Contents

Introduction p. 4-5
Programme focus p. 6-7
Programme outline p. 8-9
George Frideric Handel p. 10-12
Handel’s royal timeline p. 13-15
Logo p. 16
Write letter about coronation experience worksheet p. 17-18
Introduction to baroque instruments worksheet p. 19-21
If I were Royalty poetry worksheet p. 22-23
Art response to Handel House worksheet p. 24
Responding to music worksheet p. 25
Design your own coat of arms worksheet p. 26-27
Create your own dancing figures worksheet p. 28-30
Coronation costume worksheet p. 31
What is opera worksheet p. 32
Other places to visit p. 33
Music to listen to p. 34
Images appendix p. 35

Acknowledgements
The material of this booklet was compiled by Handel & Hendrix in London head of learning and participation Claire Davies and learning and participation officer Michelle Graabek

Artwork
Original artwork by Michelle Graabek

Cover
Canaletto, *Thames on Lord Mayor’s Day* (1746), Yale Centre for British Art Paul Mellon Collection
Baroque Central

A cross arts programme to engage school groups with the life of George Frideric Handel

After a successful pilot year in 2014-15, Handel House is delighted to offer this scheme to six schools, creating long term relationships with each school through the exploration of the life and music of the great composer, George Frideric Handel.

The aim of this project is to inspire children with a strong and exciting sense of direct connection to their classical music heritage dating back to the time when Handel lived and composed his wonderful works in Brook Street, London.

This year, the programme will introduce the pupils in a new and imaginative way to the concept of their musical heritage here in central London – inspiring them with a sense of history through visiting Handel's home, as well as bringing that history alive for them in the present day through opportunities to enjoy and understand the music and to experiment with performing themselves. The project will be based around the exciting theme of Kings and Queens using examples of Handel's music written for royalty and of his music written about royalty.

Each participating school will be offered three workshops over the course of a year, with materials provided to prepare for the workshops and to do follow-up work in school. One of these sessions will be at Handel House and will comprise of a tour of the house and a 1 hour workshop tailor-made to suit the school’s interests. Two follow-up sessions will be conducted at the school, during which other art forms will be used to further explore Handel’s life and music. All will be devised and delivered by the Head of Learning and Participation with help from Handel House volunteers, interns and the Composer-in-Residence as required. We can reveal that the last of the follow-up sessions will be part-run by a baroque dance specialist who will visit each school with a keyboard player to teach the children all about baroque dance to gain a deeper meaning of Handel’s dance music.

In addition to this, each school will be invited to the London Handel Festival School’s Matinee Production of Handel’s opera, Ariodante in March.

In between sessions, each school will have a selection of activities to work on, most notably, a set of songs and/or orchestral pieces by Handel to learn as a class. In January, we will provide an INSET to all teachers to introduce this music and the music hubs will also help deliver these sessions.

This year we have 3 schools from Brent and 3 schools from the Tri-borough area of Westminster, Hammersmith and Fulham and Kensington and Chelsea and we hope that all 3 Brent schools will meet altogether at one school to perform their songs and orchestral arrangements together and perform their own school compositions written with the Handel House Composer-in-Residence. We will also bring the three Tri-Borough Schools together for their final performances meaning that both geographical areas will be able to share their work with fellow local schools.

Both of these final performances will be professionally filmed. Each school will be given a copy of its own film, and an edited version of the full set of films will be put up on the Handel House website. Each student participating will be given a goody bag at the end of the year as a thank you for all of their hard work.

This project will open up the delights of classical music to children who might otherwise have thought composers such as Handel were ‘elitist’ and not for them. If we can inspire in a significant percentage of the participants a sense of easy familiarity with, and pleasure in, the music of the past as well as the present that will enrich their lives for the long term, then we will rate the year a success.
This year the focus of our programme is Kings and Queens and the music that Handel created for the royal family. Your school will be provided with special arrangements of music taken from the following compositions by Handel. This music will be made available in January 2016.

**Water Music**
After his accession in 1714, George I wanted to cement the Hanoverian line into British history. He needed a large, spectacular occasion to impress his English subjects. He turned to Handel for help, and requested a concert to be performed while he travelled down the Thames. Thus, Handel composed *Water Music* for this occasion. On 17 July 1717, *Water Music* premiered on a royal barge travelling from Whitehall Palace to Chelsea. At 8pm, the King and his companions boarded a royal barge propelled by the rising tide. The City of London provided a larger barge for about fifty musicians, who played *Water Music* until midnight with only one break when the king went ashore at Chelsea. The king loved the piece so much that he demanded it be played at least three times during the trip. It is said that on this night the Thames was filled with boats and the banks were packed with Londoners desperately wanting to listen to Handel's performance.

**Zadok the Priest**
Zadok the Priest was written as part of the Coronation anthems for the coronation George II in 1727. Handel had to be made a British Citizen especially so that he could write this special music. Writing music for such an important royal occasion was usually the job of the Master of the King's Works, the official royal composer. In 1727, the man in this position was called William Croft and he was very much looked over so that Handel, George II's favourite composer, could write the coronation music instead. It is an exciting piece of celebratory choral music and is characterised by its driving strings and brilliant trumpets and oboes.

**Ariodante**
Ariodante is an opera written in 1735 about the royal family of Scotland. Ginevra, daughter of the King of Scotland, is betrothed to Ariodante, a military Prince. Polinesso, a jealous rival of Ariodante, wins the confidence of Ginevra's friend Dalinda. With Dalinda's unwitting help, Polinesso tricks Ariodante into thinking that Ginevra is his (Polinesso's) lover.

The King, hearing of Ginevra’s alleged infidelity, disowns her, while Ariodante is reported dead from a broken heart. Polinesso then sends his agents to kill Dalinda, as the only witness to his plot. But Ariodante (whose actually wasn’t dead), having met Dalinda while wandering in the woods, drives off the would-be assassins.

Polinesso, seeking to win the King's favour, now offers to defend the honour of Ginevra in a tournament. In the combat, he is mortally wounded by Ariodante's vengeful brother Lurcanio. Ariodante, having learned about Polinesso's plot from Dalinda, now appears and offers himself as Ginevra’s champion. The dying Polinesso confesses his guilt and Ginevra is pardoned by the King.
Programme Outline

1x Learning Staff and Composer-in-Residence visit to school
In this first workshop of the Baroque Central project we will be introducing George Frederic Handel and his life. We will be doing a reenactment with the students of the coronation of King George II with the music Zadok the Priest and the Composer-in-Residence will be helping students to start a composition fit for a King or Queen.

Follow up work:
1. Writing task: Write a letter about your coronation experience. Worksheet p.17
2. Introduction to baroque instruments. Worksheet p.19

1x School visit to Handel House at Handel & Hendrix in London
Visit to Handel & Hendrix in London

Follow up work:
1. Create art about your experience at Handel House. Worksheet p. 24
2. Listen to different pieces of Handel's music analyse it. Worksheet p. 25 List of music p. 34

1x School trip to London Handel Festival Free School Concert
This year the London Handel Festival is performing Ariodante, an opera written in 1735 about a Scottish King and his family.

Preparatory work:
1. In preparation for the trip to the London Handel Festival free School Concert we have provided an opera explanation for you to share with students.

Follow up work:
1. Writing task: Write a poem imagining what you would do if you were royalty. Worksheet p. 22
2. Design and decorate your own coat of arms. Worksheet p. 26

1x Learning Staff, Composer-in-Residence and baroque dance specialist visit to school
In this session we will recap session 1 and 2 and complete work on our composition fit for a King or Queen. Students will also engage with a Baroque dance workshop and experience a demonstration of a historic recorder.

Follow up work:
1. Create your own 18th century dancing figures. Worksheet p. 28
2. Create your own crown to wear at our final performance. Worksheet p. 31

1x Learning Staff and Composer in Residence visit to school to put together a performance
This final session will finish off the project and get all work prepared for a final performance.

Follow up and Preparatory Work
After each Baroque Central session, we would like the students to engage in follow up work to keep this subject matter fresh and to make sure that they have even more to show for their time on this scheme. These follow up sessions can be integrated into normal time-tabled lessons or offered as lunchtime or afterschool club activities. Resources for these sessions can be found in the following pages of this booklet and also on our website.
The early years
George Frideric Handel was born in 1685 in Halle Germany, into a middle class family. His father, a surgeon did not approve of his passion for music and legend has it that Handel secreted a clavichord into the attic on which he practiced while the family slept.

As a child, he visited his step-brother in service to the Duke of Saxe-Weissenfels and is said to have been so desperate to go, he followed his father's carriage on foot until it was too far to turn back. Eager to practise his music as much as possible, Handel played the available harpsichords and organ and so impressed the Duke that his father was forced to relent and allow him to have music lessons along with his ‘proper’ schooling.

When his father died, the teenage Handel had more freedom to follow his ambition and went to Hamburg where he found a job in the opera orchestra, did some teaching and began composing. The Prince of Tuscany heard his opera Almira and invited him to Italy to discover its music.

Italy
Travelling around Italy, Handel found many benefactors who were delighted with his work and discovered the world of opera seria and the music of Corelli and Scarlatti. He composed music for the church including Dixit Dominus, some cantatas and operas such as Agrippina. This was a period of great learning, which enabled him to master many compositional skills and techniques.

London
With his appointment as Kappelmeister to George the Elector of Hanover in 1710, Handel was given time off to travel and set off for London where he was eagerly awaited. He wrote the opera Rinaldo in two weeks and it was a great success. Returning to London in 1712, he found a patron in the Earl of Burlington at whose house he stayed, meeting many eminent men such as Alexander Pope, John Gay, and Dr Arbuthnot (Queen Anne's physician). He was also popular at court, writing a Birthday Ode for Queen Anne and receiving a commission to write choral works to celebrate the Treaty of Utrecht. His reward was an annual salary of £200.

This salary was continued when the Elector of Hanover became King George I of England in August 1714. Handel had been officially dismissed from his post in Hanover in May 1713, and lived the rest of his life in England.

Handel was commissioned in 1717 to write music for a royal water party, and composed Water Music to accompany the King's progress along the River Thames. Shortly after, he moved to Cannons, the estate of the Duke of Chandos in Edgware. While there Handel composed his first stage works in English: the pastoral Acis and Galatea and the first English oratorio Esther (both 1718).

In 1719 Handel was appointed ‘Master of the Orchestra’ of London's first Italian opera company, the Royal Academy of Music. Over the next 40 years he would write some 31 operas for the London stage, including Giulio Cesare (1723), Orlando (1733), Ariodante (1735), Alcina (1735) and Serse (1738).

Having established himself in English society, Handel took a lease on a house in Brook Street, Mayfair in the summer of 1723. He was to live in this house until his death 36 years later.

With the death of King George I in 1727 his son succeeded him as King George II. Handel was commissioned to write the anthems for the coronation, and Zadok the Priest was first performed on 11 October. It has formed a part of every British coronation since.

In the early 1740s, with public interest in Italian opera waning, Handel began to introduce new oratorios during the opera season. These works, written to English texts and without costumes, sets or staging, were immediately popular. Between 22 August and 14 September 1741 Handel composed his most famous work: Messiah. First performed during a visit to Dublin in 1742, Handel introduced the work to London for the first time on 23 March 1743, and during his lifetime produced a further thirty-five performances.

Handel composed more than 20 oratorios including Belshazzar (1741), Semele (1744), Judas Maccabaeus (1747), and his final major work Jephtha (1752).

His last significant royal commission was for music to open the celebrations to mark the signing of the Treaty of Aix-la Chapelle in 1748. Handel's composition was to accompany the King and his retinue as they rode from St. James's Palace to Green Park to inspect a specially created...
building that would form the basis for a grand firework display. Handel called his music simply *Ouverture* but it is more familiarly known as the *Music for the Royal Fireworks*.

After periods of ill health and failing eyesight leading to blindness, Handel died in bed at his home in Brook Street on 14 April 1759 at the age of 74. In his will Handel left bequests to his servants, the Foundling Hospital and a number of charities. He also bequeathed £600 for his funeral and a memorial in Westminster Abbey, where he was buried a week after his death.

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**Handel’s Royal Timeline**

1685
Born in Halle

1702 - Age 17
Handel studies law at Halle University and is appointed organist of the Calvinist Cathedral

1703 - Age 18
Handel moves to Hamburg, plays violin and harpsichord in an opera orchestra and teaches music to the English Duke of Manchester

1705 - Age 20
Handel’s first opera, *Almira*, is performed and is successful.

1706 - Age 21
Moves to Italy

1710 - Age 25
Is appointed Court Music Director to the Hanoverian court in June and is granted permission to travel to London, where he is presented to Queen Anne

1713 - Age 28
Having returned to Hanover and then travelled back to London a second time, Handel writes the *Te Deum* and a Birthday ode for Queen Anne and is given an annual royal pension (salary) of £200

1714 - Age 29
Queen Anne dies and Handel’s Hanoverian employer, George Elector of Hanover, becomes George I of Great Britain. Handel stays in London full time

1717 - Age 32
First Performance of *Water Music* on 17th July as part of a public procession of King George I and his dignitaries down the River Thames

1719 - Age 34
Royal Academy of Music is established by nobility for performances of Italian opera under Handel’s Direction

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1723 - Age 38
Moves to Brook Street, London where he lives for the rest of his life

1727 - Age 42
George I dies and is succeeded by George II. Handel is granted British Citizenship and is appointed to write the Coronation Anthems, which include Zadok the Priest

1729 - Age 44
Handel performs at Kensington Palace for the King and Queen with his Italian Opera company

1735 - Age 50
First performance of Ariodante in January 8th at the Covent Garden Theatre

1737 - Age 52
Handel writes a funeral anthem for the death of Queen Caroline

1738 - Age 53
Handel writes oratorios Saul and Israel in Egypt, which are premiered at the King’s Theatre the next year

1739 - Age 54
Handel writes the harpsichord suites named Favourite Lessons Composed for the Princess Louisa, for the daughter of George II

1742 - Age 57
First Performance of Messiah, which includes the famous Hallelujah Chorus that prompted George II to stand up because he was overcome with emotion

1743 - Age 58
George II defeats the French army at Dettingen. Handel writes Dettingen Te Deum and Anthem as a celebration

1746 - Age 61
Handel writes Judas Maccabeus to celebrate George II's victory over the Jacobites at the Battle of Culloden

1748 - Age 63
Handel writes Solomon, which includes the famous instrumental passage for two oboes and strings known as The Arrival of the Queen of Sheeba

1749 - Age 64
Handel writes Music for the Royal Fireworks to celebrate the end of The War of the Austrian Succession. The public rehearsal held at Vauxhall Pleasure Gardens causes the first ever recorded traffic jam

1759 - Age 74
Handel dies on April 13th and is buried at Westminster Abbey a week later
Writing task: Write a letter about your coronation experience

Many newspapers in Handel’s day wrote enthusiastically about the music for the coronation of King George II.

Here is one example of what one newspaper wrote about the rehearsals of for the coronation music:

The Evening Post 10. October 1727

Last Friday, also yesterday in Westminster Abby, there was a rehearsal of the musick composed by Hendel against the coronation by a great number of the best voices, accompanied by divers sorts of instruments of musick, violins, bas viols, trumpets, hautboys, kettle drums, organ &c, and the performance in the opinion of good judges was extraordinary fine, and exceeding every thing before of the like kind.

Having experienced your own reenactment of King George II’s coronation, write a letter to a friend or family member about the coronation.

You could mention things like:
• How the music sounded
• What musical instruments you heard
• What role you played in the reenactment
• Comment on peoples fine clothes
Introduction to Baroque Instruments

In the newspaper article from The Evening Post 10. October 1727 (p.17), they mentioned several musical instruments that were used in the coronation music in 1727. Handel would have used a wide variety of instruments and was able to play several himself. Here are some musical instruments that were used a lot in the baroque period. Some of these you will see when you come to visit Handel House.

Organ
Here Handel is shown playing on a small bureau organ based on one that we have in Handel House. In the 18th century, lots of people had little house organs like this one and the sound was created using a foot pump that blows air into pipes that are hidden inside. Rich people sometimes had a servant pumping the air for them at the side.

Trumpet
In the 18th century, the trumpet looked very different to a modern trumpet. It didn't have any valves or keys to change the notes and so the player's lips had to work extra hard. Handel used trumpets for royal music because they made a grand and impressive sound that matched the splendour of royal events.

Lute
A lute is a type of old-fashioned guitar that was popular in the baroque period. At Handel House we have a large portrait of an opera singer holding a lute.
Hautboy
A hautboy is an old-fashioned type of oboe. The oboe makes a sound that is often said to be like a duck quacking. The sound is made by air vibrating onto two reeds. In the 18th century, the hautboy was important in loud pieces to amplify the violin melodies and it was made of wood.

Kettle drums
Kettle drums are also called ‘timpani’. Big pieces of music for royal occasions that included lots of trumpets usually included kettle drums too. They make the music have a really loud and effective impact, perfect for a King and Queen!

Violin
The violin has been a vital orchestral and solo instrument for hundreds of years. The shape of the bow was much smaller in the 18th century and the strings were made of sheep guts! Handel liked writing for violins and once argued with King George II because the king didn’t want violins in Music for the Royal Fireworks and instead wanted lots and lots of brass instruments (like trumpets). Handel was furious.

Harpsichord
At Handel House we have several harpsichords. Harpsichords are an early version of the piano. The sound is made by lots of tiny little picks that jump up and pluck the strings. It sounds a bit like a guitar. Handel was hired by the royal family to teach the princesses to play the harpsichord. In 1739 he wrote harpsichord suites called Favourite Lessons Composed for the Princess Louisa, for the daughter of King George II.
Writing task:
Poetry, If I was Royalty

Imagine that you were a part of a royal family, like the Royal family in Ariondante the opera. What would you do? What would be different? Would it be fun or boring?

Here is an example of a funny poem about if someone was the queen:

If I was Royalty
By Michelle Graabek

If I was the queen,
No one would be mean.
I’d have a pink pony,
And never be lonely.

If I was the queen,
I’d paint my room green.
I’d wear mismatched socks,
Spend Monday skimming rocks.

If I was the queen,
I’d build a wish machine.
I’d dance tango in the rain,
And drink bubbly champagne.

Use the following template to write your own poem about what you would do or what would happen if you were royalty.
Art response to Handel House

Think about your visit to Handel House. You are going to make some art that tells people about your visit to Handel House. Think about these three things as you draw, paint and create.

1. Characteristics of Baroque art:

   LUXURY DRAMA ORNATE DETAIL

How can you show the characteristics of baroque art in your own artwork?

2. Think about what things you saw and did at Handel House. We learned about 18th century music and the harpsichord. We looked at objects from the 18th and at the house that Handel lived in.

What did you see at Handel House that you really liked or that were particularly interesting?

3. In Handel’s House we have hung up portraits and scenes to show the people and places he knew and worked with in London. Handel himself loved looking at art and bought paintings at art auctions that he hung in his house.

What do you think Handel might have liked to put on his walls?

Responding to Music

Use the table below to analyse and think about a piece of Handel’s music.

<table>
<thead>
<tr>
<th>What am I listening to? (name the piece of music)</th>
<th>Tempo (how fast is it?)</th>
<th>Dynamics (how loud is it?)</th>
<th>Texture (what instruments can you hear?)</th>
<th>Emotional Response (how does it make you feel?)</th>
</tr>
</thead>
</table>
Design and decorate your own coat of arms

A coat of arms is a design on a shield unique to a person, family, company or country. Apart from the shield, it typically also has decoration on top called the ‘crest’, animals or people on the side touching the shield called ‘supporters’ and a motto either above or below the shield.

Below is an image of the coat of arms that King George I had made when he became King of England. Coats of arms usually have a lot of symbolism. For example, here you can see a big crown, both on top of the helmet and on the top of the lion to show he is the king. Also, the plants under the motto include a Tudor rose, a thistle and clover to represent England, Scotland and Ireland.

Have a go at making your own coat of arms! Think about the following questions:

- What things say something about you?
- What are some of your favourite things?
- What things, plants or animals represent where you are from?
- What would your motto be?
Create your own baroque dancing figures

In the baroque period costume did change, but was characterized by expensive fabrics, beautiful details, huge skirts for women and long coats for men. The costumes of the baroque dancing figures are what the upper and middle class would have worn in England in the period that Handel lived in London from 1723-1759.

Men wore trousers that we call ‘breeches’ that stopped below the knee, with white stockings. They wore waistcoats and long jackets with detailed sleeves. Men would have also worn hats called ‘tricorn’ hats as seen in the image on the right. Women wore corsets and what is called ‘pocket hoops’ or ‘hip pads’ to create a narrow waist and wide hips that showed off their skirts. Both men and women also wore powdered wigs. You can see in the picture above that there is a little girl in a red dress who is wearing an outfit like the adult women. In the baroque period, clothes for children would just have been smaller versions of costumes for adults.

Materials:
• Copies of baroque dancing figures from p.29 – 30
• Split pins
• Colouring pencils/paints/various decorative pieces
• Glue

Use the templates to create your own baroque dancing figures. Colour them in, decorate them or use them to inspire your own figures. Put them together using split pins so they look like the below figures. Their joints can then move and you can make them dance.

Notes:
You may want to print the templates on white cardstock to give them extra strength. It can make it easier to put the split pins in if one first pricks a hole in the paper using an embroidery needle.
Coronation
Costume

Here is a image of King George II in his coronation robes. They were red, with lots of detailed gold embroidery. They were also lined with fur from a small creature a bit like a weasel called an ‘ermine’.

Below is a picture of the crown that was created for King George I and used for King George II’s coronation as well.

Have a go at making your own royal crown to wear at our final performance. You can decorate your crown with sparkly things and bright colours. Think about how the rich people in 18th century London loved pearls, gems, gold and expensive fabrics like silk and velvet. Also remember that in the baroque period ornate detail is very important.
What is opera?

Handel was very famous for writing lots of operas. He wrote almost 60 in his lifetime and they were often about royal families from mythological stories.

Opera is a type of music performance that tells a story completely through music, singing and dancing. They are a bit like musicals but they don’t get to stop for a break from the music to speak, all the speaking is done in song. Can you tell a story just by singing?

Other places to visit

Here are some suggestions of other places to visit that are related to Handel and the 18th Century London he inhabited.

Kensington Palace
Kensington Palace belonged to the Royal family during the 18th century. George I commissioned extensive renovations and redecorations of the palace. They were one of George II’s main residences and he died at Kensington in 1760. It has many wonderful 18th century examples of art and architecture.

www.hrp.org.uk/kensingtonPalace

Foundling Museum
The Foundling Hospital is from the 18th century and was created to alleviate the problems of orphaned and abandoned children on the streets of London. Handel was on the board of governors and did annual performances of the Messiah with the Foundling Hospital to raise money for the charity. On his death he gifted the Messiah to them in his will. The Foundling museum is a great resource in learning about children in 18th Century London and has a room dedicated to Handel.

foundlingmuseum.org.uk

Hogarth’s House
Hogart was a painter, engraver and satirist in 18th century London. Like Handel he was also a supporter of the Foundling Hospital and sold art to raise money for the charity. Like Handel House, Hogarth’s House has been restored to its 18th century glory and is an interesting comparison with Handel as a different kind of artist in London.

www.hounslow.info/arts-culture/historic-houses-museums/hogarth-house

Victoria & Albert Museum
The V&A has many 18th century pieces throughout the museum, including costumes, furniture and art. It also has the Baroque and Rococo Galleries with lovely examples of baroque opulence.

www.vam.ac.uk
www.vam.ac.uk/page/b/baroque-and-rococo-galleries
Music to listen to

Here is some information about other pieces of music that Handel wrote for the Royal family that you may want to explore in school as part of the project. You can use the ‘Responding to Music’ worksheet on p.25 or do other activities to explore this music.

In the following pages we have also provided illustrations for some of the pieces of music that you can use for various purposes in class.

A Birthday ode for Queen Anne 1713
Handel wrote a Birthday ode for Queen Anne and was given an annual royal pension (salary) of £200.

Coronation Anthems 1727
In 1727 George I dies and is succeeded by George II. Handel was granted British Citizenship and was appointed to write the Coronation Anthems, which includes Zadok the Priest.

Queen Caroline funeral anthem 1737
Handel wrote a funeral anthem for the death of Queen Caroline.

Favourite Lessons Composed for the Princess Louisa 1739
Handel wrote the harpsichord suites named Favourite Lessons Composed for the Princess Louisa, for the daughter of George II.

Dettingen Te Deum and Anthem 1743
George II defeats the French army at Dettingen. Handel wrote Dettingen Te Deum and Anthem as a celebration.

Judas Maccabeus 1746
Handel wrote Judas Maccabeus to celebrate George II’s victory over the Jacobites at the Battle of Culloden.

Music for the Royal Fireworks 1749
Handel wrote Music for the Royal Fireworks to celebrate the end of The War of the Austrian Succession.
Favourite Lessons Composed for the Princess Louisa 1739

King George I
King George II