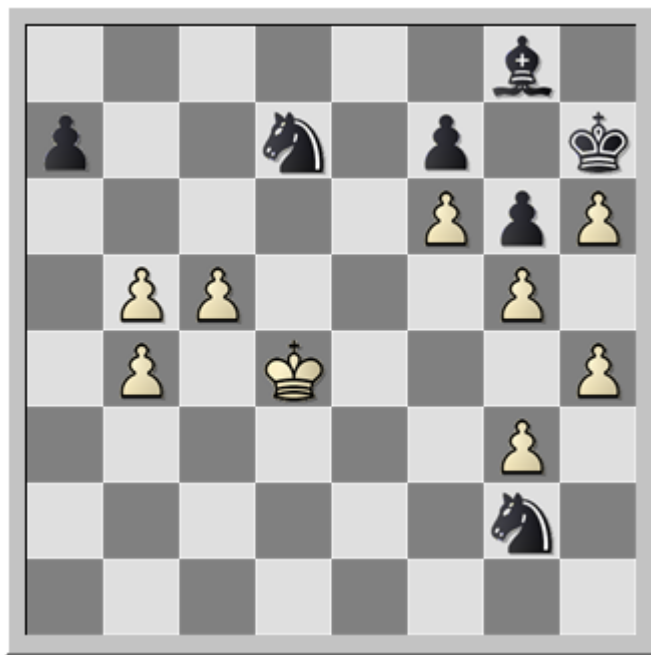


A remarkable study with a long winning plan, involving many exciting structures in the bottom-left corner of the board. Following 8...Ke4, White has several routes to victory, but the general plan remains the same, and White is forced to progress through all the phases described by the composer. Yet another good story.

1.Nc3 1.Nd2 Qg1+ 2.Kc2 Qxa1 3.Bxb7 Qxa2 4.Bxf3+ Kh2 draw; 1.Na3 Qf1+ 2.Kc2 Qxa1 3.Bxf3+ Kh2 4.Bxb7 Qxa2 draw; 1.Kc1 a4 2.a3 Kh2 3.Nc3 Qe1+ 4.Kc2 Qxa1 5.Bxf3 Qe1 draw; 1.Bxf3+ Qxf3+ winning for Black; 1.Bxb7 Qxb2 winning for Black
1...Qf1+ or **Qg1+**
2.Kc2 2.Kd2 Qxa1 3.Bxf3+ Kh2 4.Kc2 Qe1 draw
2...Qxa1 **3.Bxf3+ Kh2** **4.Bd1** domination structure 1
4...Kxh3 **5.b6** zugzwang
5...a4 **6.a3** still zugzwang
6...Kxg3 **6...Kg2** **7.g4** winning for White
7.Ne2+ Kf3 **8.Nc1+** domination structure 2
8...Ke4 **9.Bh5** **Kd4** **10.Bf3** **Kc5** **11.Bxb7** **Kxb6** **12.Bd5** **Kb5** **13.Ba2** **Kc6** **14.Bb1** domination structure 3
14...Kc5 **15.Na2** **Kb5** **16.Nc3+** **Ka5** **16...Kc4** **17.Nxa4**
17.Kc1 **Kb6** **18.Nxa4+** **Kb5** **19.Nc3+** **Kc4** **20.Kc2** **Kd4** **21.Na2** **Kc4** **22.Nc1** **Kd5** **23.Nb3** 1–0

Yang Fan
 Xyan Tang
 Shang Riye
 Draw

2.sp.p Steffen Nielsen 50 JT



How is this for an ambitious story? A king chases a knight around the board, and after each tour, Black gains an extra tempo to bring the king closer. Thus White's knight harassment seems in vain, but just when the Black king is ready to step in, White invokes the 50-move rule, forcing Black to reset the counter by capturing a White pawn. The result, after many additional events, is a draw.

If there ever were a special prize, this would be it. The starting position is hideously unnatural, and it just so happens that the 50-move rule does not apply to studies (see the WFCC Codex, Article 17). Still, the official rule is overruled by the "Nielsen 50 JT rule," which states that once you reach 50 years of age, you are allowed to bend the rules a little when you feel like it.

By the way, the idea of beating the 50-move rule is not new. There exists a remarkable example by Noam Elkies (HHDBVII #37265). That study is marked as "Internet, 1991" in HHDBVII, suggesting that Noam Elkies is not only a pioneer in mathematics, but also in internet usage...

The chase of the knight is similar to Gonzalez (1st prize, 4th FRME 2022, HHDBVII #3652).

1.Ke4! Logical try: 1.b6? axb6 2.c6 Nf8 3.c7 Ne6+ fork; Logical try: 1.Kd5? Ne3+ 2.Kd6 (2.Kc6 Ne5+ 3.Kb7 N5c4 4.Kxa7 Nd5 5.b6 Nxb4 6.b7 Nc6+ 7.Ka8 N4e5 8.b8Q Nxb8 9.Kxb8 Nd7+) 2...Nb6 3.cxb6 axb6 4.Kc6 Nc4 will finally fail.; 1.Kd3? Ne1+ 2.Kd2 Nf3+ 3.Ke3 Nfe5 4.Kd4 Ng4 attacking wPf6 to stop Ke4 5.Kd5 Ne3+ will finally fail.

1...Nb6 1...Kh8 2.b6 Nxb6 (2...axb6? 3.c6 Nf8 4.c7 forkless) 3.cxb6 White draws because another bN is too far away.; 1...Ne1 2.Kd5 (2.b6? Nxb6! Black wins because another bN is close enough.) 2...Nd3 3.Kd6 N7e5 4.Kd5 Nd7 5.Kd6

2.cxb6 axb6 Now White's purpose is to perpetually chase the bPb6 and the bN to keep the bK from the battlefield.

3.Kd3! 3.Kd4? Kh8! 4.Kd5 Ne3+ will finally fail.; 3.Kd5? Ne3+ will finally fail.; 3.Kf3? Ne1+ 4.Ke4 Nc2 5.Kd5 Ne3+ will finally fail.
3...Ne1+ 4.Kd2 4.Ke2? Nc2!
4...Nf3+ 5.Ke3 Nh2 Ne5 is helpless because 6.Ke4 Nd7? loses.
6.Ke4 or Kd4
6...Nf1 7.Kd5 Ne3+ 8.Kc6 Nc4 9.Kd5 This is the perpetual chase. But doesn't Black have plans against it?
9...Nb2 10.Kc6 Na4 11.Kd5 Kh8 Tempo!
12.Kc4 White is threatening Kb3 so the bK has to stop again. This stop is temporary, because...
12...Nb2+ 13.Kc3 Nd1+ 14.Kd2 Nf2 15.Ke3 Ng4+ 16.Kf4 Nh2 17.Ke4 or Ke5
17...Nf1 18.Kd5 Ne3+ This is a cycle. We are back to the position after 7...Ne3+ except the bK has got closer to the battlefield.
19.Kc6 Nc4 And as long as the cycles continue, Black will win by moving the bK closer and closer.
20.Kd5 Nb2 21.Kc6 But doesn't White have plans against it?
21...Na4 22.Kd5 Bh7 However, if so, why didn't he use the plan during the previous cycles?
23.Kc4 Nb2+ 24.Kc3 Nd1+ 25.Kd2 Nf2 26.Ke3 Ng4+ 27.Kf4 Nh2 28.Ke4 or Ke5
28...Nf1 29.Kd5 Ne3+ 2nd cycle
30.Kc6 Nc4 31.Kd5 Nb2 32.Kc6 Na4 33.Kd5 Kg8 34.Kc4 Nb2+ 35.Kc3 Nd1+ 36.Kd2 Nf2 37.Ke3 Ng4+ 38.Kf4 Nh2 39.Ke4 or Ke5
39...Nf1 40.Kd5 Ne3+ 3rd cycle
41.Kc6 Nc4 42.Kd5 Nb2 Here we go.
43.Kd4! Cyclic try I: 43.Kc6? Na4 44.Kd5 Kf8 45.Kc4 Ke8! 46.Kb3 Kd7 47.Kxa4 Ke6 48.Kb3 Kf5 49.Kc3 (49.Kc4 Ke4!) 49...Kg4 50.Kd4 Kxg3 51.Kd5 Kxh4 52.Kc6 Kxg5 53.Kxb6 eg 53...Kxf6 54.Kc7 g5 55.b6 Be4 56.b7 Bxb7 57.Kxb7 g4
43...Kf8 44.Kc3 Nd1+ 45.Kd2 Nf2 46.Ke3 Ng4+ 47.Kf3! Cyclic try II: 47.Kf4? Nh2 48.Ke5 Ke8! 49.Kd6 (49.Kd5 Kd7 50.Ke5 Ng4+ 51.Kd5 Kc7! or Bg8!, a waiting move 52.Ke4 Nxf6+ 53.gxf6 Kd6 or 52...Nhx6 53.gxh6 Kd6) 49...Ng4 50.Kc6 (50.Kc7 Ne5! Zugzwang. 51.Kxb6 (51.Kd6 Nd3 52.Kc6 Nxb4+ 53.Kxb6 Kd7 54.Kc5 Nd3+; 51.Kb7 Nd3 52.Kxb6 Kd7) 51...Kd7 52.Kc5 Nd3+ 53.Kc4 Nb2+ 54.Kc5 Na4+ 55.Kd5 Nb6+) 50...Ne3! Zugzwang. 51.Kxb6 (51.Kd6 Nc2 52.Kc6 Nxb4+; 51.Kb7 Nd5 52.Kc6 Nxb4+) 51...Kd7 52.Kc5 Nf5 53.b6 Nd6
47...Ne5+ 48.Ke4 Nc4 49.Kd5 Ne3+ 4th cycle, ironically
50.Kd6! Cyclic try III: 50.Kc6? Ke8! See cyclic try II.; 50.Kd4? Nc2+ 51.Kc4 Na3+ 52.Kd5 Nxb5
50...Ke8 51.Kc6 Now cyclic 51...Nc4 52.Kd5 Nb2 will be a draw by the 50–move rule! And if there were only 1 move missing, Black could win by the waiting move 51...Kd8 or Bg8 to put White into zugzwang! This is for what White made all of his former efforts!
51...Nc2 Threatening 52...Nxb4 to reset the 50–move counter at 49.5! This is Black's hope.
52.Kxb6! And White resets the counter himself!
52...Kd7 53.Kc5 Ne3 53...Ne1 54.Kc4!
54.b6 Nf5 55.b7 Kc7 56.b8Q+ Kxb8 57.Kc6 Kc8 58.b5 Nd4+ 59.Kd6 Nf5+ 60.Kc6 Nxg3 61.b6 Nf5 62.b7+ Kb8 63.Kd7 Nxh4 64.Ke7 or Ke8
64...Nf3 65.Kxf7 Nxg5+ 66.Kg7 Kxb7 67.f7 Nxf7 68.Kxh7 g5 69.Kg6 Nxh6 70.Kxg5
Happy Year of the Horse! ½–½

Serhiy Didukh

Draw

1.hm Steffen Nielsen-50 JT



This study grew on me. It features a realistic middlegame position and pointed play. The idea of retreating the queen along the pin diagonal (Pelle) is not new (see Costeff, special prize, Polasek & Vlasak 60 JT 2017, for a striking example, HHDBVII #11822). The passive king on h1 is unfortunate.

1.g4! 1.Qc2? Qf3+ 2.Kg1 Rf5 3.d8Q+ Nxd8 4.Qb3+ Qxb3 5.Rxb3 Ne6—+

1...Qxg4 2.d8Q+ Nxd8 3.Qe8+ Kg7 4.Rb7+! Nxb7 5.Qe7+ Kh8 5...Kg6 6.Qe8+ Kf6 7.Bxg5+

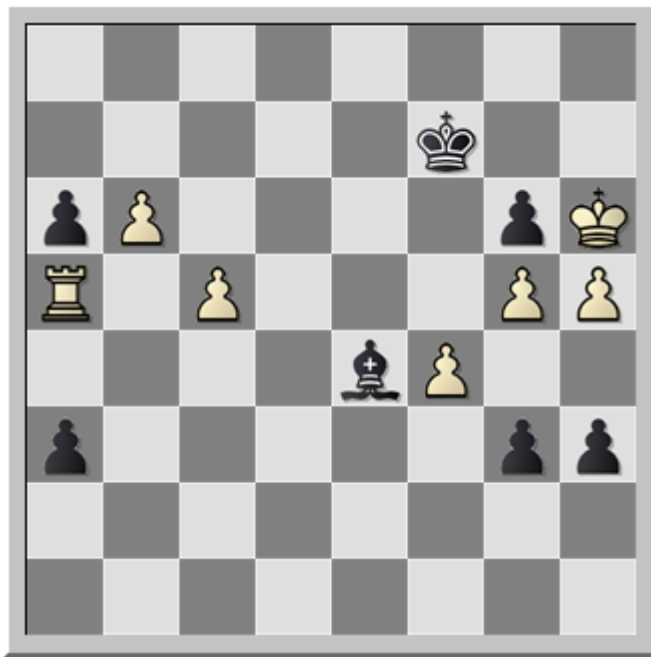
6.Qe8+ Rg8 7.Qxe5+ Qg7 8.Qa1! 8.Bh6? Qxe5 9.Bg7+ Kxg7—+

8...Rd8 8...Qxa1 stalemate.; Try 8...Rf8 9.Bb2 Rf1+ 10.Qxf1 Qxb2 11.Qf8#!

9.Bb2 Rd1+ 10.Qxd1 Qxb2 Disadvantage of Queen on the d-file is that check Qd8+ is not available but there's also an Advantage **11.Qd4+! Qxd4** stalemate.

1/2—1/2

David Gurgenidze
 Martin Minski
 Draw
 2.hm Steffen Nielsen-50 JT



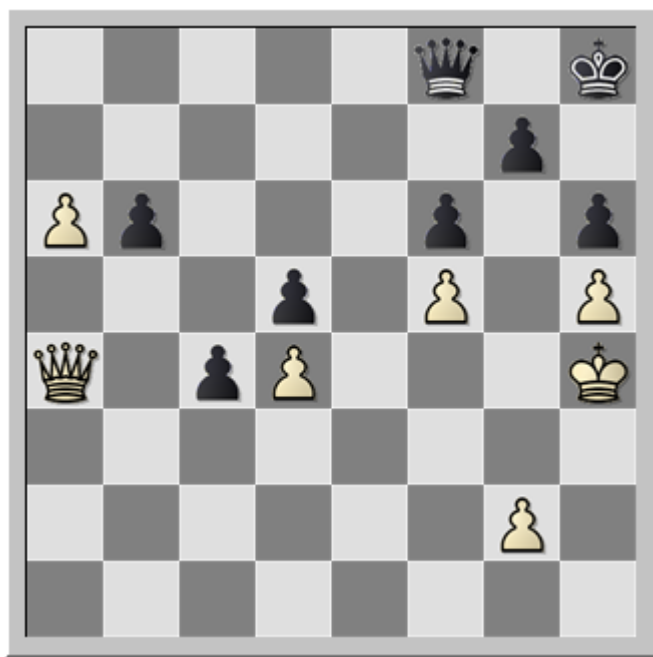
A funny perpetual mobile with a successful introduction, in which White manages to incarcerate the knight for stalemate. The try 5. Rxa6? adds a great deal.

1.b7! 1.c6? h2!–+; 1.f5? h2! 2.fxg6+ Bxg6! 3.b7 h1Q 4.b8Q Qxh5#
1...Bxb7 2.c6! 2.f5? h2! 3.c6 h1Q–+
2...Bxc6 2...h2 3.Rf5+!=
3.f5! g2 3...h2 4.fxg6+ Kg8 5.Rc5! (5.Rxa6? Be4! 6.Rb6 Bxg6! 7.Kxg6 Kf8–+) 5...h1Q
 6.Rxc6 Qh3 7.Re6 Qxe6 stalemate
4.fxg6+ Kg8 5.Rc5! logical try 5.Rxa6? g1Q 6.Rxc6 Qg4 7.Re6! Qa4 8.Rc6! position X
 without the bPa6 8...Qa8!–+; 5.Rf5? Bd7! 6.Rf6 g1Q 7.g7 Qc5–+; 5.g7? Bb5!–+
5...g1Q 6.Rxc6 Qg4 6...Qf2 7.Rc8+ Qf8+ 8.Rxf8+ Kxf8 9.Kh7=
7.Re6! Qa4 7...Qxe6 stalemate
8.Rc6! position X with bPa6
8...Qg4 8...Qxc6 stalemate
9.Re6= positional draw 1/2–1/2

Aaysh Wadhwa

Win

3.hm Steffen Nielsen-50 JT



A difficult study for grandmasters and practical players, with deep and interesting ideas centered around the square f5. It would fit perfectly in a (Dvoretsky-style) book on studies and practical play. The play is a bit too static for my liking, however.

The study is inspired by the game Elsness-Ostmoe, 2025.

1.a7 Qa8 2.Qd7 Position X **2...Kh7 3.Qc7 Qe8!** Position Y

4.Qg3! First backward queen move to g3.

4.Qb8? Qe4+ or Qe1+ 5.Kh3 Qxf5+=; 4.Qf4

4...Qc8 Position Z

5.Qb8 5.Qg6+?! Kg8! 6.Qg3 Loss of time.

5...Qxf5 6.Qg3! Switchback. Second backward queen move to g3.

6.a8Q? Try 6...Qg5+ 7.Kh3 Qxh5+ 8.Kg3 Qg6+! 9.Kf2 Qc2+ 10.Kg1 Qd1+ 11.Kh2 Qh5+ 12.Kg3 Qg6+ 13.Kf4 Qe4+ 14.Kg3 Qg6+=

6...Qc8 Switchback. Position Z without the f5 pawn.

6...Qe4+ 7.Qg4! Qe1+ 8.Kh3 Qh1+ 9.Kg3 Qe1+ 10.Kh2+–

7.Qg4! Utilizing the newly opened h3–c8 diagonal.

7...Qa8 8.Qf5+! Gaining a tempo.

8.Qd7? c3 or b5 9.Qc7 Qe8= or f5

8...Kh8 9.Qd7 Position X without the f5 pawn.

9...Kh7 10.Qc7 Qe8! Position Y without the f5 pawn.

11.Qf4! Compare to the move 4. Qg3 with the White pawn on f5.

11.Qg3?! Qc8 12.Qg4! Loss of time.

11...f5! 11...c3 12.Qf5+! Utilizing the empty square left by the absence of the f5 pawn.

12...Kh8 13.Qxd5 c2 14.a8Q+–

12.Kg3! Capture refusal. White moves out of the Qe7+ fork.

12.Qxf5+? Try 12...Kh8 13.Qxd5 Qe7+! =; 12.Qe5? Qf8! 13.Qe6 Kh8! zz

12...Qd8 12...Qf8 13.Kh2! Safely hiding the king. White also gets out of any Qa3+ forks.

13...c3 14.Qg3! Qa3 15.Qg6+ Kh8 16.Qe8+–; 12...Qe1+ 13.Kh2!+–

13.Kh3! Once again refusing capture of the f5 pawn. This move vacates the g3 square for the White queen. This is only playable now that the Black queen no longer looks at the pawn on h5. White also moves out of any Qc7+ forks.

13.Qxf5+? Kh8 14.Kf3 c3 15.Qe5 Kh7=; 13.Kh2? c3

13...c3 14.Qg3! Third and final backward queen move to g3.

14...c2 14...Qa8 15.Qg6+ Kh8 16.Qxb6 c2 17.Qb8+ Kh7 18.Qxa8 c1Q 19.Qxd5 or Qb8. 19...Qa3+ 20.Qf3 (Other moves win as well) 20...Qxa7 21.Qxf5+-

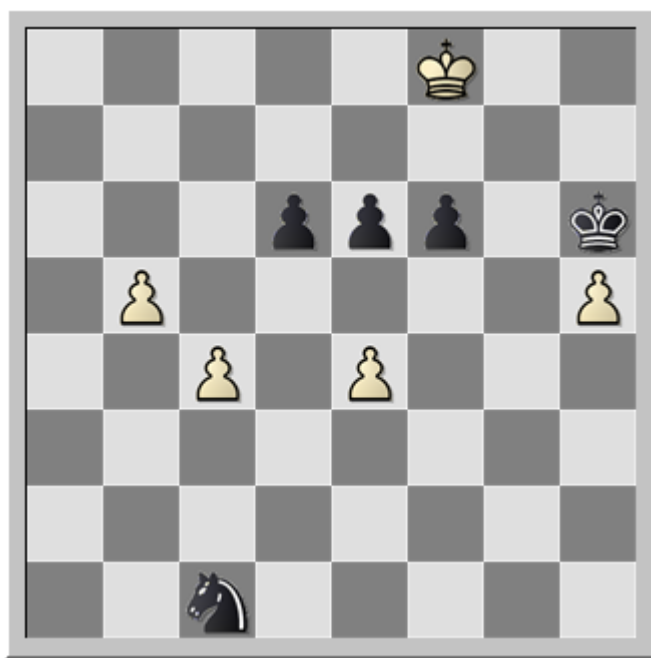
15.Qg6+ Kg8 16.Qc6! Utilizing the newly opened access to the sixth rank by Black's push of f6-f5.

16...c1Q 17.Qxc1 Qa8 18.Qc7+- /Qa1/Qa3. The study is characterized by the unique movements of the two queens and the curious functions played by both f-pawns: White first sacrifices their own and then refuses to capture Black's, instead utilizing the drawback of the f6-f5 push. **1-0**

Beat Neuenschwander

Win

4.hm Steffen Nielsen-50 JT



The dual 4. b6 takes about 50 percent of the air out of this study. Without it (perhaps with a different introduction), it would have been a prizewinner.

1.e5! 1.b6? Nb3 2.Ke7 (2.b7 Nc5) 2...Na5=; 1.Ke7? Nb3 2.Kxd6 f5=; 1.c5? dxc5 2.b6 (2.e5 f5!) 2...Nd3 3.b7 Ne5 4.Ke7 Nc6+ 5.Kd6 Nb8 6.Kc7 Na6+ 7.Kb6 Nb8=

1...fxe5 1...dxe5 <2nd mainline> 2.c5 e4 3.c6 (3.b6? Nd3-+) 3...e3 4.b6!! theme: delayed queening! (4.c7? e2 5.c8Q e1Q 6.b6 Qb4+=) 4...e2 5.b7 e1Q 6.b8Q Qc3 7.Qe8 Qc5+ 8.Kg8 Qg5+ 9.Qg6+ 1-0

2.c5! e4 2...dxc5 3.b6+- Nb3 4.b7

3.c6 3.cxd6? e3 4.d7 e2 5.d8Q e1Q=

3...e3 4.c7 4.b6 (minor dual) transposes to the main line

4...e2 5.b6!! theme: very delayed queening!

5.c8Q? e1Q 6.b6 Qf2+=

5...e1Q 6.b7 Qf2+ 6...Qf1+ 7.Ke7!+-

7.Ke8! 7.Ke7? Qh4+ 8.Kd7 Nd3 9.c8Q Nc5+ 10.Kxd6 Qd4+

7...Nd3 8.c8Q 8.b8Q? Ne5 9.c8Q Qf7+ 10.Kd8 Qf8+ 11.Kc7 Qe7+ 稽

8...Ne5 8...Nc5 9.b8Q

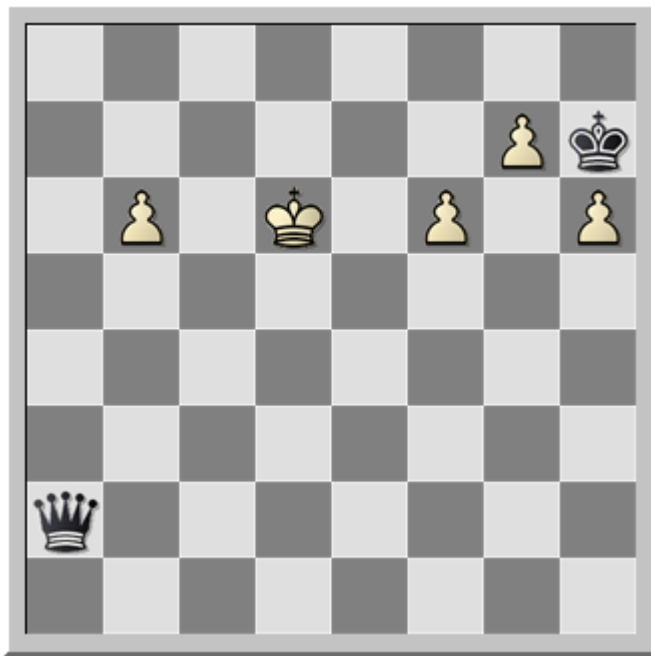
9.Qxe6+ Kxh5 10.b8Q 1–0

Rainer Staudte

Michael Schlosser

Draw

5.hm Steffen Nielsen 50 JT



This is a strong minimalist study in which the introduction, unusually, enhances the overall quality by presenting the knight and then parting ways with it at the decisive moment.

1.b7 binds the queen to the promotion square

1...Qh2+ 1...Qb3 2.Kc7! Qg3+ (2...Qf7+ 3.Kc8! Qe6+ 4.Kc7!; 2...Qc3+ 3.Kd7!) 3.Kc8! Qc3+ 4.Kd7! The king keeps the balance between two tasks: supporting to promote the b-pawn and supporting the move f7.; 1...Qa7 2.f7!=

2.Ke6! guards f7 and prevents Kg8

2.Kd7? loses after 2...Kg8! Now the queen drives the enemy king to b8 and captures pawns.

2...Kxh6 2...Qb8? 3.f7+–

3.g8N+! 3.g8Q? Qa2+! 4.Ke7 (4.Kd7 Qxg8!) 4...Qxg8 5.f7 Qg5+! Black wins

3...Kh7 3...Kg6 4.Ne7+! draws

4.f7 Kg7 5.Ne7 Qb2 5...Qc7 6.Nf5+! Kf8 7.Nd6! Qe7+ 8.Kd5 Qd8 (8...Qc7 9.Ke6!) 9.Kc6!; 5...Qb8 6.Nf5+! Kf8 and the knight checks on g6

6.Nf5+ Kf8 7.Nd6 creates a fortress

7...Qb1 waiting

8.Kd7 Qb6 hopes for zugzwang

9.Kc8! 9.Ke6? Qc7! wins

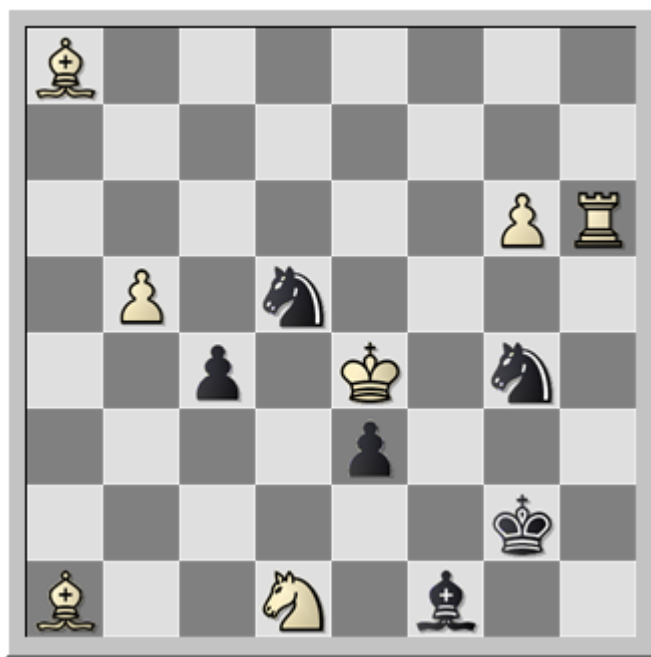
9...Qc6+ 10.Kd8! sacrifices the promoted piece, the best horse in the stable

10...Qxd6+ 11.Kc8 Qc6+ 12.Kd8 Qxb7 The final stalemate is based on an idea of Jens Evald Enevoldsen [https:// www.yacpdb.org/#381753](https://www.yacpdb.org/#381753) ½–½

Eduard Eilazyan

Win

1. sp.hm Steffen Nielsen 50 JT



Can a study be both subtle and wild? This is essentially two excellent studies in one. The bishop study could have begun on move 7. The tactics in the first six moves are wonderfully confusing and non-standard, but they are not linked to the final part of the study. Essentially, three knights, a bishop, and a rook have been introduced to add spice to the introduction. Alternatively, the bishop endgame may have been added as a (far too long) afterplay to the tactical feast. So which is it? My harsh conclusion is that a study is rarely successful when shifting from wild to subtle play.

The final three moves of the study are known from Margalitadze, 2. p., 15th Chervoni Girnik 1974 (HHDBVII #56263).

1...e2! Threat of promoting the pawn to the queen.

1...Nxb6? 2.Bxd5 e2 3.Ne3+ Kf2 4.Bc3--+

2...Ne3+! Knight sacrifice.

2...Ngxe3 3.Bc3 Defense against Black's threat.

3.g7? The premature threat of promoting the white pawn leads only to a draw: 3...e1Q

4.g8Q+ Kf2 5.Qf8+ Kg1 6.Rg6+ Bg2+ 7.Rxg2+ Nxg2+ 8.Kxd5 Qxa1=

3...Nxc3+ Check.

4.Kxe3+ Countercheck.

4...Nd5+! Knight sacrifice. Switchback, line-closing, countercheck. The goal of the sacrifice is to unblock the c4-pawn.

4...Kg3? 5.Kd2! The c4-pawn is blocked! (5.Rh3+ Kxh3 6.Kf2 Nd1+ 7.Ke1 Ne3 8.Be4 c3!--+)

5...Nb1+ 6.Ke1 Na3 7.Be4+-

5.Bxd5+ Countercheck.

5...Kg3 6.Rh3+! A distracting rook sacrifice.

6.Kd2? c3+! 7.Ke1 c2-- 8.Kd2 e1Q+-+

6...Kxh3 7.Kf2! White has finally stopped the black pawn.

7...c3 (No check!)

8.Bb3! The black pawns are held, and the threat of promoting the white pawn to a queen immediately arises. A change in the situation! An invariant of similar situations is the threat of promoting a pawn. The second phase of the struggle begins.

8.Be4? is bad because of 8...e1Q+ 9.Kxe1 Bxb5 10.Bd5 Bd3 11.g7 Bh7=

8...c2 8...e1Q+? 9.Kxe1 Bxb5 10.g7 c2 11.Kd2+–

9.Bxc2 e1Q+ 10.Kxe1 Bxb5 11.Kd2! 11.Bb3? Bd3! 12.g7 Bh7=

11...Be8 12.g7 Bf7 13.Kc3! 13.Ke3? Kg4!=

13...Bg8 13...Kg4 14.Bb3

14.Bb3 Bh7 15.Kd4 Kg4 16.Ke5 Kg5 17.Bf7! 17.Bc2? Bg8 18.Bf5 Bf7!=

17...Bg8 Bishop sacrifice.

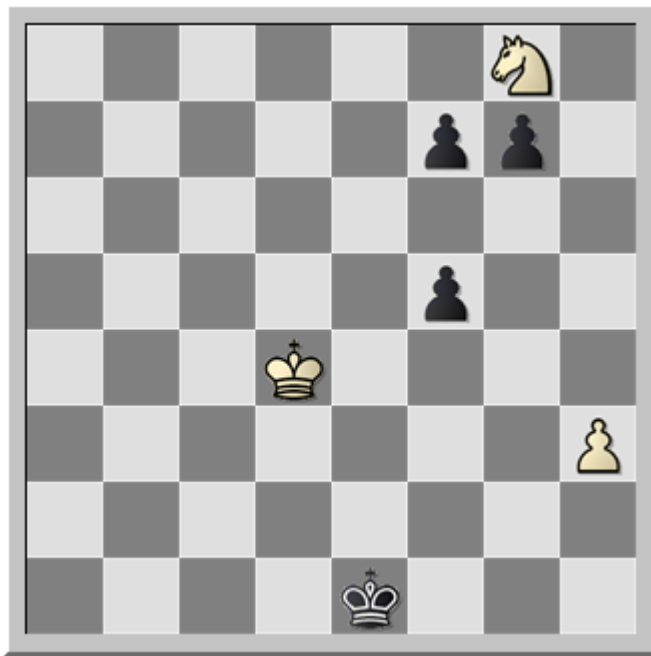
18.Ke6! 18.Bxg8? Kg6=

18...Kh6 19.Kf6+–1–0

Serhiy Didukh

Win

2. sp. hm Steffen Nielsen-50 JT



This study was heading for a higher place but is unfortunately partly anticipated. The stalemate avoidance on the final move is known from Herbstmann, 1930 (HHDBVII #88079). Additionally, the mutual zugzwang with the kings on f4 and h4 is known from Zhukov, Facebook 2023 (HHDBVII #2157).

Adding an echo position (with an extra pawn on the board in one of the lines) is certainly a substantial contribution. Overall, it is a beautiful study.

1.Ke5! Shouldering fails: 1.Ke3? g5 2.Nh6 Kf1 3.Kf3 Kg1 4.Nxf5 Kh2 5.Kg4 Kg2! 6.Ne3+ Kh2 7.Nf5 Kg2 8.Nd6 f6 9.Nf5 Kf2! 10.Nd4 Kg2=

1...Kf2 2.Kf4 2.Kxf5

2...Kg2 3.h4 Kh3 main 3...g6 4.Ne7! (4.Nh6? f6=) 4...Kh3 5.Nxf5 f6 6.Kf3+– zugzwang.

4.h5 Kh4 5.Nf6! echo zz

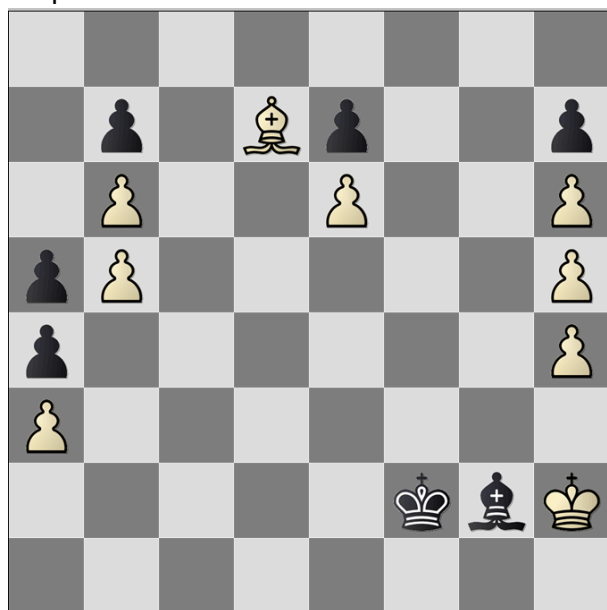
5...gxf6 5...Kh3 6.Ne8! (6.Kg5? f4! 7.Kxf4 Kh4 zz wtm) 6...Kh4 7.Nxg7+–

6.h6 Kh5 7.h7 Kg6 8.h8R!+– Echo positions of mutual zugzwang. 1–0

Alexander Stavrietsky

Win

3. sp. hm Steffen Nielsen-50 JT



What a difficult job it is to judge a study tournament!

This study shows a highly humorous, ambitious, and difficult concept, with the White king and bishop pushing their Black counterparts further and further back. Initially, I thought the study was incorrect, because White can deviate from the main line on a number of occasions and still win. The composer convinced me that these deviations were just detours, and that White has to return to the main track sooner or later.

For instance, in the later stages of the study, White may play Bg6–e8 followed by Bc6×b7, but then Black's king goes after White's b-pawns, resulting in a draw. So White needs to return to the main plan of pushing Black's king all the way to b2 before cashing in.

While I am still not 100% certain of the correctness of the study, I need to give the composer the benefit of the doubt.

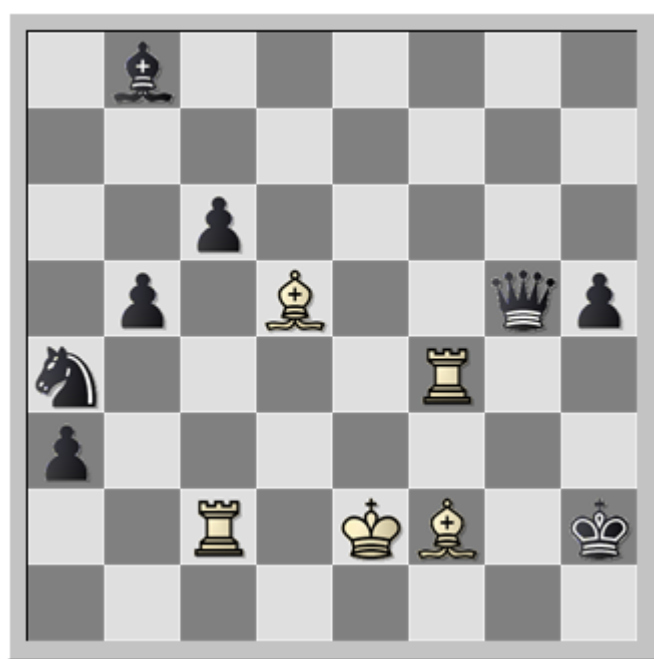
I generally try to reward ambition and originality, but in this case the vast number of duals (White's king can go back to h2 for a break at almost any time during the solution!), and the messiness of the whole concept, kept me from awarding a prize. Even waste-of-time duals, which are generally considered acceptable, can be quite harmful to one's experience of a study.

1.Bc6 Bf3 2.Kh3 Ke3 3.Kg3 Be4 4.Kg4 Kd4 5.Kf4 Bd5 6.Kf5 Kc5 7.Be8 Kd4 8.Bg6 Be4+ 9.Kf4 Bd3 10.Kf3 Kc3 11.Ke3 Bc2 12.Ke2 Kb2 13.Kd2 Bb1 14.Bxb1 1–0

Jan Sprenger

Win

1.c Steffen Nielsen-50 JT



A good and ambitious study, featuring complicated and spectacular differences between the key and the tries and play over the entire board.. In the end, the whole thing was a little too heavy for my liking. Some lines, such as 3...Nc5 4. Bxc6, are very difficult.

1.Bg1+! 1.Rh4+ Qxh4 2.Bxh4 cxd5=

1...Qxg1 1...Kh3 2.Be6+ Kg2 3.Ke1+ Kh1 4.Rf1 Qxg1 5.Bd7! Bg3+ 6.Ke2+-; 1...Kxg1 2.Rf1+ the fastest 2...Kh2 3.Kf3+-

2.Kf3+ Kh1 3.Be4! Before taking on c6, White must first provoke Nc3 to close the c-file.

try 3.Bxc6? Qe1! 4.Rc1?? Qxc1 5.Kf2+ Qxc6!-+

3...Nc3! 3...Qe1 4.Rc1! Qxc1 (4...Qg1 5.Rh4+ Bh2 6.Ke2#) 5.Kf2+ Kh2 6.Rh4# compare 3. Bxc6?; 3...Qg5 4.Ke3+! Kg1 5.Rc1+ Kh2 6.Rh1+ Kg3 7.Rg1+-

4.Bxc6 Qe1! The only move: 4... Qg5 loses as above, 4...b4 on the spot and 4... Bxf4 is refuted tactically.

4...b4 5.Rh4+ Bh2 6.Rhxh2+! Qxh2 7.Ke3+ Kg1 8.Rc1+ Nd1+ 9.Rxd1#; 4...Bxf4 5.Kxf4+-

5.Rc1! Qg1 5...Qxc1 6.Kf2+ no Qxc6 6...Kh2 7.Rh4#

6.Rh4+ Bh2 7.Rh3!! Passes the move to Black.

logical try 7.Rxh5? b4! Mutual zugzwang with White to move. There are three White tries dependent on which piece he moves. 8.Ra1 try A (8.Rh7 /Rh6, etc. --- try B/0 8...a2! 9.Rg7 Bg3 10.Rh7+ Bh2 11.Ra1 Nb1! 12.Ke2+ Qg2+ 13.Bxg2+ Kxg2 14.Kd3 b3= Black threatens both Nd2 and Be5 and White has no Rb5 since the rook has left the 5th rank; 8.Bb7 /Ba8 --- try C 8...b3! 9.Rg5 Bg3 10.Rxc3!? Rxg3 is analogous to try A 10...Qg2+! 11.Kg4 and the bishop is not defended by the rook: 11...Qxb7-+) 8...b3! 9.Rg5 Bg3! (9...Qxa1?? 10.Kf2+) 10.Rxg3 Qxa1 11.Kg4+ Kh2 12.Rg2+ Kh1 13.Ra2+ Kg1 14.Rxa1+ Kf2 15.Rxa3 b2=; 7.Ra1? b4! 8.Rxh5 b3 transposes into logical try A

7...b4 8.Rxh5 Mutual zugzwang with Black to move.

8...a2!? 8...b3 9.Rg5! Bg3 10.Rxc3! /Rh5+ loss of time 10...Qg2+ 11.Kg4+- on c6 the bishop

is defended by the rook, compare try C

9.Ra1 b3 9...Nb1 10.Ke2+ Qg2+ 11.Bxg2+ Kxg2 12.Kd3 /or first Rg5+ with loss of time 12...b3 13.Rb5! with the rook staying on h5 this is possible, compare try B/0 13...Be5 14.Rxe5+–

10.Rg5! Bg3! 11.Rxg3 /Rh5+ loss of time

11...Qxa1 12.Kg4+ Kh2 13.Rg2+ Kh1 14.Rxa2+ the a-pawn falls with check, compare try A with black pawn on a3

14...Kg1 15.Rxa1+ Kf2 White cannot prevent b3–b2, but he has

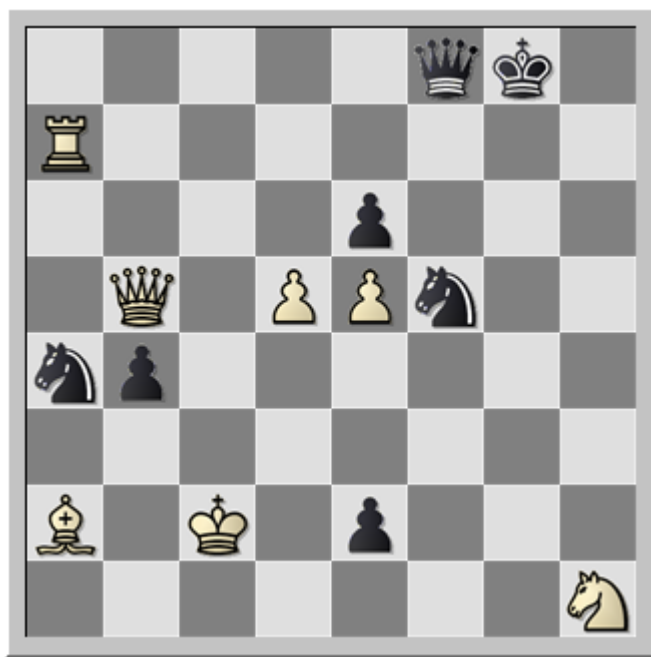
16.Rh1! /Rc1 with the same idea

16...b2 17.Rh2+ 1–0

Oleg Pervakov

Draw

2.c Steffen Nielsen 50 JT



The study has a memorable final position in which QNN versus N + pawn is unable to win. The introduction, however, seems somewhat out of sync with the rest of the study.

1.dxe6! 1.Kd2? Qh6+!–+; 1.Qb7? Nd4+ 2.Kd3 Qf3+ 3.Kxd4 Qc3+–+

1...b3+! Destroying the great battery

2.Bxb3 Nd4+ 3.Kd3 Nxb3! 4.Rg7+! Kh8! 4...Qxg7 5.Qe8+ Kh7 6.Qh5+=; 4...Kxg7 5.Qb7+ Kh6 6.Kxe2

5.Rh7+! Kxh7 6.Qb7+! Kh6 7.Kxe2 Nc3+ 8.Ke1 8.Ke3? Qc5+–+

8...Qc5! Suddenly sacrifice knight b3

8...Qf4 9.Qf7!=

9.Ng3! 9.Nf2? Qe3+ 10.Kf1 Nd2+ 11.Kg2 Qg5+ 12.Kh3 Qh5+! 13.Kg2 Nce4! 14.Nxe4 Qf3+ 15.Kg1 Qf1+ 16.Kh2 Qe2+–+; 9.Qxb3? Qe3+ 10.Kf1 Qh3+! 11.Ke1 Qxh1+ 12.Kd2 Ne4+ 13.Kc2 Qg2+ 14.Kc1 Qd2+ 15.Kb1 Nc3+–+

9...Qg1+ 9...Qe3+ 10.Kf1 Qxg3 (10...Nd2+ 11.Kg2=) 11.Qh1+ Kg6 12.Qg2 Qxg2+ 13.Kxg2 Nd4 14.e7 Kf7 15.e6+=; 9...Qxe5+ 10.Kf2=

10.Nf1 Qg4! 11.Qh1+ Kg7! 12.Qb7+! Too early 12.Qg1? Qxg1–+

12...Kh6 13.Qh1+ Kg6 13...Kg5 14.Qh2! Qd1+ 15.Kf2 Ne4+ 16.Kg1 Nbd2 17.Qg2+ Kh6 18.Qh3+ Kg7 19.e7=

14.Qg1!! In time

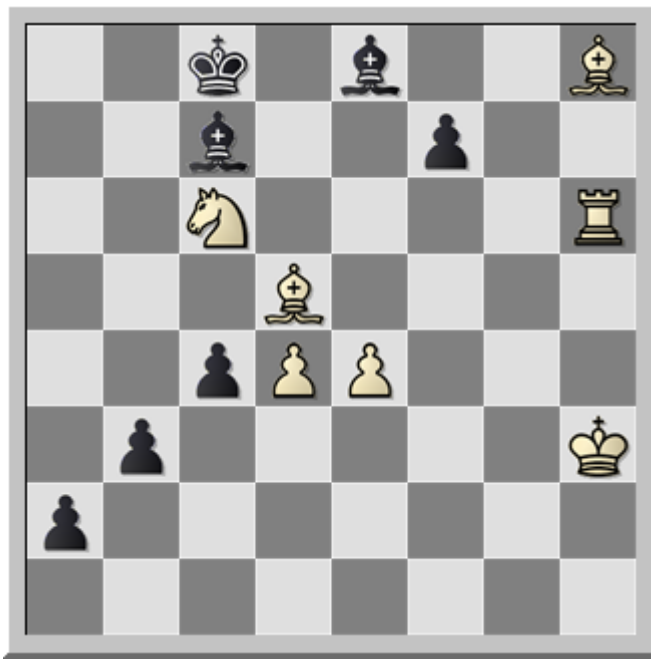
14.Qh2? Qd1+ 15.Kf2 Ne4+ 16.Kg1 Nbd2 17.Qg2+ Ng5! 18.e7 Ndf3+ 19.Kh1 Kf7 20.Qa2+ Kxe7—+

14...Qxg1 15.e7 Kf7 16.e6+ Ke8 Model stalemate with pin knight is not original, but the main idea in logical 12.Qb7 +! ½—½

Poul Rewitz

Draw

3. c Steffen Nielsen-50 JT



After the lively and pleasing introduction (many pieces leave the board, but I am appeased by the nice sacrifices), both kings suddenly head for the corner. This could well be a tablebase find, but it is certainly amusing.

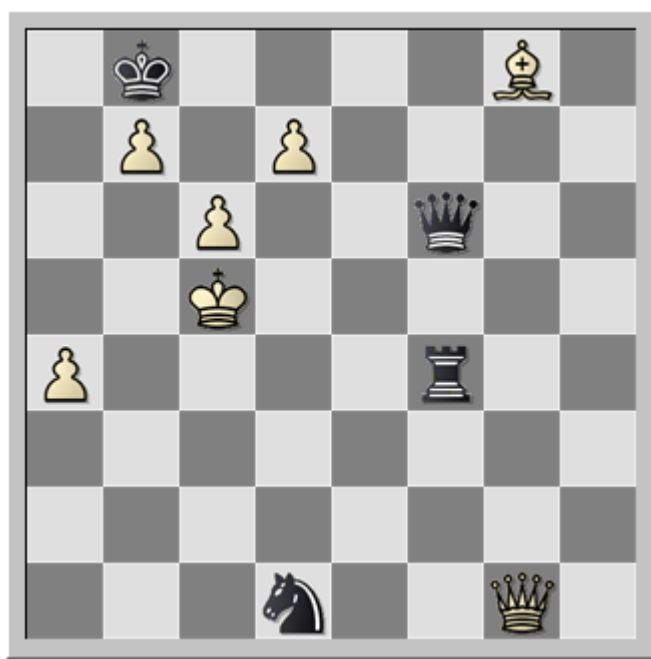
1.Ne7+ 1.Be6+? fxe6 2.d5 e5—+ (or 2...Bxc6—+); 1.Na7+? Kb8 2.Nc6+ Bxc6—+
1...Kd8 1...Kb8? 2.Ra6+—
2.Nc6+ 2.Bf6? a1Q—+
2...Bxc6 3.Bf6+ 3.Bxc6? a1Q 4.Bf6+ Kc8 5.Rh8+ Bd8 6.Rxd8+ Kc7 7.Rd7+ Kb6! 8.Rb7+ Ka6—+
3...Kc8 3...Kd7 4.Bxc6+=
4.Rh8+ 4.Be6+? fxe6—+; 4.Bxc6? a1Q (or 4...Bd8 5.Rh8 a1Q) 5.Rh8+ Bd8 6.Rxd8+ Kc7 7.Rd7+ Kb6! 8.Rb7+ Ka6—+
4...Bd8 4...Kd7 5.Bxc6+=; 4...Kb7 5.Bxc6+=
5.Rxd8+ 5.Bxd8? a1Q 6.Bf6+ Kc7 7.Be5+ Kb6 8.Rb8+ Ka6 9.Bxc6 b2—+
5...Kc7 6.Rc8+! 6.Bxc4? a1Q—+; 6.Bxc6? a1Q 7.Rd7+ Kb6! 8.Rb7+ Ka6—+
6...Kxc8 7.Be6+ fxe6 7...Kc7 8.d5 fxe6 9.Kg3! =; 7...Kb7 8.d5=
8.d5 Bxd5 8...exd5 9.exd5 =; 8...Kc7 9.Kg3! Bxd5 10.exd5 exd5 11.Bb2! =
9.exd5 exd5 10.Bb2! 10.Kg3? Kb7!—+; 10.Kg2? Kc7! 11.Kf2 (11.Bb2 Kb7!—+) 11...Kc6! 12.Bb2 (12.Ke3 Kb5!—+; 12.Ke2 Kc5!—+) 12...Kb6!—+
10...Kb8 11.Kh2! 11.Kg2? Kb7!—+; 11.Kg3? Ka7! 12.Kg2 Kb7! 13.Kf3 (13.Kf2 Kb6!—+) 13...Ka6! 14.Ke3 Ka5! 15.Ke2 Kb5!—+
11...Ka8! 12.Kh1!! 12.Kg3? Ka7! 13.Kf2 (13.Kf3 Ka6!—+) 13...Kb6!—+
12...Ka7 13.Kg1! 13.Kg2? Kb7!—+
13...Kb7 14.Kg2! 14.Kf2? Kb6!—+
14...Kc6 14...Ka6 15.Kf1! Kb6 16.Kf2! Kc5 17.Ke3 =

15.Kf3! 15.Kf2? Kb6!–+; 15.Kf1? Kc5–+
15...Kb6 15...Kc5 16.Ke3 Kb4 17.Kd2=
16.Kf2! 16.Ke2? Kb5!–+; 16.Ke3? Ka5! (16...Kc5? 17.Bc3! Kb5 18.Kd2! Ka4 19.Kc1! Ka3 20.Bb2+ Kb4 21.Kd2=) 17.Kd2 Kb4–+
16...Ka6 17.Kf1! Kb5 18.Ke2! Ka5 18...Kc5 19.Ke3=
19.Ke1! 19.Kd2? Kb4 20.Bc3+ Ka3 21.Kc1 b2+! 22.Bxb2+ Kb3 23.Bd4 c3–+
19...Ka4 19...Kb4 20.Kd2 Ka4 21.Kd1!=
20.Kd1! Kb4 21.Kd2 d4 22.Bxd4 Ka3 23.Kc1 b2+ 24.Bxb2+ Kb3 25.Ba1! c3 26.Kd1=
 ½–½

Pavel Arestov

Win

4.c Steffen Nielsen-50 JT



The starting position may not be entirely realistic, but at least the pawns are blocked, giving the situation a somewhat game-like feeling. I acknowledge the difficulty the composer must have faced in creating a meaningful introduction, but to me the study doesn't really begin until move 8.

1.Qg7!! sacrifice Queen

1.Qxd1? Qc3+ 2.Kd6 Rd4+ 3.Bd5 Qa3+! (Qg3) 4.Ke5 Qe3+=

1...Rf5+! 1...Qxg7 2.d8Q+ Ka7 3.Qa8#; 1...Qd8 2.Qe5+–

2.Bd5 Rxd5+! 2...Qd8 3.Qg3+–

3.Kxd5 Nc3+! 3...Ne3+ 4.Ke4 (Kc5) 4...Qxc6+ 5.Kxe3+–

4.Kc5! 4.Kc4? Qxc6+ 5.Kd3 Qf3+ 6.Kc2 Qd1+ 7.Kxc3 Qa1+=

4...Ne4+! 4...Nxa4+ 5.Kb5 Nc3+ 6.Kb4 Qd6+ 7.Kxc3 Qxc6+ 8.Kd2+– (Kd3)

5.Kb5! 5.Kb6? Qf2+=; 5.Kb4? Qd6+=

5...Nd6+ 5...Nc3+ 6.Kb4 Qd6+ 7.Kxc3+–

6.Kb4! 6.Kc5? Nxb7+! 7.cxb7 Qxg7 8.d8Q+ Kxb7=; 6.Ka6? Qf1+ 7.Ka5 Qe1+=

6...Qf4+ 6...Qxg7 7.d8Q+ Ka7 8.b8Q+–

7.Kc5 Nxb7+! 7...Ne4+ 8.Kd5 Nf6+ 9.Ke6 Nxd7 10.cxd7+–

8.cxb7 Qc7+ 9.Kd4! 9.Kd5? (Kb5) 9...Qxb7+=

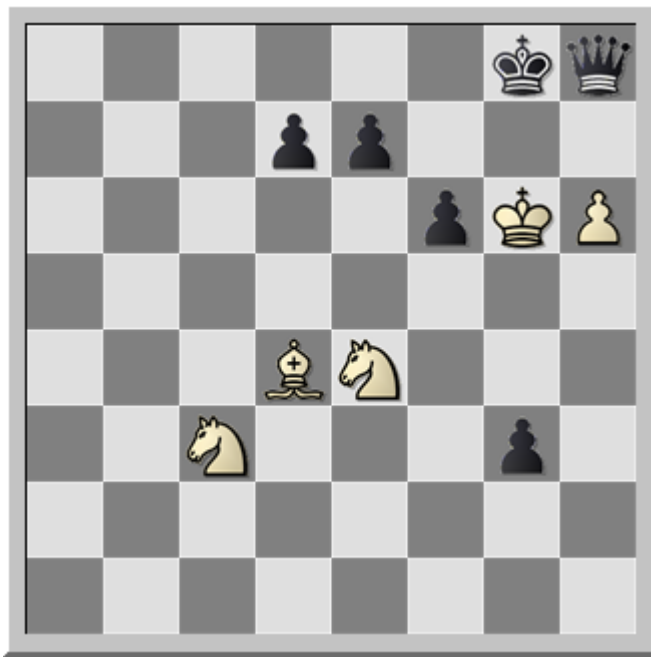
9...Kxb7! 9...Qd8 10.Ke3+– (a5)

10.d8N+! 10.d8Q? Qxg7+=; 10.a5? Qd6+=
10...Ka6! Play for stalemate.
 10...Ka8 11.Qf6+–
11.Qf6+! 11.Qxc7? stalemate.
11...Ka5 12.Nc6+ Kxa4 13.Kc4! Qd6! 14.Qa1+! 14.Qxd6? stalemate. **14...Qa3 15.Qd1+ Qb3+ 16.Qxb3# 1–0**

Andrzej Jasik

Draw

5.c Steffen Nielsen 50 JT

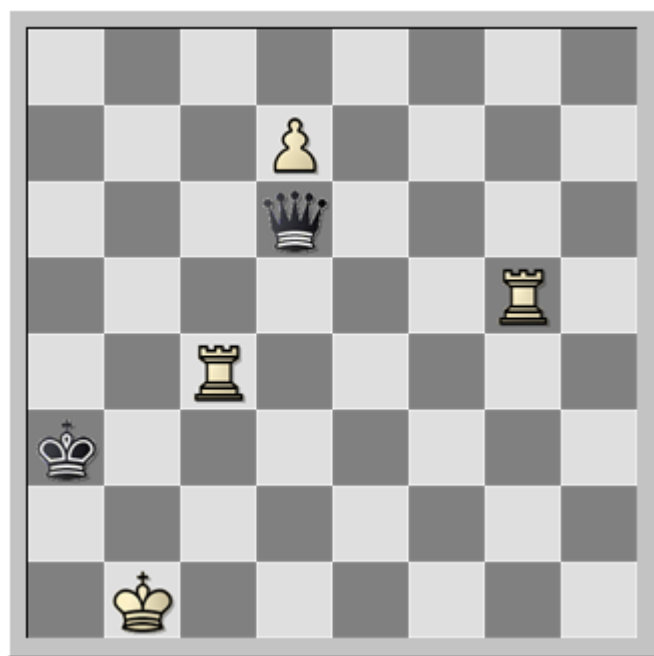


A good, solver-friendly study with pleasing tactics, albeit featuring an unnatural starting position with the queen locked up.

1.Ng5! g2 1...Kf8 2.Nh7+ Ke8 3.Nxf6+ exf6 4.h7 g2 5.Ne2=
2.Ne2 Kf8 3.Nh7+ Ke8 4.Nxf6+! exf6 5.h7! Ke7 6.Nf4! f5! 6...Qe8+ 7.Kg7 Qf8+ 8.Kg6 Qf7+
 (8...d6 9.Nxg2) 9.Kh6=
7.Bxh8 g1Q+ 8.Kh6! 8.Kh5? Qg4+ 9.Kh6 Qxf4+–+
8...Kf7 9.Bf6! 9.Be5? Qh2+ 10.Nh5 Qxe5–+; 9.Bc3? Qh1+ 10.Nh5 Qc1+–+
9...Qg3! 10.h8N+! 10.h8Q? Qxf4+ 11.Kh5 (11.Bg5 Qh2+) 11...Qg4+ 12.Kh6 Qg6#; 10.Bg5?
 Qc3 11.Nh5 f4 12.Bxf4 (12.Bf6 Qc2 13.h8Q Qg6#) 12...Qc6+ 13.Kg5 Qg6+–+
10...Kxf6 11.Nh5+ Draw ½–½

Rainer Staudte
 Michael Schlosser
 Win

6.c Steffen Nielsen 50 JT



This is a nice, minimalist study in the style of Rinck, showing the potential of the rare material three rooks versus a queen.

Black threatens mate, which significantly limits the available options for play.

1.d8R! Three isolated rooks require precise treatment till the end.

1.d8Q? Qd1+! (1...Qxd8? 2.Rg3+! Qd3+ 3.Rxd3#) 2.Qxd1 stalemate

1...Qb6+ 2.Kc1! Coordinating the white pieces costs a rook

2.Kc2? Qb3+! position A: 3.Kd2 Qxc4 4.Ra5+ Kb4! draws

2...Qe3+ 2...Qxd8 3.Rg3+! Qd3 4.Rxd3+ Ka2 5.Ra4#; 2...Qb2+ This attack, too, is just a flash in the pan. In the following the white pieces can contact each other step by step. 3.Kd1 Qb3+ 4.Rc2! Qf3+ 5.Re2! wins, because now the rooks consolidate their positions, e. g. 5...Qb3+ (5...Qf1+ 6.Kd2 Qf4+ 7.Re3+! Ka4 8.Rge5 Qb4+ 9.Kc1 Qc4+ 10.Kb2 Qb3+ 11.Ka1 Qb6 12.Ra8+ Kb4 13.Ra4+ Kxa4 14.R5e4+! Ka5 15.Ra3+! Kb5 16.Rb3+) 6.Kd2 Qb2+

a) 6...Qb4+ 7.Kd3 Qb1+ 8.Ke3 Qb6+ 9.Rd4! etc.;

b) 6...Qa2+ 7.Ke3 Qe6+ 8.Kd3 Qb3+ 9.Ke4 Qe6+ 10.Re5 Qc4+

b1) 10...Qg6+ 11.Ke3 Qb6+ (11...Qh6+ 12.Kd3!) 12.Rd4 Qh6+ 13.Kd3 Qa6+ 14.Kd2 Kb2 15.Ke1+ Kc3 16.Ra4 Qg6 (16...Qd6 17.R5e3+) 17.R5e3+;

b2) 10...Qc6+ 11.Kd3 Qa6+ (11...Qf3+ 12.R2e3) 12.Kd2 Kb2 13.Rdd5; 11.Kf3 Qc6+ (11...Qf7+ 12.Ke3 Qa7+ 13.Rd4 Kb3 14.Red2 Ka3 (14...Kc3 15.Kf2) 15.Kf2) 12.Rdd5 Qf6+ 13.Rf5 Qc6 14.Kf2 Qc4 (14...Qb6+ 15.Re3+ Ka2 16.Ra5+);

7.Ke3 Qb6+ 8.Rd4! Qe6+ 9.Kd3 Qb3+ (9...Qa6+ 10.Kd2 Qb7 11.Rg3+ Kb2 12.Ke1+ Ka1 13.Rd1+ Qb1 14.Ra3#) 10.Ke4! Qe6+

a) 10...Qb7+ 11.Kf4 Qc7+ 12.Rge5 Qf7+ 13.Ke3 Qf1 (13...Qa7 14.Rf5 Qe7+ (14...Qc7 15.Rf3; 14...Qb6 15.Rf3) 15.Kf2) 14.Kd2;

b) 10...Qb1+ 11.Rd3+ Kb4 (11...Ka4 12.Ra2+ Kb4 (12...Qxa2 13.Rd4+ Kb3 14.Rg3+ Kc2 15.Rg2+ Kb3 16.Rxa2) 13.Rb2+ Ka4 14.Ra5+ Kxa5 15.Rxb1) 12.Rb2+ Ka4 13.Ra5+ Kxa5 14.Rxb1;

11.Re5 Qc6+ 12.Kf4 Qf6+ 13.Kg3 Qg6+ 14.Kf2 Qf6+ 15.Ke1 a quiet place

3.Rd2! 3.Kc2? Qb3+ see position A

3...Qxg5 captures the rook, but loses a tempo that is mortal

3...Kb3 4.Rgc5 Qe1+ 5.Rd1 Qe3+ 6.Kb1 Qe2 7.Rc3+ Ka4 8.Rd4+ Qc4 9.Rdxc4#

4.Kc2 Qb5 4...Qg6+ or Qf5+ 5.Rd3+ Ka2 6.Ra4#; 4...Qa5 5.Rc3+ Kb4 (5...Ka2 6.Kd1+ Ka1 7.Rc1#) 6.Rd4+ Kb5 7.Rd5+

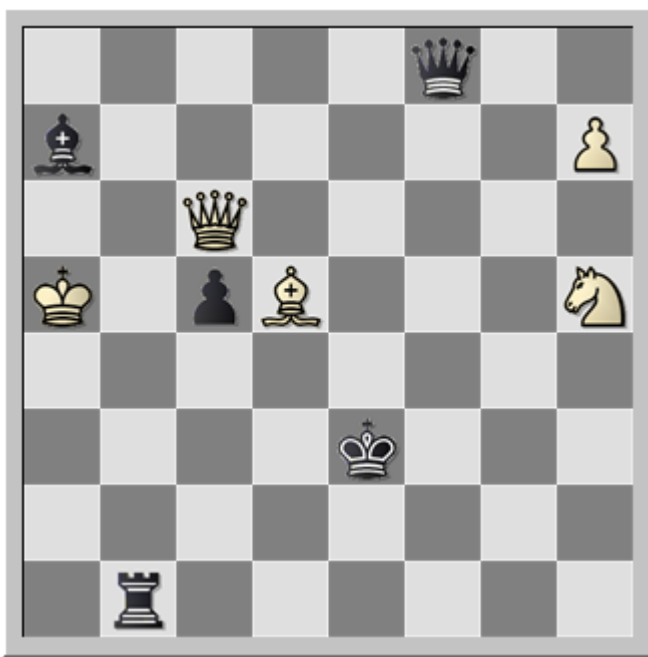
5.Rc3+ Ka4 5...Ka2 6.Kc1+ (6.Kd1+ Ka1 7.Rc1+ Qb1 8.Rxb1+ Kxb1) 6...Qb2+ 7.Rxb2+ Ka1 8.Ra3# **6.Rd4+ Ka5 7.Ra3+ Kb6 8.Rb3** pins and wins. **1-0**

David Gurgenidze

Martin Minski

Win

7.c Steffen Nielsen-50 JT



A small study for solving, with clear, understandable lines and a fair dose of logic.

1.Qf6! 1.Qe6+? Kd2!=

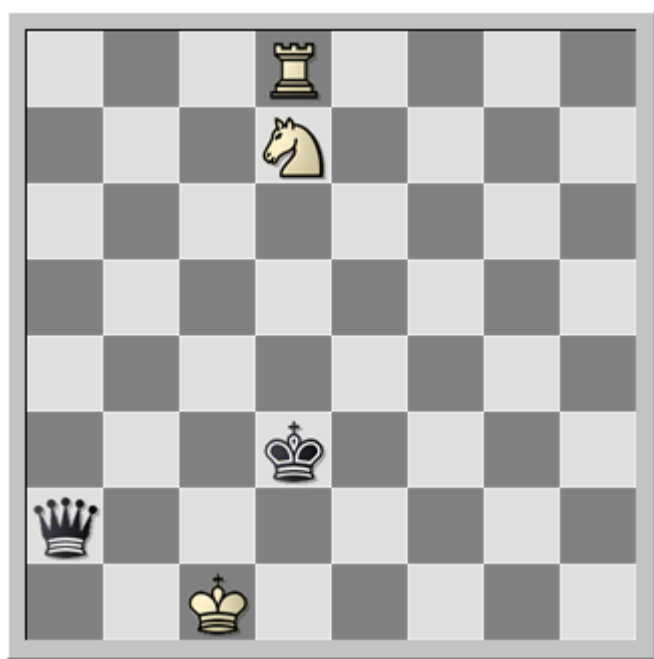
1...Bb6+ 2.Ka6 2.Ka4? Rb4+ 3.Ka3 Qxf6 4.Nxf6 Rh4=

2...Qc8+ 3.Bb7 Qxb7+! **4.Kxb7 Bd8+ 5.Qb2!!** the point
logical try 5.Kc6? Bxf6 6.Nxf6 Rh1= (6...Rb8? 7.Ng8-+)

5...Rxb2+ 6.Kc8! 6.Ka8? Bc7! 7.h8Q Rb8+ 8.Qxb8 Bxb8=; 6.Ka7? Bb6+ 7.Ka6 Ra2+
8.Kxb6 Ra8=; 6.Kc6?? Rb6+--+

6...Bf6 7.Nxf6 Rh2 8.Ng4+ Kf4 9.Nxh2+- 1-0

Rainer Staudte
 Michael Schlosser
 Draw
 8.c Steffen Nielsen 50 JT



The material of KRN versus KQ is excellently suited for spectacular drawing play. This is a crazy position with a long, miraculous draw for White, featuring many of the usual tricks with this material (forks, stalemate, etc.). Still, it feels more like a position than a composition. A storyline is missing. For other examples with this material, see HHDBVII #10871, Nielsen, .hm Kirillov-65 JT 2016, and HHDBVII #8476, Nielsen/Minski, 1st/2nd prize, Phenix 2019.

The distant white pieces are in danger. The rook should not bind itself to the knight. Clearly, the knight has to move, but there are several options.

1.Ne5+! (For the lengthy White alternative lines on the first move, I refer to the pgn file (SNI))

1...Ke3 The separated black pieces offer a fantastic opportunity to save the game.

1...Ke4 2.Nd3! Qa1+ 3.Kc2!; 1...Ke2 2.Nd3! Qa1+ (2...Qc4+ 3.Kb1! etc.; 2...Qa5 transposes to move 4 of main line) 3.Kc2 Qa4+ 4.Kb1! Qb5+ position F 5.Nb2! relieves the rook of its duty and builds a fortress 5...Qf5+ 6.Rd3; 1...Kc3 enables the coordination of the white pieces, e. g. 2.Rc8+ Kd4 3.Nf3+! (3.Nc6+? Ke3 4.Re8+ Kf2 5.Ne5 (5.Rf8+ Kg2 6.Rc8 Qe6 7.Rc7 Qe3+ 8.Kd1 (8.Kc2 Qc5+ 9.Kd3 (9.Kb3 Qb6+) 9...Qd6+)) 5...Qa3+ 6.Kb1 (6.Kd2 Qb4+ 7.Kc1 Kf1 forks a piece soon 8.Nd7 Qc3+ 9.Kd1 Qd3+) 6...Qb4+) 3...Ke3 or Ke4 or Kd5 (3...Kd3 4.Ne1+ Ke2 5.Nc2) 4.Rc3+! another fortress: the rook is safe near its king, and guards the knight

2.Ng4+! Unbelievable, only this is the right way for the knight to approach to its king.

2.Nd3? The most natural move loses immediately. 2...Qa5 3.Rd7 (3.Rd6 Qc7+!) 3...Qa1+ 4.Kc2 Qa4+; 2.Rd1 Ke2

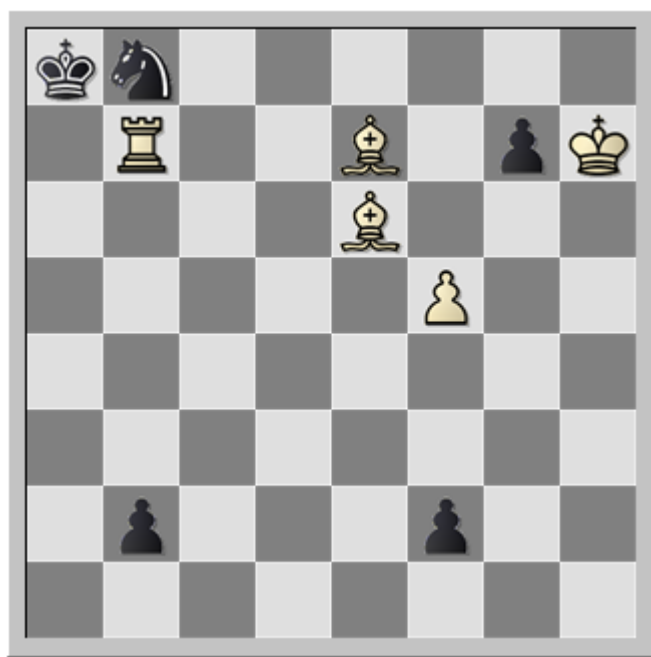
2...Kf3 2...Ke2 3.Re8+! Kf3 (3...Kd3) 4.Ne5+! Kf4 (4...Kg3 or Kf2 5.Nd3!) 5.Nd3+! draw; 2...Kf4 3.Nf2! The knight is guarded by a skewer. 3...Qa1+ 4.Kc2! positional draw (4.Kd2?

loses the rook 4...Qa5+!) ; 2...Ke4 3.Rd2 Qa1+ 4.Kc2 Kf4 5.Nf2
3.Ne5+ switchback, aims at d3
3...Ke2 3...Ke3 4.Ng4+! see mainline; 3...Ke4 4.Nd3! see above; 3...Kf4 4.Nd3+
4.Nd3 coming home
4...Qa5 Although the rook is tied to the knight, there is a lifeline.
 4...Qc4+ 5.Kb1! Qb5+ see position F; 4...Qa1+ 5.Kc2 Qa4+ 6.Kb1! Qb5+ see position F
5.Rd5! guards the rook by a fork for several moves
5...Qc3+ 6.Kb1 Qb3+ 7.Kc1! 7.Ka1? Ke3! 8.Re5+ (8.Rd8 Qb6 9.Rd5 (9.Rd7 Qa6+ 10.Kb1 Qb5+) 9...Qa6+ 10.Kb2 Qb7+) 8...Kd4! (8...Kxd3? 9.Re3+! Kxe3 stalemate) 9.Re4+ Kc3 white will lose a piece (9...Kxe4? 10.Nc5+) 10.Re3 (10.Rb4 Qd1+ 11.Ka2 Kxd3; 10.Re2 Qd1+) 10...Qa4+ 11.Kb1 Kd2 12.Rg3 Qe4 13.Kb2 (13.Rh3 Qg4 14.Nf2 Qg1+ forks the knight) 13...Qb7+ 14.Ka3 Qa8+ 15.Kb3 Qb8+ forks the rook
7...Qb7 7...Qxd5? 8.Nf4+; 7...Qc4+ 8.Kb1! no progress (8.Kb2? loses 8...Ke3! 9.Rd6 Qc7! 10.Ne5 Ke4 11.Re6 Kd5 12.Re8 Qb6+ 13.Kc3 Qa5+ forks the rook)
8.Kc2! takes over the guard of the knight
 8.Nf4+? Kf3! 9.Rd4 Again the tied rook becomes easy prey. 9...Qb6 or Qa7 10.Rc4 Qb3 11.Rd4 Qc3+
8...Ke3 switches off the fork
9.Re5+ Kd4 10.Re2 finds the exit
10...Qc7+ 10...Qc6+ 11.Kd2! Qc3+ 12.Kd1 transposes to move 13 of main line
11.Kd2! 11.Kd1? Kxd3!
11...Qa5+ 12.Kc2 Qc3+! 13.Kd1 Now the knight is protected using skewer and pin.
13...Qb3+ 13...Kxd3 14.Re3+ Kxe3 stalemate
14.Kc1 Kxd3 14...Qc4+ 15.Rc2! Qxd3 16.Rd2; 14...Qa3+ avoids skewer and pin, but 15.Nb2! builds a fortress 15...Qa1+ 16.Kc2
15.Re3+ Kxe3 stalemate ½–½

Pavel Arestov

Win

9. c Steffen Nielsen 50 JT



Technically this large-scale study is excellent, particularly the difference between 1. Bd5! and 1. Rc7? I miss, however, some surprise and excitement in the play.

1.Bd5! battery Bd5+Rb7
 1.Rc7? b1Q! (but not 1...f1Q? 2.Bd5+ see solution)) 2.Bd5+ Nc6 3.Bxc6+ Kb8 4.Bd6 Qxf5+
 5.Kh8 Qh3+! 6.Kxg7 pos. X with black pf2 6...Qc3+ 7.Kg8 Qc4+ 8.Rf7+ Kc8 9.Bd7+ Kd8=
1...f1Q 2.Rc7+! 2.Rxb2+? Ka7 3.Kxg7 Qf4= Qd3; 2.Rd7+? Nc6 3.Bxc6+ Kb8 4.Bd6+ Kc8
 5.Rf7 Qxf5+! 6.Rxf5 b1Q= pin
2...Nc6 3.Bxc6+ Kb8 4.Bd6! battery Rc7+Bd6
4...Qxf5+ 4...b1Q 5.Rxg7+ Kc8 6.Rg8#
5.Kh8! in corner
 5.Kxg7 Qg5+=
5...Qh3+! 5...Qh5+ 6.Kg8+–; 5...Qf8+ 6.Bxf8 b1Q 7.Bd6 Qg6 8.Rb7+ Kc8 9.Rb8#
6.Kxg7 pos. X1 with black pb2
 6.Kg8?? Qe6+ 7.Kxg7 Qxd6–+
6...Qh7+! sacrifice black queen
 6...Qc3+ 7.Kg8 Qc4+ 8.Kf8 Qxc6 9.Rxc6+ Kb7 10.Rc7+ Kb6 11.Rc8 b1Q 12.Rb8++–;
 6...Qg4+ 7.Kf8 Qd1 8.Rb7+ Kc8 9.Rb8#
7.Kxh7 b1Q+ 8.Kh8! in corner
 8.Kg8? Qg6+=
8...Qb2+ 9.Rg7+! self-pin
 9.Kg8? Qh8+! 10.Kxh8 stalemate.
9...Kc8 10.Bf3! 10.Bd7+? Kb7=; 10.Bd5? Be4 10...Qf6! 11.Bb7+ Kd8 12.Bc7+ Ke8=
10...Qf6! 10...Qd4 11.Bg4+ (Bb7) 11...Kd8 12.Be7+! Ke8 13.Bh5+ Kd7 14.Bf6++– battery
 Rg7+Be7
11.Bg4+! 11.Bb7+? Kd8 12.Bc7+ Ke8 13.Bc6+ Qxc6=
11...Kd8 12.Bc7+ Ke8 13.Kh7! unpin
 13.Bh5+? Kf8 14.Bd6+ Qxd6=
13...Qh4+ 13...Kf8 14.Rg8+ Kf7 15.Bh5+ Ke7 (15...Ke6 16.Rg6+–) 16.Bd8++–
14.Kg8 Qh3!? 14...Qh6 15.Bd7#
15.Re7+! 15.Bxh3? stalemate
15...Kxe7 16.Bxh3 win
1–0

Oleg Pervakov

Win

10. c Steffen Nielsen 50 JT



10. Rg1! is a great point, but the starting position and introduction is a little too wild for people my age.

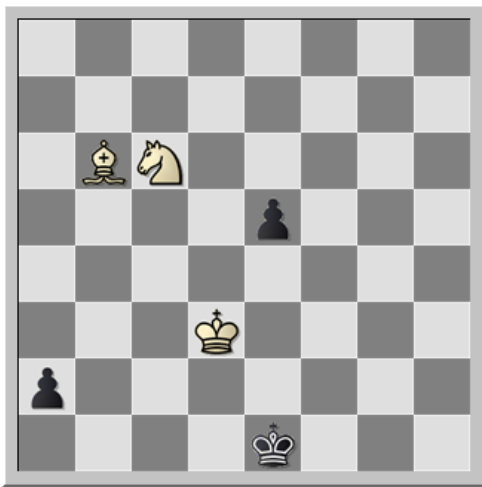
1.Rc4+ Bd4! Beginning counterplay by open a2–g8 diagonal
1...Kh3 2.Rg5! Bd4 3.Rg3++–
2.Rxd4+ 2.Ng3? Re5! 3.Rxd4+ Kg5 4.Ne4+ Kh6 5.Bxg2 Rxa5 6.bxa5 d5=
2...Kh3 3.Rg5! 3.Bxg2+? Kxg2 4.Rg5+ Kf1 5.Ng3+ Ke1 6.Nxe2 Qf7 7.Nc1 Kxd1 8.Rg1+ Kd2=
3...Ra2+! 4.Kxa2 Qf7+ 5.Bd5! White's counter-attack takes the initiative
5.Ka1? Qxf3–+
5...cxd5 5...Nxb4+ 6.Rxb4 cxd5 7.Rg3+ Kh2 8.Rh4+ Kg1 9.d4+–
6.Ne3 6.Rg3+? Kh2 7.Ne3 Nxb4+! 8.Kb2 Nxd3+!=
6...Nxb4+! But Black counter-attacks again by sacrificing a knight
6...gxh1N 7.Rf5+–
7.Ka3 7.Rxb4? d4+!–+
7...Nc2+! 7...gxh1N 8.Rxb4+–
8.Nxc2 Qf3! 8...gxh1Q 9.Rg3+ Kh2 10.Rh4#; 8...gxh1N 9.Ne3 Qxf2 10.Nf5! Qe1 11.Rh4+ Qxh4 12.Nxh4 Kxh4 13.Rxd5+–
9.Ne1! White doesn't win the queen, but waits for the second one to appear!
9.Rg3+? Qxg3 10.Nxg3 (10.fxg3 g1Q 11.Rxa4 Kg2=) 10...g1Q 11.Nf5 Qc1+ 12.Kb4 Qb2+ 13.Ka5 Qc3+ 14.Kb6 Qc5+ 15.Kb7 a3=
9...gxh1Q 10.Rg1!! The point
 After 10.Nxf3? Qc1+ 11.Kb4 Qc5+ 12.Kxa4 Qb5+ 13.Kxb5= stalemate
10...Qxg1 10...Qxf2 11.Rxh1+ Kg3 12.Rdh4+–
11.Rh4+! Kxh4 12.Nxf3+ Kg4 13.Nxg1 Checkers.
1–0

Steffen Nielsen, Copenhagen, 01-05-2026

Appendix of referenced studies

Margalitadze=R - (+0011.02d3e1)

.c 1st Miru Mir 1986–1987 ; Mol. Lenin. Kurgan 8–9–1987, 08.09.1987

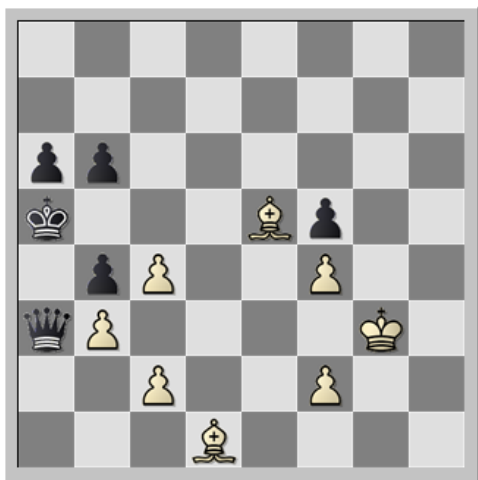


(EG#06943); source: Mol. Lenin. Kurgan 8–9–1987; (ty also known as: 1st miniature ty 1986–1987)

1.Nb4 e4+ 2.Kxe4 a1N 3.Kd3 Nb3 4.Kc2 Nd2 5.Nd3+ Ke2 6.Nc1+ Ke1 7.Ba5 Kf2 8.Bxd2 1–0

Bor=V - (+3020.54g3a5)

Mat (Yugoslavia) 1983–1987 ; Mat (Yugoslavia) no.1–2 1–2, 1985

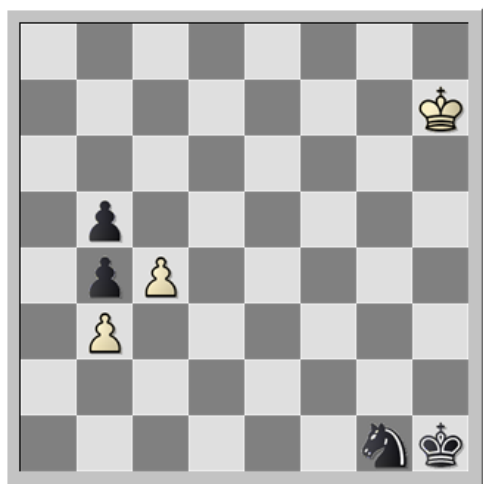


source: Mat (Yugoslavia) no.1–2 1–2/1985

1.Kf3 Qc1 2.Ke2 Qb1 3.Kd2 Qa2 4.Kc1 Qa3+ 5.Kb1 1–0

Gonzalez=L - (+0003.22h7h1) TT

1.p 4th FRME 2022 ; FRME 2022, 2022

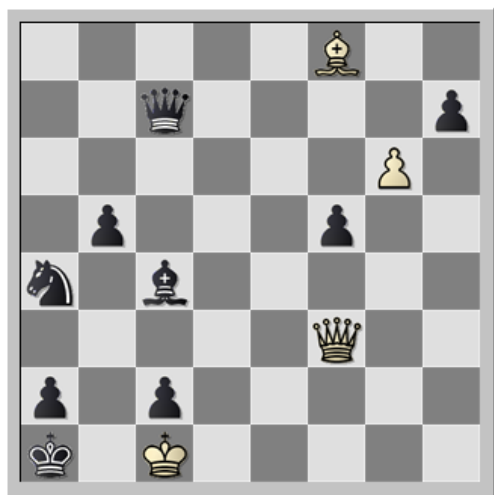


(EG#25117); source: FRME 2022

1.c5! Nf3 2.c6 Ng5+ 3.Kg6 3.Kg7 <or>
 3...Ne6 4.Kf6 Nc7 5.Ke7! 5.Ke5? Kg2 6.Kd6 Na8! 7.c7 Nb6 8.Kc6 Nc8
 5...Kg2 6.Kd8! 6.Kd7? Nd5! 7.Kd6 Nb6
 6...Ne6+ 7.Kd7 Nc5+ 8.Kd6 Na4! 9.Kc7! 9.bxa4? b3 10.c7 b2 11.c8Q b1Q
 9...Nc5! 9...Kf3 10.Kb8! Nc5 11.c7 Na6+ 12.Kb7 Nxc7 13.Kxc7 Ke4 14.Kb6 Kd4 15.Kxb5 Kc3 16.Ka4
 10.Kb8! Na6+ 11.Ka7! Nc7 12.Kb7 Ne8! 13.Kc8! 13.c7? Nd6+! 14.Kc6 Nc8
 13...Kf3 14.Kd8! 14.Kd7? Nf6+ 15.Ke7 Nd5+ 16.Kd6 Ke4
 14...Nd6 15.Kd7 Nc4! 16.bxc4! 16.c7? Nb6+ 17.Kc6 Nc8
 16...b3 17.c7 b2 18.c8Q b1Q 19.Qc6+ 19.Qb7+ <or>
 19...Ke2! 20.Qxb5! 20.cxb5? Qd3+ 1-0

Costeff=G - (+4043.15c1a1)

sp.p Polasek & Vlasak-60 JT 2017 ; Ceskoslovensky Sach#30 5/20, 2017



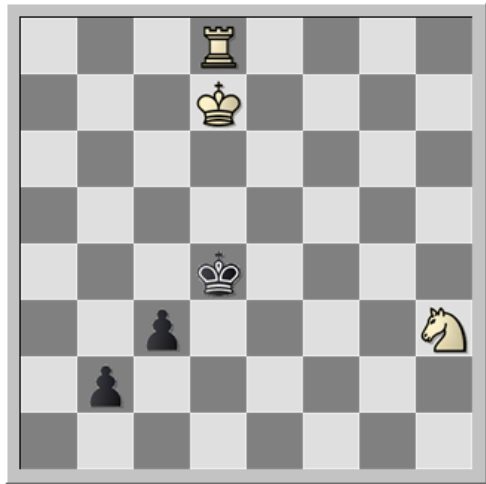
(EG#21674); source: Ceskoslovensky Sach#30 5/2017

1.Qe3! Bg8! 1...Bd5 2.gxh7; 1...b4 2.Qd4+ Nc3 3.Bxb4
 2.Qd4+ 2.Qg1? Nc3! (2...Qc3? 3.Bg7 Qxg7 4.Kxc2#) 3.Kxc2+ Nb1+! 4.Bc5 b4 5.Qd4+ Nc3 6.Qg1+
 (6.Qxb4 Qh2+; 6.Bxb4 Qh2+) 6...Nb1 7.Qd4+ Nc3
 2...Qc3 2...Nc3 3.Bg7 b4 4.Qxb4
 3.Qh8! 3.Bg7? b4
 3...b4 3...Qxh8 4.g7
 4.Bg7! hxg6 5.Bxc3+ Nxc3 6.Kxc2 Bd5 <eg>

7.Qd4 Be4+ 8.Kb3 Bd5+ 9.Kxb4 Kb1 10.Qd3+ Kb2 11.Qxc3+ Kb1 12.Qd3+ Kb2 13.Qxd5 a1Q
14.Qd2+ Kb1 15.Kb3 1-0

Slumstrup_Nielsen=S - (=0101.02d7d4)

.hm Kirillov-65 JT 2016 ; Uralsky Problemist no.77 26, 26.04.2017



(EG#21189); source: Uralsky Problemist no.77 26-4-2017

1.Ke7+! 1.Ke6+? Ke3 2.Rb8 c2 3.Rb3+ Kd4 4.Rxb2 c1Q 5.Rb4+ Kc5 6.Nf4 Qc2! 7.Rb2 Qe4+;
1.Rb8? c2 2.Rxb2 c1Q

1...Ke3 2.Rb8 c2 3.Rb3+ Kd4 4.Rxb2 c1Q 5.Rb4+ Kc5! 5...Ke3 6.Nf4 Qc5+ 7.Ke6 Qxb4 8.Nd5+ Kd4
9.Nxb4; 5...Kc3 6.Nf4 Kxb4 (6...Qe1+ 7.Kd6 Kxb4 8.Nd3+ Kc3 9.Nxe1; 6...Qe3+ 7.Kd6 Kxb4 8.Nd5+
Kc4 9.Nxe3+; 6...Qc2 7.Rb8) 7.Nd3+ Kc3 8.Nxc1

6.Nf4! Qe1+ 6...Qc2 7.Rb2 Qe4+ 8.Ne6+

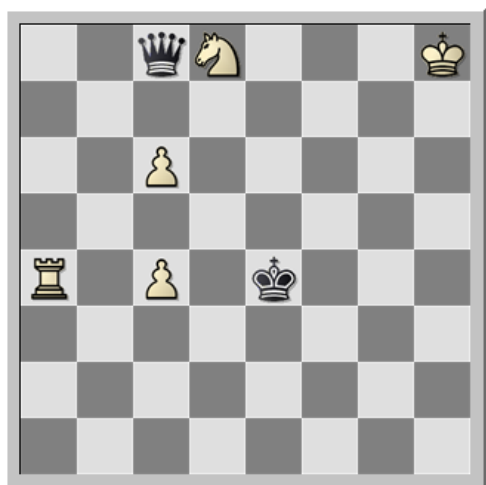
7.Kf7! Qe3 7...Kxb4 8.Nd3+ Kc3 9.Nxe1; 7...Qxb4 8.Nd3+ Kc4 9.Nxb4 8.Kf6 Qc3+ 8...Kxb4 9.Nd5+
Kc5 10.Nxe3

9.Kf5 Qc2+ 9...Qxb4 10.Nd3+ Kc4 11.Nxb4; 9...Kxb4 10.Nd5+ Kc4 11.Nxc3

10.Re4 1/2-1/2

Slumstrup_Nielsen=S Minski=M - (=3101.20h8e4)

1/2.p Phenix 2019 ; Phenix#8610 no.301-302 11-1, 2019



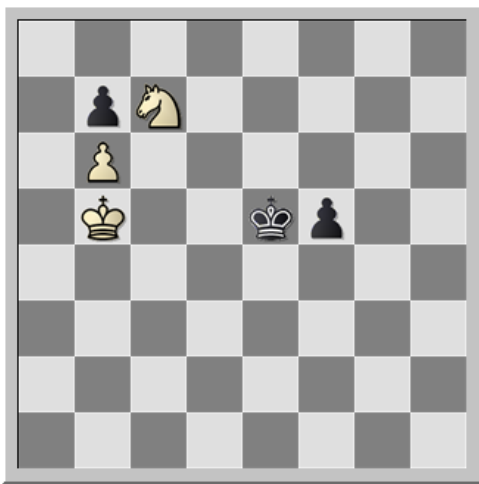
(EG#24213); source: Phenix#8610 no.301-302 11-12/2019

1.c5+ Ke3 1...Kd5 2.c7 Qxc7 3.Rd4+; 1...Ke5 2.c7 Kf6
2.Ra3+ Kd2 3.Ra2+ **Kc1** 4.Ra1+ **Kd2!** 4...Kb2 5.Rd1! Qh3+ 6.Kg7 Qg4+ 7.Kf7 Qxd1 8.Ke7!
5.Ra2+ Kc3 6.Ra3+ **Kc4** 7.Ra4+ **Kc3** 7...Kxc5 8.c7! Qxc7 9.Ne6+
8.Ra3+ Kd2 8...Kd4 9.c7; 8...Kc4 9.Ra4+ Kxc5 10.c7!
9.Ra2+ Ke3 10.Ra3+ **Ke4** 11.Ra4+ **Ke5** 11...Kd5 12.c7 Qxc7 13.Rd4+
12.c7 Qxc7 13.Rd4! **Qxc5** 13...Kxd4 14.Ne6+ Kd5 15.Nxc7+; 13...Kf6 14.Rd6+
14.Rd6! **Qc8** 14...Qxd6 15.Nf7+ Ke6 16.Nxd6; 14...Kxd6 15.Nb7+ Kc6 16.Nxc5; 14...Kf5 15.Nf7;
 14...Qf2 15.Re6+
15.Re6+ Kf5 15...Kd5 16.Re8
16.Re8 Qd7 17.Rf8+ 17.Rg8? Qd4+! (17...Qe7? 18.Nf7! Qxf7 19.Rg5+) 18.Kh7 Qf6
 17...Kg6 18.Rg8+ **Kf6** 18...Kh6 19.Nf7+ Qxf7 20.Rg6+
19.Rf8+ Kg6 20.Rg8+ **Kh5** 20...Kh6 21.Nf7+ Qxf7 22.Rg6+ Kxg6
21.Nf7! 21.Rf8? Qe7 22.Rg8 (22.Kg8 Kg6 23.Nf7 Qe6) 22...Qf6+ 23.Kh7 (23.Rg7 Qxd8+) 23...Qh6#
21...Qxf7 22.Rg5+ **Kh4** 23.Rg4+ **Kxg4**

1/2-1/2

Berger=J - (+0001.12b5e5) U3

no ty ; Kagan's Neueste Schachnachr, 1923

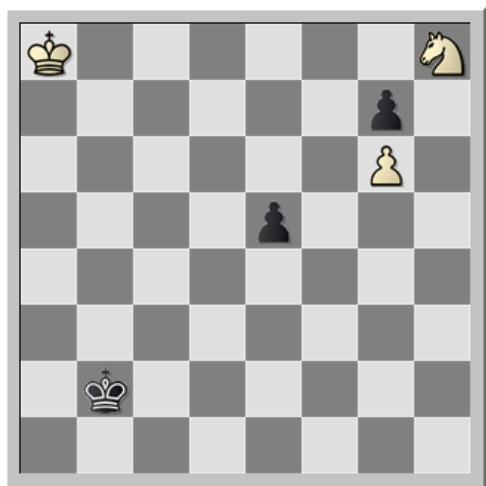


source: Kagan's Neueste Schachnachr. 1923; U3: Haworth=G Bleicher=E HHdbIV 31-10-2009

1...f4 1...Kd4! <cook GH/EB>
2.Kc4 f3 2...Ke4 3.Ne6 Ke5 4.Nxf4 Kxf4 5.Kd5
3.Kd3 Kd6 4.**Ke3 Kc6** 5.**Na8** 1-0

Afek=Y - (+0001.12a8b2) TT MR

.c Hornecker MT 2024 ; Hornecker MT 2024, 2024

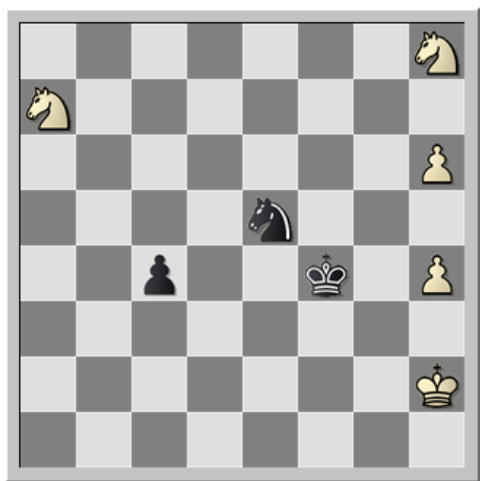


[(EG#25882); source: Hornecker MT 2024]

1.Nf7! [1.Kb7? e4 2.Nf7 e3 3.Ne5 Kc3! 4.Kc6 Kd4! 5.Nf3+ Ke4]
1...e4 2.Nd6! [2.Ng5? e3 3.Kb7 Kc3! (3...e2? 4.Nf3 Kc3 5.Kc6! Kd3 6.Kd5) 4.Kc6 Kd4! 5.Kd6 e2
 6.Nf3+ Ke4! 7.Ne1 Kf5]
2...e3 3.Nc4+ Kc3 4.Nxe3 Kd4 5.Ng4! [5.Nf5+? Ke5 6.Nxg7 Kf6]
5...Ke4 6.Nh6! Kf4 [6...Ke5 7.Nf7+ Kf6 8.Nh8]
7.Nf7! Kf5 8.Nh8 1-0

Pervakov=O Sumbatyan=K - (+0005.21h2f4)

1.p Slumstrup Nielsen-45 JT 2020 ; Slumstrup Nielsen JT 2020, 2020

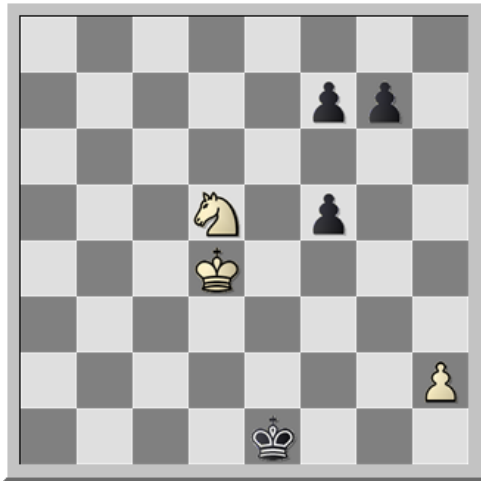


(EG#23541); source: Slumstrup Nielsen JT 2020

1.h7! 1.Kh3? c3 2.Nb5 c2 3.Nd4 c1N! 4.Nc6 Ncd3! 5.h7 Kf5 6.Ng6 Nf7 (6...Nxg6? 7.Ne7+!) ; 1.Nc6?
 Ng4+ 2.Kh3 Nxh6 3.Ng6+ Kf5
1...c3 1...Kf5 2.Kg3 c3 3.Nb5 c2 (3...Kf6 4.Nxc3 Kg7 5.Kf4! Nd3+ 6.Ke3 Ne5 7.Ke4) 4.Nd4+ Kf6
 5.Nxc2 Kg7 6.Kf4! Nd3+ 7.Ke3 Ne5 8.Ke4
2.Nc6! 2.Nb5? c2 3.Nd4 Nf3+
2...Nf3+! 2...c2 3.Nxe5
3.Kh3 Ng5+! **4.hxg5 c2 5.Nd4!** 5.Nb4? c1Q 6.Nd3+ Kxg5 7.Nf7+ Kg6 8.h8N+ Kh5! 9.Nxc1 (9.Nf4+
 Qxf4)
5...c1Q 6.Ne2+ Kxg5 7.Nf7+ 7.Nxc1? Kh6
7...Kg6 8.h8N+! 8.h8Q? Qh1+

8...Kh5 8...Kf5 9.Nxc1
9.Ng3# 9.Nxc1? 1-0

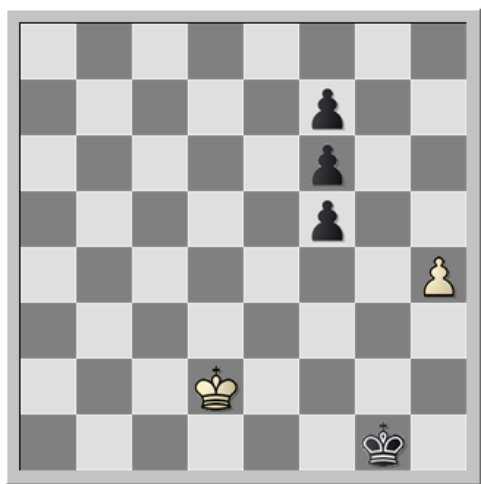
Zhukov=A - (+0001.13d4e1)
no ty ; Facebook 15-4-2023, 15.04.2023



after Herbstman=A d2g1 1930 source: Facebook 15-4-2023

1.Ke5! Kf2 2.Kf4! Kg2 3.h4 Kh3 4.h5 Kh4 5.Nf6! gxf6 6.h6 Kh5 7.h7 Kg6 8.h8R! 8.h8Q? 1-0

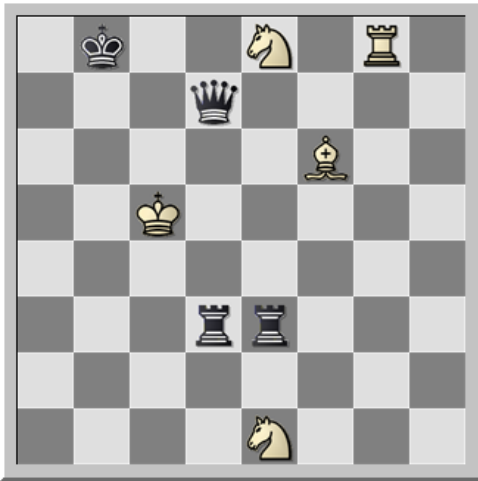
Herbstman=A - (+0000.13d2g1)
no ty ; L'echiquier#064 7/1930, 1930



source: L'echiquier#064 7/1930

1.Ke3! Kg2! 2.Kf4! 2.h5? Kg3 3.h6 f4+ 4.Ke2 Kg2...Kh3 3.h5 Kh4 4.h6 Kh5 5.h7 Kg6 6.h8R!
6.h8Q? 1-0

Pervakov=O - (=3712.00c5b8) TT
3.pl Centr. Fed. District Ch. 2021 ; Centr. Fed. District Ch. 20 (2), 2021

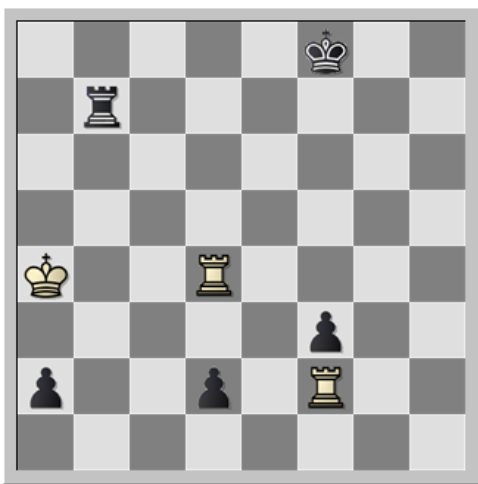


(EG#25793); source: Centr. Fed. District Ch. 2021

1.Nd6+ Kc7! 1...Ka7 2.Nxd3 Qc7+ 3.Kb5 Qb6+ (3...Qxd6 4.Rg7+ Kb8 5.Rg8+ Kc7 6.Rg7+) 4.Kc4 Qc6+ 5.Nc5 Qxd6 6.Bd4
2.Bd8+ Qxd8 3.Rxd8 Rc3+ 4.Kd5! 4.Kd4? Kxd8 5.Ne4 Ra3 6.Nc2 Rad3+ 7.Kc4 Rh3 8.Nf2 Rc3+ 9.Kb4 Rb3+ 10.Ka4 Rhf3 11.Nd4 Ra3+ 12.Kb4 Rfe3 (12...Rfc3 13.Ne4 Rd3 14.Nf2 Re3) 13.Nc2 Reb3+ 14.Kc4 Rc3+
4...Kxd8 5.Kd4! Rh3 5...Rb3 6.Nb7+ Ke8 7.Nc5 Ra3 8.Nc2; 5...Ra3 6.Nc4; 5...Kd7 6.Ne4 Ra3 7.Nc2
6.Nf7+! Ke7 6...Ke8 7.Ng5 Rhe3 8.Ne4 Ra3 9.Nd6+! (9.Nc2? Rad3+ 10.Kc4 Rh3 11.Nf2 Rc3+ 12.Kb4 Rb3+ 13.Ka4 Rhf3 14.Nd4 Ra3+ 15.Kb4 Rfe3 16.Nc2 Reb3+ 17.Kc4 Rc3+) 9...Kd7 10.Nc4; 6...Kc8 7.Ng5 Rhe3 8.Ne4 Ra3 9.Nd6+! (9.Nc2? Rad3+ 10.Kc4 Rh3 11.Nf2 Rc3+ 12.Kb4 Rb3+ 13.Ka4 Rhf3 14.Nd4 Ra3+ 15.Kb4 Rfe3 16.Nc2 Reb3+ 17.Kc4 Rc3+) 9...Kd7 10.Nc4; 6...Kd7 7.Ng5 Rhe3 8.Ne4
7.Ng5 Rhe3 8.Ne4 Ra3 9.Nc2 Rad3+ 10.Kc4 Rh3 11.Nf2 Rc3+ 12.Kb4! 12.Kd4? Rhg3 13.Ne4 Rgd3+
12...Rb3+ 13.Ka4 Rhg3 13...Rhf3 14.Nd4
14.Ne4 Rh3 15.Nf2 Rhc3 16.Ne4 Rh3 17.Nf2 ½–½

Bondar=I - (=0500.03a4f8) U3

Micu-60 JT 2000 ; Buletin Problemistic no.75 , 2001



source: Buletin Problemistic no.75 1–6/2001; U3: Van_der_Heijden=H Buletin Problemistic=76 7–12/2001

1.Rf1! Rb1 1...Ke7! <cook HH> 2.Re4+ (2.Ra1 Rb1 3.Rxa2 d1Q+ 4.Rxd1 Rxd1) 2...Kf6 3.Rxf3+ (3.Rd4 Ke6! 4.Ra1 Rb1) 3...Kg5 4.Re5+ Kg4 5.Rf1 Rb1 6.Re4+ Kg3 7.Re3+ Kg2
2.Rxf3+ Ke7 3.Re3+ Kf6 4.Rf3+ Ke5 5.Rxd2 a1Q+ 6.Ra3 ½–½

Elkies=N - (=3002.54h5a5)

no ty ; Internet 1991, 1991

Draw



[(EG#10454); source: Internet 1991]

1.f6! Qb3 2.f7! [2.Kh6? Qd1 3.f7 Qf3 4.Kg7 Qg4+ 5.Kh8 Qf5 6.Kg7 Qg5+ 7.Kh7 Qf6 8.Kg8 Qg6+ 9.Kf8 Ka4 10.Ke7 Qg7 11.Ke8 Qe5+ 12.Kd7 Qf6 13.Ke8 Qe6+ 14.Kf8 Kb3 15.Kg7 Qe7 16.Kg8 Qg5+ 17.Kh8 Qf6+ 18.Kg8 Qg6+ 19.Kf8 Kb2 20.Ke7 Qg7 21.Ke8 Qe5+ 22.Kd8 Qf6+ 23.Ke8 Qe6+ 24.Kf8 Kc1 25.Kg7 Qe7 26.Kg8 Qg5+ 27.Kh8 Qf6+ 28.Kg8 Qg6+ 29.Kf8 Kd1 30.Ke7 Qg7 31.Ke8 Qe5+ 32.Kd7 Qf6 33.Ke8 Qe6+ 34.Kf8 Ke2 35.Kg7 Qe7 36.Kg8 Qg5+ 37.Kh8 Qf6+ 38.Kg8 Qg6+ 39.Kf8 Kf3 40.Ke7 Qg7 41.Ke8 Qe5+ 42.Kd7 Qf6 43.Ke8 Qe6+ 44.Kf8 Kf4 45.Kg7 Qe7 46.Kg8 Qg5+ 47.Kh7 Qf6 48.Kg8 Qg6+ 49.Kf8 Ke5 50.Ke7 Qg7 51.Ke8 Ke6 52.Kd8 Qxf7]

2...Qd1+ 3.Kh6! Qf3 4.Kg7 Qg4+ 5.Kh8 Qf5 6.Kg7 Qg5+ 7.Kh7 Qf6 8.Kg8 Qg6+ 9.Kf8 [9.Kh8? Qxf7 10.Nc2 dxc2]

9...Ka4! 10.Ke7! Qg7 11.Ke8 Qe5+ 12.Kd7 Qf6 13.Ke8 Qe6+ 14.Kf8 Kb3 15.Kg7 Qe7 16.Kg8 Qg5+ 17.Kh8 Qf6+ 18.Kg8 Qg6+ 19.Kf8 Kb2 20.Ke7 Qg7 21.Ke8 Qe5+ 22.Kd8 Qf6+ 23.Ke8 Qe6+ 24.Kf8 Kc1 25.Kg7 Qe7 26.Kg8 Qg5+ 27.Kh8 Qh6+ 28.Kg8 Qg6+ 29.Kf8 Kd1 30.Ke7 Qg7 31.Ke8 Qe5+ 32.Kd7 Qf6 33.Ke8 Qe6+ 34.Kf8 Ke2 35.Kg7 Qe7 36.Kg8 Qg5+ 37.Kh8 Qf6+ 38.Kg8 Qg6+ 39.Kf8 Kf3 40.Ke7 Qg7 41.Ke8 Qe5+ 42.Kd7 Qf6 43.Ke8 Qe6+ 44.Kf8 Kf4 45.Kg7 Qe7 [45...Qd7 46.Kf6!]

46.Kg8 Qg5+ 47.Kh7 Qf6 48.Kg8 Qg6+ 49.Kf8 Ke5 50.Ke7! Qg7 [50...Qe6+ 51.Kf8 Kf6 52.Kg8]

51.Ke8 Ke6 52.Kd8! 1/2-1/2