Adagio Hammerklavier, created by Hans van Manen in 1973 on the Adagio from the Sonata No. 29 in B-flat major, Op. 106 “Hammerklavier” by Ludwig van Beethoven, is recognized worldwide as one of the classics of the 20th century. It has been called “an example of introspection and controlled emotions” and also “a party for three couples, Van Manen’s most beloved ballet ever”. Adagio, for the author, does not mean “slow-motion ballet”, but “a ballet with movement in progress at the slowest possible level”. Only apparently formalistic, the choreography translates with a lucid and analytical vision the disharmonies of three couples, caused by frustrated desires and impossible or unfulfilled aspirations. The first duet shows a constant oscillation between attraction and repulsion, which is accentuated in the second; conversely, in the final duet all previous negative or ongoing emotions, including an unanswered invitation from the partner, dissolve in the sign of purest harmony, thanks to a conclusive masculine variation which, although it begins with boastful accents, unexpectedly deviates towards a humble and affectionate bearing. He apologizes and begs for acceptance. The abundance of emotional explosions, with an accumulation of tensions released before reaching a climax, is Van Manen’s hallmark. Here the continuous flow and reflux of feelings belonging to everyday life, with its poses and close-ups assigned to a single gesture, make this ballet timeless in its masterful dialogue with music.