A LITTLE DANISH REVELATION



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SV-Audio is a new loudspeaker manufacturer from Bornholm, Denmark, that has taken the global market by storm in an incredibly short time. Its small Gro floorstanding loudspeaker shows why.

Text: Roy Ervin Solstad Photos: Roy Ervin Solstad og SV-Audio

The company was called Storgaard & Vestskov ApS until 1 October 2026, when its legal name changed to SV-Audio ApS. The company was founded as recently as 2023. The story behind it was the traditional one. 1) You have a guy who is interested in music and good sound. 2) He cannot find any loudspeakers that sound the way he wants, and 3) he develops his favourite loudspeaker himself.

The guy in this case is Casper Vestskov Poulsen. With a background in CNC milling of aluminium, he brings that expertise to bear on making loudspeakers that sound as good as he wants and, just as importantly, look as good as he wants.

SV-Audio

Casper Vestskov Poulsen founds the company with his brother-in-law, Kim Storgaard. Storgaard has since stepped away, while Casper Vestskov Poulsen, who has been the sole owner from the start and was the one with the resources and production facilities, is at least as active as before. The first model they make is the Frida standmount. With its five-inch bass/midrange driver custom-built around a driver from SEAS in Moss and a ring-radiator tweeter from SB Acoustics, the Danes are ready to conquer the world.

Now, anyone who has tried the same thing knows it is far from easy. Every loudspeaker builder believes that he is the one who has the answer to how a loudspeaker should sound. The same goes for SV-Audio, and the Danes' philosophy can be found at just about every loudspeaker manufacturer on the market. "We want to make loudspeakers that are neutral and neither add anything to nor subtract anything from the signal. Our loudspeakers must stay true to the recording."

Read or heard that before? Of course, but SV-Audio nevertheless seems to have struck a chord with music listeners and blasé hi-fi journalists alike. Lærke Poulsen, Casper's daughter, is the company's marketing manager. She may have the explanation.

"At SV-Audio, we work with three core priorities. These are musicality, time and phase correction, and dynamics. Musicality comes first, and the technical solutions should support the music and ensure a lively, dynamic and engaging listening experience," she tells Stereo+.



Building loudspeakers through meticulous measurement and listening is hardly an innovation in loudspeaker manufacturing either.

"It isn't difficult to make a loudspeaker," says SV-Audio sound engineer Jens Posselt. "The hard part is making a brilliant loudspeaker."

If those who have listened to the loudspeakers are to be believed, SV-Audio has managed the hard part.

The first reviews began to appear in 2025, and that was also when the company was invited to the High End show in Munich (the one that moved to Vienna in 2026). There they played a pair of huge floorstanding loudspeakers with separate bass towers. The prototype was named Menja, and that was where the hi-fi world really discovered SV-Audio.

The company now has four models, all with a backward-tilted front baffle, a Satori tweeter from SB Acoustics and custom-built woofers for bass and/or midrange from SEAS in Moss. Besides Frida, there are three floorstanding loudspeakers. The review model, Gro, is the smallest of them, with two five-inch bass/midrange drivers. Astrid, the model above it, has four of those drivers, while the largest model, Fenja, has a five-inch midrange driver above the tweeter and four seven-inch bass drivers below it. It also has a rear-facing tweeter identical to the one on the front.

The loudspeakers share a distinctive aluminium plate that surrounds the drivers and serves as their mounting surface. The grooves milled into the plates were inspired by the sunny island of Bornholm.

At the back are the bass reflex ports and one set of speaker cable terminals. This means the loudspeakers cannot be bi-amped or bi-wired.

SV-Audio Gro

SV-Audio's aim has never been to make inexpensive loudspeakers. They wanted to make the best loudspeakers they could, and the price tends to reflect that. Depending on the finish, the Gro loudspeakers cost between NOK 249,000 and NOK 279,000 per pair.

The least expensive version comes in matte black lacquer with either a Bentley copper or matte black aluminium front baffle, while the most expensive version comes in black, cream white, grey or blue high-gloss lacquer. Except on the cream-white version, the lacquer has an almost metal-flake appearance, because it contains microscopic metal particles that make it sparkle when light shines on it. Exclusive and elegant. The black version can be supplied with either a Bentley copper or matte black aluminium front baffle, the white one with an anthracite front baffle, and the last two with matte black front baffles. It should be said that at the Horten show in October 2026, SV-Audio brought along a cream-white loudspeaker with a gold-coloured front baffle. It looked absolutely fantastic, so if you have the means and the inclination, there is little to stop the Danes from delivering whatever you might dream up.



Gro is no large loudspeaker. It stands a metre tall in its stocking feet, and at the top it is only 17.5 cm deep and 21 cm wide. The cabinet stays that wide all the way down to the feet, while its depth increases by almost 15 centimetres. That gives the loudspeakers their backward-tilted front baffle, which helps minimise phase differences between the drivers. It also means they take up little space, even though the feet bring the overall depth to 40 centimetres and the width to 30 centimetres. It may be worth noting that both loudspeakers come in the same crate. So the crate is big – and heavy. We are talking 80 kilos in total.

The feet and the aluminium frame that the cabinet itself rests on are, incidentally, finished



to match the aluminium front baffle. The review model, with its high-gloss black lacquer and Bentley copper front baffle and feet, looks absolutely smashing. The lower feet, for want of a better name (the parts that screw up into the aluminium feet), are black and take either spikes or whatever else you might feel like screwing in instead. Alternatively, you can just stick on some furniture pads if you are so inclined. Those lower feet are flat underneath, so that should be no problem. I followed the importer's advice and used spikes, but since I had no desire to put huge holes in the parquet, I set the spikes into floor protectors with furniture pads underneath. I cannot say whether that is any better or worse than using furniture pads alone. I did not test it.

Despite the relatively small cabinet, two five-inch drivers and two-way design, SV-Audio says Gro can play all the way down to 32 hertz. That is impressive. So is the claim that the loudspeakers are designed to play in rooms of up to 60 square metres. My living room is 50 square metres. It also opens onto a hallway and a kitchen, which increases the floor area considerably. In other words, Gro is going to get a proper workout here (as Conservative Party politician Kåre Willoch surely said before his debates with Gro Harlem Brundtland in the 1980s). I have to admit that both claims were firmly borne out during the review period. The loudspeakers had no trouble filling the large room or playing bass that deep.

You might think loudspeakers this small would be happy close to a wall, but SV-Audio recommends starting with at least one metre to the nearest wall, whether it is to the side of or behind the loudspeakers. The stated minimum distance to the front wall is 60 centimetres.



Sensitivity is 88 dB (+/– 2 dB), and nominal impedance is 4 ohms. The minimum impedance is 2.8 ohms, so the loudspeakers are no particularly demanding load for the amplifier. SV-Audio says they can comfortably be driven by a 25-watt amplifier.

The crossover frequency is 2750 Hz, and the second-order crossover rolls off by 12 dB on either side of the crossover frequency. With the crossover set that high, most of the range that defines the sound of instruments is reproduced by the two woofers.

Although the drivers are centred on the front baffle, the loudspeakers are made as a right and a left speaker. From the listening position, the right speaker is the one marked R on the back (beside the serial number), and it also has sunrays only on the right side of the lower five-inch driver. On the left speaker, it is of course the other way round, with the sunrays extending to the left.

As usual, I spent some time positioning the loudspeakers. I ended up with just under 110 cm from the front wall (82 cm from a bookshelf behind part of the speakers). The tweeters were about 270 cm apart, and the distance from the listening position to the tweeters was a few centimetres longer. From the tweeters to the side walls, I had just over 1.5 metres.

The sound

It is not all that often that a new product I bring home blows my hair straight back. When it happens, it is usually down to exceptionally good dynamics, so I still remember reviewing the Klipsch Cornwall with pleasure. Some might argue that my hairline has receded so far by now that swept-back hair is my only option unless I go for a comb-over.

In any case, I was all but shocked by the dynamics of these little loudspeakers. No, they are not on a par with horn loudspeakers, but among conventional loudspeakers, I cannot remember any with a punch quite like this. It sounds as though nothing is holding back when the music hits hard. As I write this, HiFi Klubben is running an ad campaign in which an unsuspecting customer sits there and blinks when the music hits, and I have had the same experience here.



Try The Dapper King by Danish jazz guitarist Chris Minh Doky, for example. There is a snare drum hit at the beginning that could make anyone jump. The same goes for the ferocious tambourine playing on Dee Dee Bridgewater's Slow Boat to China from Live at Yoshi's. You almost wonder whether someone in the recording studio forgot to switch on the limiter. Play it loud and it is like having the tambourine in your living room (along with a tremendous fear that you might suddenly end up with what is left of the tweeter in your face).

But fun? You bet. Hearing loudspeakers this dynamic makes me understand what horn enthusiasts love about them. My wife lets me bring home just about any hi-fi equipment, but she draws the



line at horn loudspeakers and reel-to-reel tape decks. Or, strictly speaking, just before horn loudspeakers and reel-to-reel tape decks.

I have not noticed any extra frown lines on my wife's forehead with Gro in the house, so I have been able to concentrate on enjoying the sound. And I certainly have. I did, however, try the loudspeakers about 30 centimetres farther out into the room than where I eventually put them. That made the sound a little too thin for my taste on some recordings. The dynamics and openness were there, of course, but the lower frequencies lacked body. The soundstage, on the other hand, was enormous, both in scale and precision. I often use Three Wishes from Roger Waters' Amused to Death when setting up loudspeakers. At the beginning of that track, there is a woman's voice that, with the help of QSound technology, should appear 90 degrees to the left of the listening position. I have had loudspeakers at home that I could not get to do that, and I have had loudspeakers that made it easy. The SV-Audio Gro took a little work, but once I got it right, it was downright spooky how precisely that QSound effect locked into place. You can also try Madonna's Vogue from Immaculate Collection. That gives you the QSound effect on both the right and the left. It is incredibly cool, and when it locks in as precisely as it does here, you know the phase relationship between the listening position and the loudspeakers is right. When it locks in, you should get the full holographic effect, and that is what I got here. I may have forgotten to mention that in my room I got that result without toeing the loudspeakers in towards the listening position. Even so, the focus is rock-solid halfway between the loudspeakers. Whether it is a solo instrument such as Brian Bromberg's double bass on the album Wood or Leonard Cohen's voice on You Want It Darker.

The bass in particular is almost frighteningly potent for something coming from two small drivers. You expect the bass to be detailed and fast, but the surprise is the body and power with which the loudspeakers deliver the lower frequencies. They probably lack some of the weight in the lower midrange that my Harbeth loudspeakers have, but after having Gro in the house for a few weeks, I





WE LIKE:

- Small and elegant
- Huge and impressive sound
- Easy to drive

WE DO NOT LIKE:

- Need plenty of space around them
- High-gloss finish is expensive
- Cannot be bi-amped or bi-wired

STEREO+ VERDICT: Huge sound from a relatively small loudspeaker.

THE GRADES

Ease of use	9
Quality/design	10
Performance	10
	9,7

find myself wondering whether what I have been hearing from the Harbeths is quite neutral (even though it has been both extremely organic and musical, as well as very dynamic with the right amplifier), while Gro delivers as promised. I do not feel I am missing anything, but the baby fat is gone, so to speak. Even on music with a lot going on down low, such as Staal's Rambokniv, Gro stays in complete control. All the while, the loudspeakers let all the madness loose. It is not a restrictive kind of control. It lets everything loose without allowing the sounds to blur into one another. It is so transparent and airy that it is hard not to give yourself over to it completely. That holds true across the entire frequency range. But the remarkable insight into the music and how it is put together, the abundance of energy from top to bottom, and the wonderfully rich tonal reproduction do not make these loudspeakers feel like analytical tools. First and foremost, they are exceptionally good at conveying music. Whatever the genre. They sound wonderful with acoustic jazz and chamber music. They pack a punch when I play Wagner or Gordon Goodwin's Big Phat Band, and they peel the wallpaper off the walls when I play the aforementioned Staal, Deep Purple or Rammstein. Above all, they fill this entire enormous living room



with music, and I have played everything from Yello and Infected Mushroom to Anette Askvik, and from Count Basie to AC/DC. Every time I put on a record, I discover tiny things that I do not think I have heard as clearly before, let alone heard presented on such a large and precise holographic soundstage. I have not had a larger soundstage in my living room since I had the Magnepan MG20.7 here, but Gro's holographic imaging is much more precise, right down to the millimetre.

It is jaw-dropping that SV-Audio can get this much great sound out of its smallest floorstanding loudspeaker in a room as large as mine. You can only wonder what, for instance, Astrid, the next model up the SV-Audio loudspeaker range, could do here. Or the flagship Fenja. Unfortunately, both are well beyond what I can afford, so all I can do is buy lottery tickets and keep dreaming.

Conclusion

SV-Audio Gro are absolutely fantastic loudspeakers that do not visually take over your entire room, even though they need plenty of space around them. They sound exceptionally clear and have tremendous dynamics. They produce bass you almost would not believe, and their holographic imaging is out of this world. They play all kinds of music equally well and can handle less-than-ideal recordings too. I will be extremely sorry to return these to the importer. I will just have to wait until he starts asking where they are. Or, better still, comes and picks them up himself. Until then, they are staying right where they are.

Stereo+

★★★★★

HIGHLY RECOMMENDED

SV-Audio GRO

SV-Audio GRO	
PRICE:	From NOK 249,000
IMPORTER:	Soundscape AS
LINK:	www.soundscape.no