

Praised for a voice of "deliciously deep and rich," (Birmingham Post), Hong Kong baritone Michael Chun Ting Lam is a wide-ranging opera and concert soloist who has performed in Hong Kong, Japan, Vietnam, Singapore, the Philippines, the United Kingdom, Italy, France, Germany, Austria and Hungary, among other countries. He trained at the Liszt Ferenc Academy of Music, Hungary, as a recipient of the Joseph Weingarten Scholarship. He received his Master of Music in Vocal Performance from Royal Birmingham Conservatoire, where he was awarded the St Clare Barfield Memorial Bowl for Operatic Distinction and was supported by Opera Hong Kong K Wah International Vocal Scholarship, Foundation for the Arts and Music in Asia Limited (FAMA) Vocal Scholarships and Birmingham Conservatoire Scholarship Fund. Prior to that, he read music at Hong Kong International Institute of Music and Hong Kong Baptist University College of International Education, and gained a Diploma in Performing Arts (Music) and his Bachelor of Music from the Hong Kong Academy for Performing Arts, where he received a number of scholarships, including Welsh Male Choir Scholarship, the Bernard van Zuiden Music Fund, Mr Ng Fung Chow Memorial Scholarships, The Hong Kong Children's Choir Chan Ho Choi Memorial Scholarship and Michael Rippon Memorial Scholarship. He has studied singing with Klemens Cheng, Gerald Hon, David Quah, Gwion Thomas and Kiss B. Atilla.

Passionate about opera, Michael has sung more than 50 operatic roles and performed for many opera companies and festivals in Europe and Asia, including **Marcello** in Puccini's *La Bohème* for Opera Hong Kong, **Forester** in Janáček's *Vixen* for Hong Kong Arts Festival & Silent Opera, **Tonio** in Leoncavallo's *Pagliacci*, **Escamillo** in Bizet's *Carmen*, **Colline** in Puccini's *La Bohème*, **Giorgio Germont**(Cover) and **Baron Douphol** in Verdi's *La Traviata* for Midland Opera, **Macbeth** in Verdi's *Macbeth* for Leeds Youth Opera, **Scarpia** in Puccini's *Tosca* for North Wales Opera, **Figaro** in Rossini's *Il barbiere di Siviglia* for Bath Opera, **Don Pasquale** in Donizetti's *Don Pasquale* for Opera Novella, **Alfio** in Mascagni's *Cavalleria Rusticana* for Saigon Philharmonic Orchestra at the Hanoi Opera House and for Lyric Opera of the Philippines, **Donner** in Wagner's *Das Rheingold* for the Orchestra of the Music Makers Singapore, **Rigoletto**(Cover), **Count Ceprano** and **Court Usher** in Verdi's *Rigoletto* for Bare Boards Opera, **Renato**(Cover) and **Silvano** in Verdi's *Un Ballo in Maschera* for Winslow Hall Opera, **The Four Villains, Hermann** and **Schlémil** in Offenbach's *Les Contes d'Hoffmann* for Passaggio Oper, **Guglielmo** in Mozart's *Così fan tutte* for Hong Kong Grand Opera, **Mr. Gedge** in Britten's *Albert Herring* for Bel Canto Singers, **Don Magnifico** in Rossini's *La Cenerentola* for Red Earth Opera, **Sharpless**(Cover), **Bonze** and **Imperial Commissioner** in Puccini's *Madama Butterfly* for OperaUpClose, **Timur** in Puccini's *Turandot* for the Grimeborn Opera Festival/The Opera Makers & Ellandar Productions, **Don Alfonso** in Mozart's *Così Fan Tutte* for Moonlight Opera, **Marco** in Puccini's *Gianni Schicchi* for London Gay Symphony Orchestra and William Griffiths, **Ben Upthegrove** in Menotti's *The Telephone* for Tutti, **Ferrando**(Cover) in Verdi's *Il Trovatore* for Opéra de Bauge, **Giulio Cesare** in Handel's *Giulio Cesare*, **Il Commendatore** in Mozart's *Don Giovanni*, **Belcore** in Donizetti's *L'elisir d'amore*, **Lord Guglielmo Cecil** in Donizetti's *Maria Stuarda*, **Lord Rochefort** in Donizetti's *Anna Bolena*, **Talpa** in Puccini's *Il tabarro*, **Pinellino** in Puccini's *Gianni Schicchi* and **Baron Douphol** in Verdi's *La Traviata* for Musica Viva; **Count Almaviva** in Mozart's *Le Nozze di Figaro*, **Forester** in Janáček's *The Cunning Little Vixen*, **Bottom** in Britten's *A Midsummer Night's Dream*, and **Dr Blind** in Johann Strauss II's *Die Fledermaus* in the Hong Kong Academy for Performing Arts productions; **Death** in Holst's *Savitri*, **Le fauteuil** in Ravel's *L'enfant et les sortilèges* and **Count Almaviva** in Mozart's *Le Nozze di Figaro* in Royal Birmingham Conservatoire productions; **David** in Barber's *A Hand of Bridge* in Liszt Ferenc Academy of Music productions. Michael has also created roles in contemporary operas, including **Young Man 3** in Huang Ruo's *Dr. Sun Yat-Sen*(2011) for Opera Hong Kong, **Buddha** in Anna Vienna Ho's *Buddha and the Monkey King*(2020) and *The Monk of the River*(2021) and **Buddha** and **Xuanzang** in *The Monster of Gao Village*(2023) for Tête à Tête: The Opera Festival, **Lead Picker** in Daniel Blanco Albert's *Autohoodening: The Rise of Captain Swing*(2021) for Infinite Opera and Post Workers Theatre, **Ah Q** in Hing-yan Chan's *Kungfood*(2023)&(2022 recording) for Hong Kong Leisure and Cultural Services Department and **Confucius** in Gustav Ka Lok Mak's *The Legend of Confucius*(2022) for Global Symphony Orchestra; and main roles in pasticcios including **Don Basilio** in *Fortunes of Figaro*(2017) for Opera Novella, **Argante** in *Armida*(2018) for Zeneakadémia and **Eisenstein** in *The Merry Party*(2022) for Bel Canto Singers. He has also sung the role of **Mr. Crow** in the Asian premiere of Pierangelo Valtinoni's *The Snow Queen* for Yip's Children's Choir in 2023.

Michael has also performed actively as a concert soloist. His past concert engagements include: the bass solo in Haydn's *Nelson Mass* with The Really Big Chorus and Hong Kong Police Choir; the bass solo in J.S. Bach's *Magnificat in D Major* with Hong Kong Oratorio Society, HKOS Cantata Singers and HKFYG Hong Kong Melody Makers; the baritone solo and bass solo in Felix Mendelssohn's *Die erste Walpurgisnacht* with Hong Kong Oratorio Society; the bass solo in Handel's *Messiah* with Hong Kong SingFest; the bass solo in J.S. Bach's *Magnificat in D Major* with Village Voices UK; the baritone solo in Faure's *Requiem* with Chesterfield Co-operative Choral Society; the baritone solo in Brahms's *Ein deutsches Requiem* with The Guild Consort Choir; the bass solo in Beethoven's *Symphony No. 9* with Gustav Mahler Orchestra. He has also performed as the baritone soloist in Opera Galas with Red Earth Opera, Midland Opera, Oxford Opera Society, Józsa Judit Galéria and Holy Trinity Church Coventry. In 2022, he sang the role of **Konfuzius** in Gustav Ka Lok Mak's *Die Legende von Konfuzius*(excerpts) with the Budapest MÁV Symphony Orchestra in the Golden Hall of the Musikverein in Vienna under the baton of Maestro Mak; as a guest soloist in the CityU Choir: Bravo! Brava! Bravi! Concert, as part of the CityU Arts Festival 2022/23. In 2023, he sang as a guest soloist in the Wong Tai Sin Children's Choir 50th Anniversary Concert. As a recitalist, he has been giving solo recitals regularly. Particular highlights of his work in this field include a recital as part of the Musica Del Cuore recital series at Hong Kong Citibank Plaza, a performance of opera arias and Chinese art songs at St Andrew's Church Rugby as part of the Rugby Festival of Culture 2019, and a recital organized by the Leisure and Cultural Services Department of Hong Kong at Hong Kong City Hall as part of the "Our Music Talents" series 2022. In 2024, he performed a recital at the Hong Kong International Institute of Music, as part of their "I Feel the Art of Spring at HKIIM" annual community circle theatre outdoor concert series, performed the role of **Guglielmo** in the excerpt of Mozart's *Così fan tutte* for Musica Del Cuore, sang the title role of Mendelssohn's *Elijah* with The Learners Chorus and Orchestra and performed as a guest soloist in Tak Ming Philharmonic Winds XMas Concert – "Starry Universe". He has been invited to be a guest performer in the Hong Kong International Institute of Music's Liederabend 2025.

A fan and advocate of contemporary music, Michael has premiered many new pieces including two chamber works, Donald Boo's "Colour"(2013) and Larry Shuen's "Lantern Festiva"(2014), in Hong Kong, and two vocal works by Anna Vienna Ho, a song cycle "Impression of life"(2016) and an Italian song "Aprile"(2016), in the UK. He has also recorded Daniel Blanco Albert's opera "Planetary study - The Flowering Desert" and Francis Kayali's English song "Othello to the Battle on the Waves" in 2021. In 2022, he premiered Anna Vienna Ho's Cantonese Song Cycle "Li Bai, Wine and the Moon" at Hong Kong City Hall. Michael's compositions include instrumental, vocal, chamber and incidental works. In 2011, he composed music for a play, "The Way". His first concert étude for solo zhongruan, "Joy", was premiered in 2013. In 2018, he premiered his Chinese art song "On the Love of Lotus" at St Andrew's Church in Rugby. His composition "Lord Ye Loved Dragons", for solo Clavietta, has been selected as part of David Bohn's composition project in 2021.

Besides performing as a singer, Michael frequently appears as a Zhongruanist. He was the leader and the principal Zhongruanist of Ng Wah Chinese Orchestra and, a Ruanist of Hong Kong City Chinese Orchestra, Hong Kong Bright East Chinese Orchestra and Sonata Elite Chamber Orchestra. In addition to participating in large-scale concerts held in concert halls, such as "A Concert of Popular Chinese Music" and "A Concert of Guided History", Michael has also actively participated in chamber performances in various community events, dinners, and cocktail parties. In 2020, he has been involved in the project "It Gets Lighter From Here", organized by Birmingham Opera Company and Culture Central. He has also participated in the world premiere of Anna Vienna Ho's *The Monk of the River*(2021) and *The Monster of Gao Village*(2023) as part of the Tête à Tête: The Opera Festival. He was the first prize winner of the International Art Festival & Contest "Talents of Europe" 2021.

An enthusiastic educator, Michael has been teaching Voice, Ruan and Liuqin for many years. He was a music tutor at Canon Music & Arts Centre, Greenery Music & Arts Center and Parkland Music Limited. A member of Hong Kong Music Tutors Union, he organized his first students' concert at Parsons Recital Hall in Hong Kong in 2015. In 2016, he has successfully organized "No Vocalists Allowed", an opera workshop for non-vocal major students, and an opera scenes concert at the New Lecture Theatre, Birmingham Conservatoire, UK. He has worked as an assistant vocal coach in K. Wah Opera Hong Kong summer school programme 2017. In 2020, he has been invited to be one of the language coaches for Vopera in their award-winning production of Ravel's *L'enfant et les sortilèges*. He has

been the adjudicator of the "Festival of Instrumental and Vocal Arts" International Online Music Competition, Russia(2021 and 2022), International Competition for Musicians "Virtuosos", Russia(2022), Hong Kong International Music Cultural Festival Singing Competition(2023), The Ode to China Student Singing Competition(2025), International European Music Competition(2025), Tokyo Royal Cup International Music Festival and Competition(2025) and Taiwan International Music Competition(2025). He has also worked as a singing teacher or choir conductor at the Buddhist Tsang Kor Sing Anglo-Chinese Kindergarten, Shatin Government Primary School, W F Joseph Lee Primary School, Academy of Innovation (Confucius Hall), S.K.H. Tsang Shiu Tim Secondary School, Po Leung Kuk Lee Shing Pik College, the Salvation Army William Booth Secondary School, Hong Kong, Kowloon Kaifong Women's Association Sun Fong Chung College, Tak Oi Secondary School, The ELCHK Yuen Long Lutheran Secondary School, Po Leung Kuk Choi Kai Yau School, Victoria Shanghai Academy Summer Fest and TWGHs Strive and Rise Alumni Club. In 2024, he served as an artistic director and producer for the Hong Kong International Institute of Music for its opera production of Menotti's *Amahl and the Night Visitors*, in which he worked in multiple positions including the conductor, stage director, chorus master, singing teacher and screenwriter. Besides directing the advanced vocal courses such as "Michael Lam Classical Singing Workshop", "Lied 101 - Michael Lam Vocal Workshop" and "Opera 101 - Michael Lam Opera Workshop", in which he led students to create and premiere "Lost In The Opera", a pasticcio in three acts, he has also been invited to host the lecture recital "The Art of Opera".

Michael was awarded the "Best Mentor Award" by the Global Youth Cultural and Art Talent Association and was invited to serve as a consultant. He was also awarded the "Asia-Pacific Outstanding Mentor Award" by the Asia Pacific Art Creative Culture Association, the "World Cultural and Creative All-Round Art Mentor Award" by the Global Creative Art Exchange Association, the "Distinguished Teaching Award" by Global International Music Awards and "Outstanding Singing Instructor Award" by Greater Bay Area Music and Arts Exchange Association. Michael is a vocal instructor at Hong Kong International Institute of Music, International Christian Quality Music Secondary and Primary School and La Salle College, a choir tutor at Yip's Children's Choir, S.K.H. Chan Young Secondary School, Christian Alliance S W Chan Memorial College, Ho Lap College and Po Leung Kuk Laws Foundation College. He is also the chairperson and artistic director of Hong Kong Opera Makers and one of the reviewers at the Radda Rise Competitions and Achievement Festivals.

Michael was a prizewinner of numerous singing competitions. He has won many prizes in the Hong Kong Schools Music Festival including the First Prize of Miss Barbara Fei Vocal Prize Final (Open) and Operatic Solo. In 2009, he has been given the Hong Kong Catholic Diocesan Schools Council Music Achievement Award for his outstanding music achievement throughout the 2008-2009 academic years. In 2015, he has been awarded the First Prize of the 2nd Hong Kong International Music Festival Vocal Competition and the Excellent Prize of the 3rd Asian International Vocal Festival International Opera Contest. In 2016, he won the First Prize in the International Music Competition 'London' Grand Prize Virtuoso Vocal Competition; the "Wyken" Rose Bowl, Bennett Cup, E Burton Cup and William Griffiths Prize in Leamington Spa Competitive Festival; and the First Prize of Vocal class in Abergavenny Eisteddfod Y Fenni. He was also a first-prize winner in The North International Music Competition, Birmingham Conservatoire Singing Prize, the Ashleyan Opera Prize, International Music Competition "Таланты XXI века", Quebec International Music Competition, International Music Competition "ИСКУССТВО! ДРУЖБА! МИР!", IYMC Classical Music International Competition, King's Peak International Music Competition, Odin International Music Competition, Swiss International Music Competition, Danubia Talents Liszt International Music Competition, Golden Classical Music Awards, Global Genius Music, Grand Music Collection Italian International Competition and International Vocal Competition "The Song", to name a few. Michael was also awarded the Platinum and Unique Personality Special prizes from the World Artistry Music Award. He has been given the Gil Rodriguez Scholarship Award from Opéra de Baugé for his outstanding contribution to the 2019 Operatic Season.

被伯明翰郵報讚揚擁有一把「沉穩而飽滿」聲音的男中音林俊廷，生於香港，活躍於歌劇界，曾在英、意、法、德、奧、匈、日本、越南、新加坡及菲律賓等多國登台，與多個歐亞歌劇團和樂團合作。林氏隨香港聲樂教育家鄭育民先生學習多年，並先後得到男中音韓雲龍先生、男高音柯大衛先生、英國男中音格威恩·湯瑪士先生及著名匈牙利男高音傑斯·B·阿提拉先生的指導。林氏早年於香港國際音樂學校及香港浸會大學國際學院學習音樂，後在香港演藝學院取得音樂演藝文憑及音樂學士學位，學習期間因表現優秀而獲得香港威爾遜男聲歌詠團獎學金、萬瑞庭音樂基金獎學金、吳鳳州先生紀念獎學金、香港兒童合唱團陳浩才紀念獎學金及聶明康紀念獎學金。其後，林氏獲香港歌劇院嘉華國際海外研究生聲樂獎學金、亞洲藝術音樂推廣基金會聲樂獎學金及伯明翰音樂學院國際學生獎學金，於英國皇家伯明翰音樂學院修畢聲樂表演音樂碩士課程並獲頒約瑟夫·魏恩加滕獎學金到匈牙利深造，在二零一八年畢業於李斯特音樂學院。

林氏曾演出的歌劇角色超過五十個，合作的團體包括香港歌劇院、非凡美樂、香港藝術節、香港大歌劇院、英國的寂靜歌劇團、密德蘭歌劇團、新星歌劇團、紅土歌劇團、列斯青年歌劇團、裸板歌劇團、溫斯洛大樓歌劇團、北威爾斯歌劇團、月光歌劇團、巴斯歌劇團、零距離歌劇團、無限歌劇團、格里姆博恩歌劇節、倫敦愉快交響樂團、匈牙利國家鐵路交響樂團、布達佩斯弦樂團、德國的柏莎祖歌劇團、法國的博熱歌劇團、越南國家歌劇及芭蕾舞團、西貢愛樂樂團、新加坡創樂者交響樂團、菲律賓抒情歌劇團及菲律賓愛樂樂團等。林氏曾演唱威爾第《馬克白》的暴君馬克白、《弄臣》的弄臣（預備演員）、西布蘭諾伯爵和法庭傳達員、《假面舞會》的雷納托（預備演員）和水手、《茶花女》的喬治奧·傑爾蒙（預備演員）和杜費爾男爵、《遊唱詩人》的老衛士長佛蘭多（預備演員）、華格納《萊茵的黃金》的雷神多納、萊翁卡瓦洛《丑角》的小丑托尼奧、馬斯卡彌《鄉村騎士》的馬車夫歐菲奧、浦契尼《托斯卡》的警察局長斯卡皮亞男爵、《波希米亞生涯》的畫家馬切洛和哲學家柯林尼、《杜蘭朵》的帖木兒、《外套》的塔爾帕、《賈尼·斯基基》的馬可和連奴、《蝴蝶夫人》的美國領事官夏普萊斯（預備演員）、和尚叔父、欽差兼任蝴蝶夫人兒子的木偶師、比才《卡門》的鬥牛士埃斯卡米諾、布烈頓《仲夏夜之夢》的織工博托姆、《亞伯·赫林》的牧師蓋奇先生、楊納傑克《狡猾的小狐狸》的林務官、莫扎特《費加洛的婚禮》的阿爾瑪維瓦伯爵、《女人皆如此》的古烈摩及阿方索先生、《唐璜》的騎士團長、羅西尼《塞維利亞理髮師》的理髮師費加洛、《灰姑娘》的繼父馬尼菲科男爵、唐尼采蒂《老柏思春》的柏思古、《愛情靈藥》的中士貝科萊、《血灑英廷》的薛思爾、《英宮遺恨》的羅斯科、韓德爾《凱撒大帝》的凱撒大帝、奧芬巴赫《霍夫曼的故事》的參議員林道夫、科學家哥柏利奧斯、醫生米拉克萊博士、魔法師達佩杜圖、學生赫爾曼及施萊密爾、小約翰·史特勞斯《蝙蝠》的布林德博士、霍爾斯特《姿維德利》的死神、拉威爾《頑童驚夢》的扶手椅、曼諾第《電話》的班和巴伯《一局橋牌》的股票商人大衛。

林氏積極為各作曲家發佈新作，為香港歌劇院演出了黃若《中山逸仙》的青年三、於英國Tête à Tête當代歌劇節演出了何雅鈞英語歌劇《如來與大聖》和《江流兒》的如來、《剛鬚》的唐三藏、為無限歌劇團錄製了丹尼·阿爾伯特英國民族歌劇《自動烏蹬續集之斯威船長的崛起》的揀貨員領頭，又為香港康樂及文化事務署錄製並演出了陳慶恩粵語室內歌劇《烏龍功夫》的大師兄阿畸、亦為寰宇交響樂團演出了麥家樂國語歌劇《孔子傳》的孔子，並在集成歌劇的首演中演出主要角色，包括英國新星歌劇團的《費加洛的命運》的音樂教師巴西利歐、匈牙利李斯特音樂學院的《阿爾米達》的守城指揮官阿爾岡特和美聲匯「流行歌劇」《瘋流派對》的愛森斯坦等。林氏亦於葉氏兒童合唱團製作的兒童歌劇，華田朗尼《冰雪皇后》的亞洲首演裡，飾演烏鴉先生一角。

除歌劇以外，林氏亦在各類音樂會中擔任獨唱。林氏曾與英國真的大合唱(TRBC)、香港警察合唱團和Pro Arte Orchestra of Hong Kong 合作演出海頓的《尼爾森彌撒曲》、與香港聖樂團、聖樂聲揚、香港青年協會香港旋律和香港城市室樂團合作演出巴赫的《D大調尊主頌》、與香港聖樂團和香港弦樂團合作演出孟德爾遜的《第一個沃普爾吉斯之夜》、與聲蜚合唱學院合作演出韓德爾的《彌賽亞》、在英國村莊之聲的聖誕音樂會中演出巴赫的《D大調尊主頌》、車士打菲特合作社合唱團合作演出佛瑞的《安魂

曲》、與公會伙伴合唱團合作演出布拉姆斯的《德意志安魂曲》，並與馬勒樂團合作演出貝多芬的《第九交響曲》。林氏亦曾在香港和英國舉行個人獨唱會，包括樂心為花旗銀行廣場定期舉行之黃昏演奏會系列、拉格比文化節2019比聖安德魯教堂之午間演奏會和在香港大會堂舉行之康樂及文化事務處「音樂顯才華」系列等。林氏亦熱心為多位作曲家發佈新作品，包括香港作曲家布俊傑的《色彩》(2013)、孫禮賢的《青玉案·元夕》(2014)、何雅鈞的意大利歌曲《四月》(2016)、聲樂套曲《生命·印象》(2016)和粵語聯篇歌曲《李白的酒和月》(2022)、西班牙作曲家丹尼·阿爾伯特的歌劇《行星研究-繁花盛放的沙漠》(2021)以及法裔美國作曲家弗朗西斯·卡亞里的英語歌曲《奧賽羅》(2021)等。林氏亦分別獲邀在匈牙利布達佩斯朱迪特·喬薩美術館、英國紅土歌劇團、密德蘭歌劇團、牛津歌劇社及高雲地利聖三一教堂的歌劇音樂會中擔任男中音獨唱，廣獲好評。近年，林氏獲邀跟匈牙利國家鐵路交響樂團合作，於維也納金色大廳演唱麥家樂指揮的歌劇作品《孔子傳》(德語濃縮版)的孔子，又獲香港城市大學邀請，於城大藝術節2022/23的《美樂群聲閃耀時》音樂會中擔任獨唱嘉賓，亦獲邀擔任黃大仙兒童合唱團於香港大會堂音樂廳舉行的五十週年音樂會的獨唱嘉賓。在2024年，林氏獲香港國際音樂學校邀請，於其該年「雅俗共賞」圓形劇場戶外音樂會系列中舉行《春之聲》獨唱會，亦獲香港大歌劇院邀請，為樂心演唱了莫扎特《女人皆如此》選段的古烈摩，並獲學士合唱團邀請，演唱孟德爾遜《以利亞》的以利亞先知。同年，林氏亦獲邀擔任香港德明愛樂管樂團於荃灣大會堂演奏廳舉行的聖誕音樂會「星空宇宙」的獨唱嘉賓。在2025年，他獲邀擔任香港國際音樂學院「藝術歌曲之夜」音樂會的表演嘉賓。

林氏不但是活躍於歌劇界的男中音，還是一位中阮表演者，曾任伍華中樂團的團長、中阮及三弦演奏員、香港城市中樂團的大阮及中阮樂師、耀東中樂團和絲雅樂集的中阮樂師。為推廣中國音樂，林氏除了參與在音樂廳舉行的大型音樂會，如《中樂名曲齊齊賞》和《歷史導賞音樂會》等樂團的週年音樂會外，亦積極參與各社區活動、晚宴、酒會等場合的小組演出。二零二零年，林氏參與了伯明罕歌劇公司和文化中心組織的音樂項目「It Gets Lighter From Here」。二零二一年，林氏在西班牙國際藝術節器樂比賽中獲得一等獎，又在Tête à Tête當代歌劇節何雅鈞《江流兒》及《剛鬚》的世界首演中擔任樂團中阮手。林氏亦是一名作曲家，他作品的包括器樂獨奏、聲樂及室樂作品，亦曾為話劇《同路人》配樂。當中，林氏的中阮練習曲《樂韻》於二零一三年由其學生發佈並用於考試；他的中國藝術歌曲《愛蓮說》於二零一八年在英國首演。最近，他為改良版口風琴所創作的作品「葉公好龍」被美國作曲家大衛·波恩選為他的發佈項目之一。

演出以外，林氏對教學亦充滿熱誠，於香港演藝學院學習期間，以良好的成績修畢聲樂教學法及合唱指揮；在皇家伯明罕音樂學院攻讀碩士的首學年，成功在校舉行了為期半年的歌劇工作坊和音樂會。林氏除了私人教授聲樂、中國樂器及樂理十多年外，亦曾任職於多間音樂中心及琴行，學生在各類比賽和考試中表現優秀。林氏為香港音樂導師同盟的會員，於二零一五年起定期舉行學生音樂會。林氏也曾擔任嘉華香港歌劇院夏令營的助理聲樂指導、保良局蔡繼有學校、救世軍卜維廉中學、滬江維多利亞學校夏令營及孔聖堂禮仁書院的聲樂導師、佛教曾果成中英文幼稚園、沙田官立小學、和富慈善基金李宗德小學、聖公會曾肇添中學、德愛中學、基督教香港信義會元朗信義中學、港九街坊婦女會孫方中書院及東華三院共創明Teen校友會合唱團的合唱團指揮、英國伯明罕音樂學院歌劇工作坊的藝術總監及聲樂導師、英國沃珀拉歌劇計劃的語言指導、美聲匯到校音樂劇工作坊的聲樂導師及Tête à Tête 當代歌劇節的導演等職位。林氏曾擔任二零二一及二零二二年俄羅斯器樂及聲樂藝術節國際音樂比賽、二零二二年俄羅斯演奏家國際音樂比賽、二零二三年國際全人音樂節、二零二五年由油尖警區、油尖區少年警訊名譽會長會及油尖旺區校長會合辦的頌中華學生歌唱音樂比賽、二零二五年歐洲盃國際音樂藝術大賽、日本東京皇家盃國際音樂節及比賽和臺灣新世代國際音樂比賽的評判。

二零二四年，林氏出任香港國際音樂學校的合唱團指揮，並為作藝術總監及監製，兼任樂團指揮、舞台導演、合唱指導、聲樂導師、粵語對白編劇等職位，帶領該校學生演出了曼諾第的《阿瑪爾與夜訪客》；亦以藝術總監身份，帶領該校學生創作並演出集成歌劇《歌劇迷蹤》。除了擔任「林俊廷古典聲樂研習班」、「歌劇101 - 林俊廷歌劇研習班」及「德語藝術歌曲101 - 林俊廷聲樂研習班」等高級聲樂課程的

講師外，亦曾獲邀舉行《歌劇的藝術》聲樂講座音樂會。林氏所指導的學生在多個比賽中奪冠，當中包括貝辛斯托克音樂藝術節、格蘭瑟姆音樂節、庫爾斯頓和普利音樂節、布里斯托音樂節、朗威爾格林與金斯伍德表演藝術節、豪恩斯洛音樂節、紐卡斯爾安德萊姆音樂節、霍姆弗斯音樂節、東格林斯特德音樂藝術節、利明頓溫泉音樂節和香港學校音樂節等。林氏獲全球青少年文化藝術專才協會頒發「最佳導師獎」並邀為顧問，亦獲亞太藝創文化協會頒發「亞太優秀卓越導師獎」、世界文創藝術交流協會頒發「世界文創全能藝術導師獎」、全球國際音樂大賞頒發「傑出教育獎」及大灣區音樂及藝術交流協會頒發「優秀歌唱指導老師」。林氏現為香港國際音樂學校、國際基督教優質音樂中學暨小學及喇沙書院的聲樂導師、葉氏兒童合唱團、保良局羅氏基金中學、聖公會陳融中學、宣道會陳朱素華紀念中學及可立中學的合唱團指揮。林氏為香港歌劇人主席兼藝術總監，亦為拉達拉斯國際比賽及成就節的評審員之一。

林氏是不少聲樂比賽的優勝者，在香港求學時，於數屆香港校際音樂節比賽中屢獲佳績，當中包括歌劇獨唱及費明儀女士獨唱獎學金決賽(公開組)的首獎，又獲頒發天主教香港教區學校聯會藝術領域音樂成就獎；於第二屆香港國際音樂節青年聲樂比賽奪得第一名及在第三屆亞洲國際聲樂節國際歌劇比賽中獲得優秀獎。在英國深造期間，林氏榮獲倫敦「藝術家大獎賽」聲樂組別的首獎，並參與在倫敦皇家阿爾伯特音樂廳所舉行的優勝者音樂會；林氏於利明頓溫泉音樂節中贏得玫瑰杯、貝內特杯、伯頓杯及威廉·葛瑞夫斯大獎，及在威爾斯的阿伯加文尼藝術節中奪得聲樂組別的冠軍。林氏是二零一七年艾希莉安歌劇獎及伯明翰音樂學院歌唱獎的優勝者，並於同年被英國皇家伯明翰音樂學院選為該年在歌劇表演中表現最傑出的學生，獲頒發聖克萊爾·巴菲爾德歌劇優秀紀念獎。林氏亦分別在二零一八年的羅馬「藝術家大獎賽」、瑞典北方國際音樂比賽、二零二一年的哈薩克「二十一世紀才藝」國際音樂比賽、「藝術！友誼！和平！」國際音樂比賽、加拿大魁北克國際音樂比賽、美國古典音樂國際比賽、國王峰國際音樂比賽、奧丁國際音樂比賽、瑞士國際音樂比賽、全球國際音樂比賽、全球天才音樂大賽、匈牙利達努比亞人才李斯特國際音樂比賽、黃金古典音樂獎、羅西尼音樂學院「歌」國際聲樂大賽及意大利國際音樂比賽中贏得聲樂組別的首獎。林氏為世界藝術音樂獎歌劇項目的白金獎得主，並榮獲獨特個性特別獎。在二零一九年，林氏因於法國博熱歌劇節中表現優秀，獲頒發吉爾·羅德里格斯獎學金以表揚他為該樂季的傑出貢獻。