On stage at Veterans Memorial Auditorium are Yury Yanowsky’s “Smoke & Mirrors,” resident choreographer Viktor Plotnikov’s “Coma,” and George Balanchine’s “Serenade.”

The birth of a daughter led to the creation of a ballet.

Yury Yanowsky, a longtime member of the Boston Ballet, was touring Japan with his dancer wife when they learned she was pregnant. On the way back to the United States, they stopped in Spain, where his parents live, so they could use their medical insurance for a doctor’s visit and bloodwork.

During the visit, Yanowsky’s mother, a former dancer herself, gave his pregnant wife an antique corset, so she could look trim after giving birth.

Yanowsky, 46, became fascinated with the garment, which came complete with a handle.

Corsets with a similar look, right down to handles for the male dancers to hang onto, became the costumes for the four women in the cast of his “Smoke & Mirrors,” which makes its local debut Feb. 15-17 with Festival Ballet Providence, at Veterans Memorial Auditorium.

Also on the program are an encore performance of Victor Plotnikov’s striking “Coma” and the Rhode Island premiere of George Balanchine’s sumptuous 1934 “Serenade.”

The corsets not only make a visual statement, said Yanowsky, but they symbolize the confines of society and “what lies ahead” for his daughter, now 3 years old. Yanowsky was also thinking about the need for “more individualism” in a world dominated by social media, along with the need to
relax and “let the corset out a bit.”

The four sections of “Smoke & Mirrors,” which premiered in Boston in 2016, trace Yanowsky’s relationship with his wife, their marriage, her pregnancy and the future with their daughter.

The piece, cast in a contemporary style with classical underpinnings, runs about 20 minutes and uses a recorded score composed by Yanowsky’s cousin, Lucas Vidal, who lives in Los Angeles and writes film music. Vidal’s score creates an air of apprehension with the use of sirens and muffled voices.

An abstract backdrop uses foil to reflect the shifting colors of the lighting, a look, said Yanowsky, that’s reminiscent of sunset amid the Mayan ruins.

This is not the first collaboration with the Providence company for Yanowsky, who is now retired from the Boston Ballet. Festival Ballet staged one of his ballets six or seven years ago, said Mihailo Djuric, the company’s artistic director, and his “Reversal” turned up during last year’s season.

“But Yury is hard to get,” said Djuric. “He’s very busy touring, guesting, choreographing, and now, babysitting.”

Rounding out the weekend’s full-length program are resident choreographer Viktor Plotnikov’s “Coma,” inspired by Michael Crichton’s 1978 science-fiction film, and George Balanchine’s “Serenade,” the first ballet he created in America after emigrating from Russia.

As the curtain opens on Plotnikov’s “Coma,” the stage is filled with suspended bodies that float and sway to the haunting music of Estonian composer Arvo Part.

Balanchine’s elegant “Serenade,” considered a milestone in American dance, taps music from Tchaikovsky’s heart-rending “Serenade for Strings,” and incorporates moments found in rehearsal, such as a girl’s fall and another’s late arrival. The weekend’s performance marks the piece’s Rhode Island premiere.

“Each piece stands on its own,” said Djuric. “but they all work together.”

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If you go ...
What: Festival Ballet Providence’s “Mirrors”

Where: Veterans Memorial Auditorium, 1 Avenue of the Arts, Providence

When: 7:30 p.m. Friday-Saturday and 2 p.m. Sunday

Tickets: $24-$86

Information: (401) 421-2787, thevetsri.com.