

Ed Sweeney honors people and their histories by presenting music that entertains and educates. Through his musical expertise, breadth of knowledge, and wonderful sense of humor, he helps listeners understand the motivations, stories, and culture that have made us who and what we are today.

Ed started playing guitar in high school by taking guitar lessons from the blind blues singer [Paul Pena](#). Soon he was performing at local coffee houses. After being an opening act for [Andy Cohen](#) one night, Andy took time after the concert to teach him songs and introduced him to different guitar styles.

Ed's passion for learning and playing music followed him to college. In his sophomore year, with the help and guidance of a few faculty members to develop a unique curriculum, Ed became Providence College's first-ever music major. He started studying guitar and banjo with pioneering music educator [Tony Saletan](#) who guided him toward additional musical resources and musicians.

Today Ed performs a wide-ranging repertoire on 6- and 12-string guitar, 5-string banjo, and fretless banjo in almost any venue imaginable, theatres, coffee houses, schools, clubs, festivals, house concerts. His concerts and recordings have drawn accolades throughout the United States, Canada, Europe and Asia.

Ed's music reaches a diverse audience. Through NPR or on the hundreds of radio stations and on-line networks around the world. His music is in **Ken Burns'** documentary *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton & Susan B. Anthony* as well as **Christian de Renzendes'** documentary *Slatersville (Season 2)*. His music has been part of the soundtracks for television shows such as *Northern Exposure* and *Briarpatch*. Ed's music was included in the six CD set **Disney's 50th Anniversary – A Musical History of Disneyland**. Currently his music is playing in Disneyland, Disneyland Paris and Disneyland Tokyo.

Ed's earliest solo recordings, **The Times They Are Something Like They Used to Be** and **Scratching The Surface**, feature collections of eclectic songs and instrumentals. **The Binghamton Sun's** review of *Scratching The Surface* said *"Ed Sweeney's wry, articulate, and evocative singing, his exquisite musicianship, and his eclectic collection of obscure songs shouldn't be missed."*

His two internationally acclaimed instrumental Christmas recordings are **Inside Fezziwig's**, **The Spirit of Christmas Past** (A Dickens Christmas) and **It's Christmastime In The City**. **USA Today**, **The Washington Post**, **Boston Globe**, **Boston Herald** and other media outlets featured each recording. **USA Today** called *"Inside Fezziwig's"* *"the best folk Christmas release of the year."*

Other recordings by Ed include **Passing Through**, featuring instrumentals of American music from the Revolutionary War to World War I. **Motif Magazine** wrote *"Much like the man, the music Ed chooses to record is friendly and warm-hearted.Delicately crafted arrangements invite the listener to create their own storyline."*

Ed's cross-cultural collaborations were influenced by his 14 years as Finance Director of **Yo-Yo Ma's Silk Road Project**. The international musical friendships he developed there allowed him to explore and build new artistic partnerships for learning and sharing the music of many peoples.

These collaborations resulted in the recording **What Lies Ahead** with Pipa Master [Yang Wei](#) and other members of Yo-Yo Ma's Silk Road Ensemble recording a musical partnership of Eastern and Western traditions. **Midwest Records** wrote *"this cross-cultural mash up is serious but has none of the seriousness of too much world beat. But there's no disrespect in its air either. Ya heard much Chinese Celtic lately? Equal parts ear opener and door opener, the armchair traveler has a treat here that hasn't been his way in some time. Well done."*

The CD **Commonplaces** is a partnership with [Mary Lee Partington](#) as part of **Partington & Sweeney**. The critically acclaimed **Commonplaces** tells stories of immigrants, farmers and factory workers during 19th and 20th century America. John Apice of **Americana Highways** called the release *"a penetrating melodic ballad. The CD – delightful from start to finish."*

A Sunday Drive, which is soon to be released, is Ed's ninth recording. It takes inspiration from long leisurely car rides encountering a variety of music on the car radio and people met along the way.

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What's guaranteed: With his knack for eclecticism and excavating overlooked songs, what you hear from Ed today will not be the same as what you'll hear tomorrow.